CHARACTER FOCALIZATION IN FOUR CHILDREN’S NOVELS:
A STYLISTIC INQUIRY

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ABSTRACT

This study examined the selection and development of character focalization in four children’s novels. Character focalization was defined as the location of fictional world perception in the mind of a character. Novels by Meindert DeJong, Katherine Paterson, and Susan Patron were analyzed using systemic-functional resources (Halliday and Matthiessen, 2004), narrative concepts, and a model of focalization described by Rimmon-Kenan (Narrative Fiction, 2002). The study showed that one character in each novel is selected and developed as the prominent fictional world sensory perceiver, emoter, and thinker. Moonta Riemersma in Far Out the Long Canal (DeJong, 1964), Jess Aarons in Bridge to Terabithia (Paterson, 1977), Gilly Hopkins in The Great Gilly Hopkins (Paterson, 1978), and Lucky Trimble in The Higher Power of Lucky (Patron, 2006) are selected and developed as focalizing characters in and beyond the first few chapters of their novels. Distinctive seeing-, hearing-, emoting-, and thinking-patterns obtain in the first few chapters and are subsequently developed according to the principles of continuation, augmentation, or reconfiguration. These distinctive patterns represent the focalized, the people and things perceived. All four characters selected as focalizers are cognitively-engaged individuals, and their thinking reveals their personal understandings about themselves, others, and their lived experiences. This study offers a rich description of four focalizations and a methodology for exploring character focalization in fiction for children, adolescents, and adults. The author suggests that students in fourth through sixth grade will benefit academically and personally by exploring questions centering on focalization in the novels they read, discuss, and reflect on at school.
TABLE OF CONTENTS

ABSTRACT ................................................................................................................................. ii
TABLE OF CONTENTS ................................................................................................................ iii
LIST OF TABLES ............................................................................................................................ viii
LIST OF FIGURES .......................................................................................................................... x
FORMATTING CONVENTIONS, ABBREVIATIONS, AND SYMBOLS ........................................... xi
ACKNOWLEDGEMENTS .............................................................................................................. xiii
INTRODUCTION .......................................................................................................................... 1

CHARACTER FOCALIZATION IN FOUR CHILDREN’S NOVELS .......................................................... 1
CHARACTER FOCALIZATION IN AND BEYOND ELEMENTARY READING EDUCATION ................. 3

1 RESEARCH ON CHARACTER FOCALIZATION IN CHILDREN’S NOVELS ................................. 5

1.1 INTRODUCTION .................................................................................................................. 5

1.2 CHARACTER FOCALIZATION ............................................................................................... 6
  1.2.1 Preamble ......................................................................................................................... 6
  1.2.2 Formulations of Focalization: External and Internal Focalization .................................... 7
  1.2.3 Character Focalization .................................................................................................... 13
  1.2.4 Comment ....................................................................................................................... 14

1.3 MARKERS OF CHARACTER FOCALIZATION ...................................................................... 14
  1.3.1 Markers of Focalization and Narrative Point of View .................................................... 14
  1.3.2 Markers of Focalization .................................................................................................. 15
  1.3.3 Studies of Narrative Point of View in Stylistics .............................................................. 16
  1.3.4 Discussion ...................................................................................................................... 20

1.4 CHARACTER FOCALIZATION AND CHILDREN’S LITERATURE ............................................ 23
  1.4.1 Introduction ................................................................................................................... 23
  1.4.2 Character Focalization and Children’s Literature Scholarship ....................................... 23
  1.4.3 Character Focalization and Reading Education ............................................................... 29
  1.4.4 Discussion ..................................................................................................................... 30

1.5 SUMMARY OF LITERATURE REVIEW FINDINGS AND THE PRESENT STUDY .................. 32
  1.5.1 Summary of Literature Review Findings .......................................................................... 32
  1.5.2 The Present Study ......................................................................................................... 33
2 METHODOLOGY ........................................................................................................35

2.1 INTRODUCTION ......................................................................................................35

2.2 CHARACTER FOCALIZATION: A CONCEPTUAL FRAMEWORK ................................35

2.3 A SYSTEMIC FUNCTIONAL APPROACH ..................................................................36
  2.3.1 My Selection of a Systemic Functional Approach ............................................36
  2.3.2 Systemic Functional Modeling of Perceptual and Psychological Experience .......37

2.4 DATA SOURCES AND PHASES OF DATA COLLECTION AND ANALYSIS .............37
  2.4.1 Data Sources ......................................................................................................37
  2.4.2 Phases of Data Collection and Analysis .............................................................42

2.5 DATA COLLECTION: PERCEPTUAL AND PSYCHOLOGICAL FACETS ...............42
  2.5.1 Introduction ......................................................................................................42
  2.5.2 The Perceptual Facet: Sensory Experience .......................................................43
  2.5.3 The Psychological Facet: Emotive Experience and Thinking .............................44

2.5.4 SENSORY AND PSYCHOLOGICAL ASCRIPTION ..............................................49
  2.5.4.1 Sensory Ascription .......................................................................................49
  2.5.4.2 Psychological Ascription .............................................................................55

2.5.5 FREE THINKING ..................................................................................................59
  2.5.5.1 Additional Modes of Thought Presentation ..................................................59
  2.5.5.2 Formal Linguistic Description of Free Indirect Thought ..............................60

2.6 CHARACTERS’ WORLDVIEWS ..............................................................................63
  2.6.1 Personal Understandings About Self and Others .............................................64
  2.6.2 Personal Understandings About Lived Experiences ........................................64

2.7 CHAPTER SUMMARY ..............................................................................................65

3 FOCALIZATION SELECTION: PERCEPTUAL FACET ..........................................66

3.1 FOCALIZATION SELECTION .................................................................................66

3.2 PERCEPTUAL SELECTION ......................................................................................66
  3.2.1 Seeing, Hearing, Smelling, Tasting, and Somatic Selection, Structures, and Patterns ....66
  3.2.2 Somatic Sensation, Tasting, and Smelling Selection .........................................67
  3.2.3 Hearing Selection .............................................................................................73
  3.2.4 Seeing Selection ...............................................................................................82

3.3 CHAPTER SUMMARY ..............................................................................................101
4 FOCALIZATION SELECTION: PSYCHOLOGICAL FACET .........................................................103

4.1 PSYCHOLOGICAL SELECTION ......................................................................................103

4.2 EMOTING SELECTION ..................................................................................................104
4.2.1 Emoter Selection and Emoting Structures .................................................................104
4.2.2 Categories of Emotion Represented ...........................................................................106
4.2.3 Emoting Experiences .................................................................................................109

4.3 THINKING SELECTION .................................................................................................112
4.3.1 Section Overview ......................................................................................................112
4.3.2 Thinker Selection and Thinking Structures ..............................................................113
4.3.3 Categories of Thinking Represented By CM/DM and BT/RT Structures ................115
4.3.4 Moonta’s, Lucky’s, Jess’s, and Gilly’s Problem- and Goal-oriented Thinking ..........117
4.3.5 Thinking Construed by CM, PAT, PAS, BT, and RT Structures ............................122
4.3.6 Thinking Construed by FIT and FDT Structures ......................................................138
4.3.7 Summary of Subsections 4.3.2-4.3.6 ......................................................................159
4.3.8 Imaginative, Self-, and Other-Oriented Thinking ..................................................159

4.4 CHAPTER SUMMARY ...................................................................................................173

5 FOCALIZATION DEVELOPMENT: PERCEPTUAL FACET ...............................................176

5.1 FOCALIZATION DEVELOPMENT ...............................................................................176

5.2 PRINCIPLES OF DEVELOPMENT, DISCONTINUATION, AND EMERGENCE ............177

5.3 PERCEPTUAL DEVELOPMENT: HEARING AND SEEING EXPERIENCES ................178
5.3.1 Hearing Development ...............................................................................................178
5.3.2 Seeing Development .................................................................................................200

5.4 CHAPTER SUMMARY ...................................................................................................225

6 FOCALIZATION DEVELOPMENT: PSYCHOLOGICAL FACET .......................................227

6.1 FOCALIZATION DEVELOPMENT ...............................................................................227

6.2 EMOTING DEVELOPMENT .........................................................................................228
6.2.1 Emoting Development .............................................................................................228
6.2.2 Categories of Emotion Represented ........................................................................228
6.2.3 Discontinued Emoting in BTT and GGH .................................................................231
6.2.4 Augmented Emoting in HPL, FOLC, and GGH .....................................................232
6.2.5 Reconfigured Emoting in BTT and FOLC ...............................................................235

v
<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.2.6</td>
<td>New Emoting Experiences</td>
<td>237</td>
</tr>
<tr>
<td>6.2.7</td>
<td>Emoting-Oriented Somatic Sensation</td>
<td>243</td>
</tr>
<tr>
<td>6.3</td>
<td>THINKING DEVELOPMENT</td>
<td>250</td>
</tr>
<tr>
<td>6.3.1</td>
<td>Section Overview</td>
<td>250</td>
</tr>
<tr>
<td>6.3.2</td>
<td>Thinker and Thinking Structure Selection and Represented Categories of Thinking</td>
<td>251</td>
</tr>
<tr>
<td>6.3.3</td>
<td>Discontinued Thinking</td>
<td>251</td>
</tr>
<tr>
<td>6.3.4</td>
<td>Augmented, Reconfigured, and New Thinking: Structures and Patterns</td>
<td>261</td>
</tr>
<tr>
<td>6.4</td>
<td>CHAPTER SUMMARY</td>
<td>309</td>
</tr>
<tr>
<td>7</td>
<td>CHARACTER FOCALIZATION DEVELOPMENT: DEVELOPING WORLDVIEWS</td>
<td>312</td>
</tr>
<tr>
<td>7.1</td>
<td>DEVELOPING WORLDVIEWS</td>
<td>312</td>
</tr>
<tr>
<td>7.2</td>
<td>FOCALIZING CHARACTERS’ PERCEPTIONS OF THEMSELVES</td>
<td>315</td>
</tr>
<tr>
<td>7.2.1</td>
<td>Moonta’s, Lucky’s, Jess’s, and Gilly’s Developing Perceptions of Themselves</td>
<td>315</td>
</tr>
<tr>
<td>7.2.2</td>
<td>Moonta’s Perceptions of Himself</td>
<td>315</td>
</tr>
<tr>
<td>7.2.3</td>
<td>Lucky’s Perceptions of Herself</td>
<td>320</td>
</tr>
<tr>
<td>7.2.4</td>
<td>Jess’s Perceptions of Himself</td>
<td>324</td>
</tr>
<tr>
<td>7.2.5</td>
<td>Gilly’s Perceptions of Herself</td>
<td>329</td>
</tr>
<tr>
<td>7.3</td>
<td>FOCALIZING CHARACTERS’ PERCEPTIONS OF PROMINENT OTHERS</td>
<td>336</td>
</tr>
<tr>
<td>7.3.1</td>
<td>Moonta’s, Lucky’s, Jess’s, and Gilly’s Developing Perceptions of Others</td>
<td>336</td>
</tr>
<tr>
<td>7.3.2</td>
<td>Moonta’s Perceptions of His Parents, Aunt, and Headmaster</td>
<td>336</td>
</tr>
<tr>
<td>7.3.3</td>
<td>Lucky’s Perceptions of Her Guardian</td>
<td>343</td>
</tr>
<tr>
<td>7.3.4</td>
<td>Jess’s Perceptions of His Parents, Two Teachers, and Two Girls</td>
<td>347</td>
</tr>
<tr>
<td>7.3.5</td>
<td>Gilly’s Perceptions of Her Birth and Foster Mothers</td>
<td>359</td>
</tr>
<tr>
<td>7.4</td>
<td>FOCALIZING CHARACTERS’ UNDERSTANDINGS OF THEIR INDIVIDUAL EXPERIENCES</td>
<td>365</td>
</tr>
<tr>
<td>7.4.1</td>
<td>Moonta’s, Lucky’s, Jess’s, and Gilly’s Understandings About Lived Experiences</td>
<td>365</td>
</tr>
<tr>
<td>7.4.2</td>
<td>Moonta’s Understanding of His Learning to Skate Experience</td>
<td>366</td>
</tr>
<tr>
<td>7.4.3</td>
<td>Lucky’s Understanding of Her Weaving Together Experience</td>
<td>370</td>
</tr>
<tr>
<td>7.4.4</td>
<td>Jess’s Understanding of His First Best Friend Experience</td>
<td>373</td>
</tr>
<tr>
<td>7.4.5</td>
<td>Gilly’s Understanding of Her Reuniting Experience</td>
<td>378</td>
</tr>
<tr>
<td>7.5</td>
<td>CHAPTER SUMMARY</td>
<td>382</td>
</tr>
<tr>
<td>8</td>
<td>CHARACTER FOCALIZATION IN FOUR CHILDREN’S NOVELS: CONCLUSION</td>
<td>383</td>
</tr>
<tr>
<td>8.1</td>
<td>SUMMARY OF FINDINGS</td>
<td>383</td>
</tr>
</tbody>
</table>
8.2  FOCALIZATION SELECTION AND DEVELOPMENT ................................................................. 383
  8.2.1  The Selection and Development of the Focalizer ....................................................... 383
  8.2.2  The Selection and Development of the Focalized....................................................... 384

8.3  REMARKABLE FINDINGS............................................................................................ 385
  8.3.1  Focalizing Characters’ Remarkable Sensory and Emoting Experiences .................... 385
  8.3.2  Focalizing Characters’ Remarkable Thinking............................................................. 387

8.4  SIGNIFICANCE OF THE STUDY .................................................................................. 390
  8.4.1  Significance of the Study for the Fields of Stylistics and Narrative Theory ............... 390
  8.4.2  Significance of the Study for the Field of Children’s Literature Scholarship ............ 391
  8.4.3  Significance of the Study for Aspiring Children’s Authors ....................................... 392
  8.4.4  Significance of the Study for the Field of Elementary Reading Education ............... 394

WORKS CITED .................................................................................................................. 402
# LIST OF TABLES

Table 1.1  Markers of Focalization and Narrative Point of View ........................................... 22
Table 2.1  Facets of Self- and Other-Perception ................................................................. 64
Table 3.1  *Hearing*-Patterns that Obtain in the Orienting Chapters ...................................... 73
Table 3.2  *Seeing*-Patterns that Obtain in the Orienting Chapters ........................................ 82
Table 3.3  *Hearing*- and *Seeing*-Patterns that Obtain in the Orienting Chapters ............... 102
Table 4.1  Categories of Emotion Represented in the Orienting Chapters ............................ 108
Table 4.2  Personal Sets of Emotion Experienced in the Orienting Chapters .......................... 109
Table 4.3  Categories of Thinking Represented in CM/DM and BT/RT Structures in the Orienting Chapters ................................................................. 118
Table 4.4  Scorecard of RT Structures Projecting Knowledge of Self, Others, and the World ............................................................................................................. 135
Table 4.5  Categories of Thinking Represented by FDT/FIT Structures and Definition ............ 139
Table 4.6a  Categories of Emotion Defined ............................................................................... 157
Table 4.6b  Categories of Mental States Defined ...................................................................... 158
Table 4.6c  Categories of Emotion Represented by Questioning Structures in *BTT* and *GGH* .............................................................................................................. 158
Table 4.6d  Categories of Mental States Represented by Questioning Structures in *BTT* and *GGH* .............................................................................................................. 158
Table 4.7  Summary of *Emoting*-Patterns in the Orienting Chapters ...................................... 174
Table 4.8  Summary of *Thinking*-Patterns in the Orienting Chapters ...................................... 175
Table 5.1  Selection of the Behavioral Process *Look* in PB Structures Beyond the Orienting Chapters ........................................................................................................... 202
Table 5.2  *Hearing*- and *Seeing*-Patterns that Develop Beyond the Orienting Chapters ....... 226
Table 6.1  Categories of Emotion Represented in and Beyond the Orienting Chapters .......... 229
Table 6.2  Personal Sets of Emotion Experienced in and Beyond the Orienting Chapters .......... 230
<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.3</td>
<td>Comparative Frequency of Emoting Experiences in and Beyond the Orienting Chapters</td>
<td>231</td>
</tr>
<tr>
<td>6.4</td>
<td>Discontinued Thinking-Patterns</td>
<td>252</td>
</tr>
<tr>
<td>6.5</td>
<td>FDT Structures Selected in Chapters 1 and 13 in GGH</td>
<td>271</td>
</tr>
<tr>
<td>6.6a</td>
<td>Additional Categories of Emotion Defined</td>
<td>300</td>
</tr>
<tr>
<td>6.6b</td>
<td>Additional Categories of Mental States Defined</td>
<td>300</td>
</tr>
<tr>
<td>6.7a</td>
<td>Categories of Emotion Represented by Questioning Structures Beyond the Orienting Chapters of BTT and GGH</td>
<td>304</td>
</tr>
<tr>
<td>6.7b</td>
<td>Categories of Mental States Represented by Questioning Structures Beyond the Orienting Chapters of BTT and GGH</td>
<td>305</td>
</tr>
<tr>
<td>6.8</td>
<td>Emoting-Patterns that Develop</td>
<td>310</td>
</tr>
<tr>
<td>6.9</td>
<td>Thinking-Patterns that Develop</td>
<td>311</td>
</tr>
<tr>
<td>7.1</td>
<td>Individual Understandings of Fictional World Experiences</td>
<td>365</td>
</tr>
</tbody>
</table>
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 3.1</td>
<td>Lucky’s Trailer</td>
<td>100</td>
</tr>
<tr>
<td>Figure 4.1</td>
<td>Lucky’s Mental List of Good and Bad Traits in Mothers</td>
<td>153</td>
</tr>
<tr>
<td>Figure 5.1</td>
<td>Sustained Listening in Chapters 1 and 11 in <em>HPL</em></td>
<td>190</td>
</tr>
<tr>
<td>Figure 5.2</td>
<td>Lucky Holding Her Survival Kit Backpack on the School Bus</td>
<td>209</td>
</tr>
<tr>
<td>Figure 5.3</td>
<td>Short Sammy’s Water Tank House</td>
<td>211</td>
</tr>
<tr>
<td>Figure 5.4</td>
<td>Moonta Skates Homeward on His Father’s Shoulders</td>
<td>221</td>
</tr>
<tr>
<td>Figure 6.1</td>
<td>Jess Drawing</td>
<td>232</td>
</tr>
<tr>
<td>Figure 6.2</td>
<td>Moonta “Desperately Threw Himself Backward” Trying to Stay Upright</td>
<td>238</td>
</tr>
</tbody>
</table>
FORMATTING CONVENTIONS, ABBREVIATIONS, AND SYMBOLS

Formatting Conventions

The text in this study is formatted according to the conventions set forth in the third edition of *MLA Style Manual and Guide to Scholarly Publishing*. Numbered examples included in chapters 2-7 of this study are formatted using systemic-functional conventions as used by Michael Halliday and Christopher Matthiessen in the third edition of *An Introduction to Functional Grammar*. Numbered examples included in chapter 1 of this study are examples that appear in narrative research (esp. research on narrative point of view), and these examples are reproduced with their original formatting. In numbered examples included in chapter 2, I use bold, bold or plain italics, underlining, Arabic and Greek characters, superscript and small caps characters, and abbreviations to identify clauses, clause elements, or narrative structures. I use Arabic, Greek, and superscript characters to identify clauses; bold and small caps bold italics to foreground process-participant relations within clauses; plain small caps to identify patterns; underlining to identify mainly circumstantial elements within clauses; and abbreviations to identify perceptually- and psychologically-oriented narrative structures (e.g., EM, PAT, FIT).

Numbered examples in chapters 2-7 typically consist of 1-2 sentences or 1-2 paragraphs. Several numbered examples in these chapters consist of three or more paragraphs, however; for ease of readability these examples are presented in a line-number format.

Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOLC</td>
<td><em>Far Out the Long Canal</em></td>
</tr>
<tr>
<td>BTT</td>
<td><em>Bridge to Terabithia</em></td>
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<td>GGH</td>
<td><em>Great Gilly Hopkins</em></td>
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<td>HPL</td>
<td><em>Higher Power of Lucky</em></td>
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<tr>
<td>PM structure</td>
<td>perceptive mental structure</td>
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<td>PB structure</td>
<td>perceptually-oriented behavioral structure</td>
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<td>SAS structure</td>
<td>sensory ascription structure</td>
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<td>PAT structure</td>
<td>psychological attribution structure</td>
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<td>psychological ascription structure</td>
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<tr>
<td>Structure</td>
<td>Description</td>
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<tr>
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<td>------------------------------------------</td>
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<tr>
<td>FIT structure</td>
<td>free indirect thought structure</td>
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<td>FDT structure</td>
<td>free direct thought structure</td>
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<td>BT structure</td>
<td>blended thought structure</td>
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</tr>
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<td>EM structure</td>
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</tr>
<tr>
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</tr>
<tr>
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</tr>
<tr>
<td>SAS-VISD structure</td>
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</tr>
<tr>
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</tr>
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<tr>
<td>PAS-ST structure</td>
<td>psychological ascription schematic thinking structure</td>
</tr>
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<td>QT structure</td>
<td>quoted thought structure</td>
</tr>
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<td>QS structure</td>
<td>quoted speech structure</td>
</tr>
</tbody>
</table>

**Symbols**

- Ø: elided element
- ≈: equivalent element
- σ: inserted element recoverable from context of paragraph or scene
- ⊕: inclusive
- |: constituent boundary
- ||: ranking clause boundary
- |||: sentence boundary
- [[]]: embedded clause boundary
- 1: primary structure in paratactic nexus
- 2: secondary structure in paratactic nexus
- α: dominant structure in hypotactic nexus
- β: dependent structure in hypotactic nexus
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completion of two graduate programs in seven years as a full-time student in mid-life has been a monumental undertaking; and so to my mother, who encouraged me to keep on as she herself has kept on through such monumental changes in her life in the past five years—I express my gratitude and love.
Character Focalization in Four Children’s Novels

Many contemporary children’s novels\(^1\) are centrally concerned with the perceptions of fictional children. The novel *Bridge to Terabithia* (Paterson, 1977), for example, is centrally concerned with the perceptions of ten-year-old Jess Aarons as he begins fifth grade in rural Virginia. The concept *character focalization* refers to the location of fictional world perception in the mind of a character and can be used as a heuristic by students in elementary grades to explore the individual experiences of fictional children and to enhance the meaning they make with the novels they study at school.

This study explores the lived fictional world experiences of prominent characters in four children’s novels. The novels used in this study are *Far Out the Long Canal* (DeJong, 1964), *Bridge to Terabithia* (Paterson, 1977), *The Great Gilly Hopkins* (Paterson, 1978), and *The Higher Power of Lucky* (Patron, 2006). All are works of contemporary realistic fiction published for children ages 9-12. One character in each novel is selected and developed by textual structures as a prominent fictional world perceiver or *focalizing character*, and this character’s perceptual and psychological experiences are selected and developed as prominent fictional world perceptions or the *focalized* in and beyond the first few chapters of each novel. The term *character focalization* refers to the selection of (1) a focalizing character (the perceiver) and (2a) the selection and (2b) development of a focalized (the perceived). Moonta Riemersma in *FOLC*, Jess Aarons in *BTT*, Gilly Hopkins in *GGH*, and Lucky Trimble in *HPL* are selected as focalizing characters in these novels, and their focalizations represent not only their perceptual and psychological experiences but also their developing understandings about themselves, others, and their fictional world experiences.

Narrative theorist Shlomith Rimmon-Kenan (1976) was the first scholar to offer a response in English to Gerard Genette’s (1972) proposal of the concept of *focalization*. In her

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\(^1\) In 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.
book *Narrative Fiction*, Rimmon-Kenan (2002) offers a comprehensive conceptual framework for exploring character focalization in fiction. I use this framework to explore Moonta Riemersma’s, Jess Aarons’s, Gilly Hopkins’s, and Lucky Trimble’s individual focalizations. Rimmon-Kenan’s framework identifies three facets of focalization: perceptual, psychological, and ideological facets. I use these facets as a heuristic to explore the textual structures that select and develop Moonta’s, Lucky’s, Jess’s, and Gilly’s focalizations.

To identify, analyze, and discuss the structures that construe Moonta’s, Lucky’s, Jess’s, and Gilly’s perceptual and psychological experiences, I use the theoretical and descriptive resources of systemic-functional linguistics as set forth by Michael Halliday and Christopher Matthiessen in *An Introduction to Functional Grammar* (2004). To understand the structuring of individual focalizations in the four novels, I identify sets of perceptually- and psychologically-oriented structures as well as a set of ascriptive structures that construes the perceptual or psychological experiences of one or more characters. Included in these sets of structures are perceptive mental clauses, projecting and non-projecting cognitive mental clauses, behavioral clauses that select sensory processes, relational clauses that select psychological attributes, enhancing clauses that select the conjunction *because*, and a range of clauses whose adjuncts, circumstantial elements, or noun groups construe sensory experiences, emoting experiences, or thinking. Within the set of psychologically-oriented structures are a subset of *thinking* structures that construe Moonta’s, Lucky’s, Jess’s, and Gilly’s thoughts about their personal situations, their personal problems and goals, their expectations, their interpretations of certain events, and their perceptions of family members, caregivers, teachers, classmates, or friends. Free thinking structures, or *free indirect thought* (FIT) structures as they are modelled in formal stylistics, construe characters’ thoughts about themselves, others, and their personal situations. My understanding of these structures, their function and identifying features, is based largely on descriptions and analyses of free indirect thought offered by Geoff Leech and Mick Short in *Style in Fiction: A Linguistic Introduction to English Fictional Prose Fiction* (2007), Elena Semino and Mick Short in *Corpus Stylistics: Speech, Writing, and Thought Presentation in a Corpus of English Writing* (2004), Monika Fludernik in *The Fiction of Language and Languages of Fiction* (1993), and Susan Erhlich in *Point of View: A Linguistic Analysis of Literary Style* (1990).
This study offers a detailed analysis and description of individual focalizations in four contemporary children’s novels. Part of my analysis of the focalizations in the novels FOLC, HPL, BTT, and GGH focuses on the individual characters whose personal experiences are construed by perceptually- and psychologically-oriented structures, and part focuses on the significance of these perceptual and psychological experiences for each focalizing character. My description of individual focalizations is necessarily detailed. Not only is this the first detailed study of individual focalizations in novels intended for readers ages 9-12 but my refinement of the concept focalized depends on a detailed description of the textual structures that construe the perceptual and psychological experiences of individual characters. In large part this study centers on distinctive sensory-, emoting-, and thinking-patterns selected in the first few chapters of the novels and subsequently developed according to the principles of continuation, augmentation, and reconfiguration. These patterns represent the focalized in the focalizations of Moonta, Lucky, Jess, and Gilly.

**Character Focalization In and Beyond Elementary Reading Education**

This study is situated broadly in the field of education and more narrowly in the fields of elementary reading and literacy education. It is a transdisciplinary study, which educational and stylistic research is by nature. The findings reported in this study will interest researchers not only in the fields of reading education and stylistics but also in the fields of narrative theory and children’s literature scholarship. I hope this study will inspire reading researchers, stylisticians, narrative theorists, and children’s literature scholars to explore character focalization in other works of fiction. This study concludes that character focalization in the four novels examined is a prominent aggregate structure that construes the sensory and emoting experiences and thinking of individual characters and represents important personal meanings about lived experiences. My greatest hope as a teacher educator in the field of elementary reading education is that the concept of character focalization will be taken up by teachers in the elementary grades and used as a heuristic for exploring the meanings of fiction with children.

Few teachers today, I believe, would instruct their fifth- or sixth-grade students to consider the following questions before, during, or after reading a novel like BTT or HPL: How does ten-year-old Jess perceive himself at the start of BTT? How does he envision his
circumstances changing by the upcoming racing event at school? What does he think about his home and school situations? How do his perceptions of himself, his parents, a new friend, and a troublemaker at school change through the fall and winter terms? What emotions does Lucky feel in the first few chapters of *HPL*? What kind of things does Lucky think about before she runs away from home? What is remarkable about Lucky’s thinking and brain? How does Lucky think about the past, and how do her thoughts about the present get in the way of her regaining control of her life? What is significant about the range of emotions Lucky experiences throughout the novel? Why is Lucky’s feeling of sadness in the second half of the novel so overpowering? How, in *BTT* and *HPL*, are Jess’s and Lucky’s understandings about their personal situations and changing circumstances affected by their seeing and hearing experiences? What differences do you observe in the way Jess thinks about and responds emotionally to people in his life and the way you and your classmates think and respond to Jess’s personal experiences and thoughts, and what do you think about these differences? Without the concept of character focalization these valuable questions about Jess’s and Lucky’s and other characters’ fictional world experiences are difficult for teachers and students to pose and explore.

The concept of character focalization makes it possible for elementary students to pose questions about the perceptual and psychological experiences and developing worldviews of fictional world children and to explore these questions through guided discussion, close reading, and various writing experiences. Children’s engagement with focalizing characters and their focalized could lead to transformative understandings about people, new understandings about children’s own lived experiences, improved ways of responding to patterns in and across texts, improved abilities to pose personally and socially relevant questions, an appreciation of the artistry of narrative design, and a greater understanding of how we use language to represent our lived and imagined experiences and to learn about ourselves and others.
1
RESEARCH ON CHARACTER FOCALIZATION IN CHILDREN’S NOVELS

1.1 Introduction

In this first chapter of my study Character Focalization in Four Children’s Novels, I review research on focalization and narrative point of view that provides a foundation for my study. The research I review in this chapter was conducted by scholars in the fields of stylistics, narrative theory, children’s literature scholarship, and elementary reading education. Research on narrative point of view was included in this review as much for the findings reported by researchers as for the methodology researchers used.

The concepts focalization and character focalization originate in the field of narrative theory. They have been previously used by the author and several children’s literature scholars to explore children’s understandings of complex novels and the ideologies inscribed in works of fiction written for children and adolescents. The term character focalization first appears in an article by narrative theorist Patrick O’Neill and a book by children’s literature scholar John Stephens published in 1992. The foundational concept focalization, however, was introduced by Gerard Genette twenty years earlier in the third part of his three-part study of the compositional structure of Proust’s Remembrances of Things Past. Narrative theorists Shlomith Rimmon-Kenan, Mieke Bal, Manfred Jahn, Patrick O’Neill, and others and children’s literature scholars John Stephens, Robyn McCallum, and Perry Nodelman have used the concept focalization to explore and interpret works of fiction written for adults or children. Studies of focalization by narrative theorists and children’s literature scholars have focused on textual features that can be used to identify focalizers (i.e., fictional world perceivers) in complex works of fiction and provide neither a detailed nor comprehensive description of individual focalizations (i.e., fictional world perceivers and their perceived).

This review is guided by the following questions:

1. What is character focalization?
2. What markers of character focalization were identified by researchers?
3. What insights about character focalization and children’s fiction have been revealed by research conducted in the fields of children’s literature scholarship and elementary reading education?

Questions 1-3 are addressed in turn in the first three sections of this chapter. In the fourth section I summarize the research I reviewed in this chapter, state the purpose of my study, and identify the research questions addressed.

1.2 Character Focalization

1.2.1 Preamble

The term character focalization appears for the first time in an article about focalization by Patrick O’Neill and a study of children’s fiction by John Stephens. Stephens 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” (1992: 27). Twenty years earlier, Gerard Genette created the concept focalization and used it to examine the presentation of narrative information in Proust’s novel Remembrance of Things Past. Genette, however, used neither term character focalization nor character focalizer in his seminal work on focalization. The term character focalizer first appears in books by Mieke Bal and Shlomith Rimmon-Kenan. Although Rimmon-Kenan did not use the term character focalization in her book, it is clear in her modeling of internal focalization that it corresponds with character focalization.

In section 1.2.2, I review Genette’s formulation of the concept focalization and Rimmon-Kenan’s reformulation of the same. I offer a complete yet brief description of Genette’s typology of focalization and Rimmon-Kenan’s modeling of external focalization, but my main focus is Rimmon-Kenan’s modeling of internal focalization and how it addresses three points raised by Manfred Jahn in his critique of Genette’s formulation of the concept focalization. In section 1.2.3, I locate the term character focalization in the writings of Patrick O’Neill and John Stephens and in section 1.2.4 comment on the heuristic potential of Rimmon-Kenan’s modeling of internal focalization.
1.2.2 Formulations of Focalization: External and Internal Focalization

1.2.2.1 First Formulation: Genette’s Typology of Focalization

In his study *Narrative Discourse* first published in English in 1980, Genette distinguished between speaking and seeing orientations and showed that such a distinction was analytically useful. To explore the question *who sees?* in Proust’s seven-part novel *Remembrance of Things Past*, Genette developed the concept *focalization* and a three-term typology.² The terms in this typology include zero, external, and internal focalization. *Zero focalization* refers to narrative in which the narrator sees more (and presents more information about characters and events) than any character in the story sees (and is knowledgeable about). This type of focalization is common in classical narrative (e.g., *The Iliad*).³ *External focalization* refers to narrative in which the narrator sees less (and presents less information about characters and events) than a given character in the story sees (and is knowledgeable about). This type of focalization, which precludes the presentation of any character’s thoughts, was popularized by Dashiell Hammett (author of *The Maltese Falcon* and other detective stories) and Ernest Hemingway (e.g., “The Killers” and “Hills Like White Elephants”). Genette observed that external focalization is common in novels or short stories in the mystery genre, and that many adventure novels begin with this type of focalization. In narrative with *internal focalization*, the narrator sees (and presents information about characters and events) no more or no less than a character sees (and is knowledgeable about). Genette’s analysis of *Remembrance of Things Past* showed that the novel

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² Genette’s three-term typology interfaces with Jean Pouillon’s classifications of vision in *Temps et roman* (1946) and Tzvetan Todorov’s formulas of aspect in “Les Categories du recit litteraire” (1966). Pouillon’s classifications include vision from behind, vision with, and vision from without. Todorov’s formulas include *Narrator > Character*, *Narrator = Character*, and *Narrator < Character*.

³ In response to Mieke Bal’s (1977) criticism of this type of focalization, that *zero focalization = variable focalization*, Genette argues in *Narrative Discourse Revisited*, that some classical narrative situates the locus of seeing (what he refers to as “focus”) “at a point so indefinite, or so remote, with so panoramic a field (the well-known viewpoint of God,” or of Sirius, about which people periodically wonder whether it is indeed a point of view) that it cannot coincide with any character” (73).
was dominated by internal focalization and offered several examples of the perceptual experiences of the focal character Marcel:

Marcel at Montjouvain, witness[ing] through the window [a] scene between two young women but [is] unable to make out Mlle. Vinteuil’s look or hear what her friend murmurs in her ear, and [does not know when the] scene will stop . . . [and when closing the shutters and window is] “weary, awkward, preoccupied, sincere, and rather sad” . . . ; Marcel again, spying from the top of the staircase, then from the neighboring shop [at] Charlus and Jupien, the second [occasion] of which [is] a purely auditory perception; Marcel . . . coming unexpectedly on Charlus’s flagellation in Jupien’s male bordello via a “small oval window opening onto the corridor.” (204)

Internal focalization, Genette noted, is 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). Such is the case in *Remembrance of Things Past* where the narrative is intermittently focalized by the characters Marcel and Swann. Internal focalization is most fully realized in stretches of free direct thought.

Third-person narrative, Genette argued, must satisfy the minimal criterion of a personal mode of narrative: if transposed from third- to first-person, the narrative retains its coherence and meaning.

Genette was the first narrative theorist to distinguish between speaking and seeing orientations in fiction. He offered his concept and typology of focalization as an alternative approach to those currently offered for studying narrative perspective in fiction. Jonathon Culler, in the forward to *Narrative Discourse*, noted that prior to the publication of the book, 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 neatly refers to as the *point of view, vision, field, and knowledge* approaches (1999: 87). Genette was also motivated to eliminate the confusion between

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4 In *Narrative Discourse Revisited*, Genette recognized the limitations of his original question *who sees?* and replaced it with the broader question *who perceives?*.
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 Genette offered in Narrative Discourse for analyzing and interpreting narrative. Both are concerned with narration: mood the object of the narration, the regulation of narrative information; and voice the subject of the narration, the narrator. Mood is centrally concerned with the system of focalization within a narrative and a dominant type or dominant types of focalization. Voice is centrally concerned with the time of narration, narrator status, narrator function, and in the case of Proust’s novel narratorial address. Genette identified four temporal forms of narrating: subsequent (past-tense narrative), prior (predictive, future-tense narrative), simultaneous (narrative coterminous with the occurrence of fictional world events), and interpolated (narrative connecting or separating fictional world events). Narrative status is defined on one hand by narrative level (degrees of embedding) and on the other by the relationship of the narrator to narrated events (whether the narrator places himself at the scene when a narrated event occurred). Genette identified five narratorial functions: a narrative function, a directing function, a communicative function, a testimonial function, and an ideological function. Finally, Genette noted that a narratee, as in Proust’s novel, is located at the same narrative level as a narrator.

1.2.2.2 Jahn’s Critique of Focalization

Jahn critiques the concept focalization and Genette’s typology of focalization in his article “Windows of Focalization: Deconstructing and Reconstructing a Narratological Concept.”

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5 A narration may or may not be embedded within another narration, rendering it a second or third order narration. Genette refers to non-embedded narration as extradiegetic and embedded narration as intradiegetic. Moreover, Genette refers to narrators that place themselves at the scene of a narrated event as homodiegetic narrators (narrating characters) and those that merely narrate and do not participate in narrated events as heterodiegetic narrators (strictly narrators). Genette identifies Marcel in Remembrance of Things Past as an example of an extradiegetic-homodiegetic narrator.

6 For example, an intradiegetic narrator addresses an intradiegetic narratee, and an extradiegetic narrator addresses an extradiegetic narratee.
Three points in this critique are 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 notes in his first point that the modeling of “internal focalization” by other narrative theorists (e.g., Todorov, 1966; Rimmon-Kenan, 1983) include cognitive, cultural, and ideological facets which the concept perception “cannot possibly be stretched to subsume” (244). In the second point of his critique Jahn questions 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 questions Genette’s reasons for using the term focal character rather than a less ambiguous term like Henry James’s reflector, Franz Stanzel’s figural medium, or Seymour Chatman’s filter. Jahn argues 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 modeling of internal focalization addresses all three points raised by Jahn in this 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 and whose perceiving is multifaceted. Her use of the terms focalizer, character focalizer, and focalized eliminate the problematic phrases focalization through/on and the problematic term focal character offered by Genette.

1.2.2.3 Rimmon-Kenan’s Formulation of Focalization and Modeling of Internal Focalization

Genette published his first discussion of mood and voice in French in his book Figures III, which Rimmon-Kenan (then Rimmon) 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 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.

In Narrative Fiction Rimmon-Kenan defined focalization as the “‘prism,’ ‘perspective,’ ‘angle of vision,’ verbalized by the narrator though not necessarily his,” that mediates a story (72). She recognized that the term focalization was not free of “optical-photographic connotations,” but had “a degree of abstractedness which avoided the specifically visual connotations of [the term] ‘point of view’” (72). Conceptually, focalization distinguishes between speaking and seeing, which point of view does not, and for Rimmon-Kenan this distinction is a “theoretical necessity” (73). Following Bal—recognizing that narratives “are not only focalized by someone but also on someone or something”—Rimmon-Kenan distinguished between the subject and object of focalization using the terms focalizer and focalized. She designated the focalizing agents outside and inside the story as the narrator focalizer and character focalizer respectively (75). In her section “Focalization and/versus Narration,” she stated that focalization and narration, in principle, are distinct activities; that “so-called ‘third-person centre of consciousness’ (James’s The Ambassadors,

7 Bal, whose writings mark the starting point of Post-Genettian work on focalization (see Jahn, Routledge Encyclopedia 174), offered a detailed discussion of focalization in her book Narratologie: Essais sur la signification narrative dans quatre romans modernes. Bal and Rimmon-Kenan both prefer the concept focalization over the concepts point of view and perspective mainly for the distinction the concept focalization makes between speakers and seers. Bal 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).

8 The terms focalizer and focalized were proposed by Bal.
Joyce’s *Portrait*), the centre of consciousness (or ‘reflector’) is the focalizer, while the user of the third person in the narrator” (74); that focalization and narration are “separate in first-person retrospective narratives” (74); that there is no difference between the focalizations in third-person center of consciousness and first-person retrospective narratives—the focalizer functions as a character in both cases; and that in some narrative, focalization and narration is combined.

Rimmon-Kenan’s formulation of focalization includes two positions relative to a story, three degrees of persistence, and three facets of focalization. Rimmon-Kenan identifies two positions relative to a story, external and internal, and refers to the first as external focalization and the second as internal focalization. External and internal focalization, discussed below, may be fixed, variable, or multiple. A focalization may persist across an entire narrative in the case of fixed focalization (e.g., James’s *What Maisie Knew*), may exist in tandem with another focalization as in variable focalization (e.g., White’s *The Solid Mandala*), or may be one of three or more focalizations in a narrative as in multiple focalization (e.g., Faulkner’s *The Sound and the Fury*). Rimmon-Kenan identifies three facets of focalization, a perceptual facet concerned with sensory experiences located in space and time, a psychological facet concerned with cognition and emotion, and an ideological facet concerned with the evaluation of story events and characters, what Boris Uspensky called the “general system of viewing the world conceptually” (qtd. in Rimmon-Kenan: 82).

1.2.2.3.1 *Rimmon-Kenan’s Modeling of External Focalization*

External focalization refers to the positioning of a focalization (a focalizer and focalized) outside a story. In externally-focalized narrative the focalizer is a narrator; the presentation of narrative information is not restricted in principle by a character’s field of vision or knowledge; and the focalized (people or things) may be perceived from within (e.g., a character’s thoughts, the contents of a drawer) or without (i.e., a character’s behavior, the face of a drawer). Narrator focalizers have panoramic views of the landscape, have access to any character’s sensory experience anywhere in the fictional world, have unrestricted access to characters’ emotional and mental states as well as unrestricted knowledge about the fictional world, although such knowledge about people and events may be withheld for rhetorical effect. Narrator focalizers’
beliefs about and evaluations of characters and events permeate the narrative and are authoritative.9

1.2.3.2 Rimmon-Kenan’s Modeling of Internal Focalization

Internal focalization refers to the positioning of a focalization (a focalizer and focalized) inside a story. In internally-focalized narrative the focalizer is a character and the presentation of narrative information is restricted by a character’s field of vision and knowledge. As in external focalization, the focalized may be perceived by the character focalizer from within (the inward manifestations of people and things) or without (the outward manifestations of people and things). Character focalizers see what is present to them, have access to their own mental experiences (i.e., sensory experience, emotional states, mental states), have limited access to their own past mental experiences and the mental experiences of others characters, and have no certain knowledge about the future. A character focalizer’s knowledge about the fictional world is limited in the same way that it is for an actual person who “cannot know everything about [the world]” (Narrative Fiction 80). 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.

1.2.3 Character Focalization

None of the first writings on focalization included the term character focalization. The term first appeared in the writings of O’Neill and Stephens. O’Neill introduced character focalization in the first part of his four-part discussion of focalization in “Points of Origin” (334), and noted the near synonymy of the terms internal focalization and character-focalization, stating that an “internal focalizer will usually be a character-focalizer” (333). Stephens used the term character focalization in his study Language and Ideology in Children’s Fiction to differentiate the

9 Rimmon-Kenan notes that in some narrative ideologies other than that of the narrator focalizer may emerge. In some cases the ideology of the narrator focalizer will be dominant and authoritative, but “in more complex cases, the single authoritative external focalizer gives way to a plurality of ideological positions whose validity is doubtful in principle. Some of these positions may concur in part or in whole, others may be mutually opposed, the interplay among them provoking a non-unitary, ‘polyphonic’ reading of the text” (Narrative Fiction 83).
perceptual activities of a character and a narrator; he also used the concept point of view and followed Seymour Chatman by distinguishing between perceptual and conceptual points of view. For Stephens, the main concern of perceptual point of view is the question who sees?, while conceptual point of view “comprises all intratextual acts of interpretation of all kinds” related to perceptual observations, responses to events or characters’ actions, or “the ideological stance of the focalizer” (27).

1.2.4 Comment

Rimmon-Kenan’s (2002) modeling of internal focalization has greater heuristic potential for studying character focalization in children’s fiction than other formulations. It focuses on the question who perceives?, offers a formal definition of focalization, distinguishes between a subject and object of focalization using the terms focalizer and focalized, uses terms exclusive to the study of narrative discourse, and includes a provision for exploring the perceptual, psychological, and ideological facets of individual focalizations. Rimmon-Kenan’s modeling of internal focalization has some limitations, however. It does not explicitly state that character focalization is a subtype of internal focalization, contains no formal definition of perception, provides a limited account of how sensory experience and emotion are attributed to a character focalizer, and neither explains nor illustrates how a character’s ideology is presented in a story if not explicitly stated. In terms of this last limitation related to the ideological facet of focalization, I think it would be analytically useful to distinguish between a character focalizer’s ideology or system of beliefs about the world and the ideological orientation of the narrative discourse at the level of implied author, and to mark this analytical distinction using the term worldview for the character focalizer’s understandings about people and events. If these three limitations are addressed, the resulting heuristic will be a very useful one for exploring character focalization in children’s fiction.

1.3 Markers of Character Focalization

1.3.1 Markers of Focalization and Narrative Point of View

In section 1.3.2 below I present markers of focalization identified by researchers in the fields of narrative theory and children’s literature scholarship. These markers have been used to identify focalization generally in given works of prose fiction and not character focalization
specifically. In section 1.3.3, I present markers of narrative point of view identified by researchers in the field of stylistics, as no research on focalization has been conducted in this field. Several of these researchers identified one or more markers of character-oriented points of view in third-person fiction. In section 1.3.4, I synthesize the findings of the two previous sections, display this synthesis in the form of a chart, and offer a brief discussion.

1.3.2 Markers of Focalization

Narrative theorists Shlomith Rimmon-Kenan and David Herman and children’s literature scholars John Stephens and Robyn McCallum all identified markers of focalization in their studies of mainstream, children’s, or adolescent fiction. In Narrative Fiction Rimmon-Kenan recognized the role played by language in “signalling” focalization, and especially shifting focalization, and illustrated the ways focalization is signaled verbally in a text (Narrative Fiction 84). Her short list of verbal markers includes (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),¹⁰ (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). David Herman identified six sets of linguistic markers of focalization in Story Logic. These markers include (1) evaluative lexical items (e.g., moo cow for cow, nic est 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-indicative mood), (5) verbs of perception, cognition, and emotion, and (6) marked syntax (e.g., simple/simplified sentences, complex sentences). He illustrated his fifth set of markers using an excerpt from Radcliffe’s The Italian, shown in excerpt [1]. Verbs of perception, cognition, and emotion are italicized.

[1] Among the voices of the choir, was one whose expression immediately fixed her [Ellena’s] attention; it seemed to speak a loftier sentiment of devotion than the others, and to be modulated by the melancholy of an heart, that had long since taken leave of this world. Whether it swelled with the high peal of the organ, or mingled in low

¹⁰ See Uspensky (pp. 20-32) for a detailed discussion of naming.
and trembling accents with the sinking chorus, Ellena felt that she understood all the feelings of the breast from which it flowed; and she looked to the gallery where the nuns were assembled, to discover a countenance, that might seem to accord with the sensibility expressed in the voice. (qtd. in Herman: 307-08, italics original)

John Stephens and Robyn McCallum in their respective studies *Language and Ideology in Children’s Fiction* and *Ideologies of Identity in Adolescent Fiction* identified sets of markers of focalization that reflect linguistic and narratological processes and to some degree overlap. The overlapping sets of markers identified by both researchers include (1) verbs denoting 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. McCallum noted that focalization 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).

1.3.3 Studies of Narrative Point of View in Stylistics

Stylisticians used formal or systemic-functional linguistics or both to examine point of view in mainstream fiction and non-fiction. Mick Short and Susan Ehrlich respectively used formal linguistics to examine point of view in poetry, plays, and prose and multiple points of view in two modern novels. Ruqaiya Hasan used systemic-functional linguistics to examine point of view in a short story and Paul Simpson formal and systemic-functional linguistics to examine point of view in fiction and non-fiction. Simpson, Short, Hasan, and Ehrlich all identified sets of markers of point of view in their respective studies.

In *Language, Ideology and Point of View* Paul Simpson approached his subject from two perspectives—stylistics and critical linguistics. In the first part of his study Simpson focused on a linguistic analysis of point of view in fiction and followed Boris Uspensky 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 the third chapter 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 distinctive modality patternings, favoring deontic and boulomaic systems on one hand or on the other epistemic and perception systems, or favoring 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, Simpson used (5) transitive and (6) ergative models of transitivity from systemic-functional linguistics. Here again, Simpson showed that different configurations of point of view had distinctive patternings. The Reflector mode used in Hemingway’s novel The Old Man and the Sea, for example, exhibits a “dominant material paradigm, where mental and other processes signifying reflection and deliberation are suppressed” (Simpson 97).

Mick Short identified seven markers of point of view in his study of the language of poetry, plays, and prose. In his chapter “Fictional Prose and Point of View,” Short offers a lengthy discussion of (1) deixis, (1a) temporal and (1b) spatial deixis, as well as (1c) social deixis (i.e., formal or informal social reference). Short also identified (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, which he illustrates using the examples shown in [2]. In [2a], the identification of the runner is immediate, contemporaneous with the action, whereas in [2b], the identification of the runner is delayed, signaling a different cognitive orientation.

b. A man ran past me. It was Robin Hood. (qtd. in Short: 275)

Short also included a section in his chapter on the “indicators of a particular character’s thoughts or perceptions” (268). Here he identified two sets of markers which align point of view with a character: (5) verbs of perception and cognition and (6) verbs and adverbs related to factivity. The final marker Short identified is (7) reference, whether individuals are referred to using nominal or pronominal reference, and whether things are referred to using definite or indefinite articles.

In her chapter “The Analysis of a Story” in Linguistics, Language, and Verbal Art, Ruqaiya Hasan used systemic-functional linguistics to examine “subjective” and “objective” planes of narration (i.e., first- and third-person points of view) in Angus Wilson’s short story “Necessity’s Child.” 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 explained, lies in language features that blur the distinction between the objective and subjective planes. Representations of reality on the objective plane may be direct or indirect (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, Susan Ehrlich 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 Woolf’s novels *Mrs. Dalloway* and *To the Lighthouse* made 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 helped to create sustained points of view in these two novels. Her analysis focused on *episodes*, defined by Teun 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 [5-8] could be interpreted as a third-person character’s *thought* as in [5-7] or as a third-person character’s *speech* as in [8]. 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 [3], sentences [3b-c] are referentially linked to [3a] by the subject pronoun “She,” whose referent is the character “Minta.” In passage [4], sentence [4c] is semantically linked to [4a] by the semantic connector *at any rate*. In passage [5], sentences [5b-c] are temporally linked to [5a] by a verb in [5b] and by a deictic adverbial phrase in [5c]. The movements of the tide and sea in [5b-c] are temporally concordant with Andrew’s thought about the brooch in [5b] with the time of the event signaled by the phrase *in a minute* in [5c], thus rendering sentences [5a-c] interpretable as Andrew’s thoughts. Passage [6] is an example of an episode interpretable as represented speech, whose sentence [6b] is referentially linked to [6a]. 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.

[3] (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)
(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)

(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)

(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)

1.3.4 Discussion

Researchers in the fields of narrative theory, children’s literature scholarship, and stylistics identified numerous markers of focalization and narrative point of view. These markers range from verbal and adverbial markers to referential and syntactic markers. The most common markers identified were verbal and deictic markers, and the least common description. Terminology used by researchers in and across fields is not consistent. Short, for example, used the term “social deixis,” which Rimmon-Kenan called “naming” and Hasan “kinship address.” Nominal phrase markers were variously referred to as “coloring,” “emotive language,” and “value-laden expressions.” Table 1.1 below summarizes the full range of markers identified in the studies reviewed above. Focalization markers identified by narrative theorists and children’s literature scholars are shown in columns 2-4, and point-of-view markers identified by stylisticians are shown in columns 5-8. Each row in the table shows a different category of marker, and nuanced terms are shown in quotations marks.

Three studies stand out from the others for their detailed treatment of particular markers. Hasan, Ehrlich, and Simpson all identified thought and speech as crucial markers of first- and third-person points of view and conducted detailed analyses of speech and thought presentation in the texts they examined. Their terminology differed, however. Hasan used the systemic-functional terms projected thought and speech, while Simpson used direct and indirect modes of thought and speech presentation and narrative report of thought and speech acts. Ehrlich’s study focused on sustained character points of view in third-person fiction and provides the most detailed
analysis of free indirect thought of all the studies reviewed above. Simpson is the only researcher in the studies reviewed who offers a detailed account of modality, transitivity, and ergativity, although his analysis of transitive and ergative models centered on non-fiction texts.

The full range of focalization and point-of-view markers shown in Table 1.1 may be used to analyze and describe character focalization in children’s novels. Individual focalizing characters may be identified by deictic and nominal phrase markers, and their perceptual and psychological experiences will obtain from structures that contain verbs denoting perception, emotion, and cognition. Throughout a focalization, the focalized (i.e., the people and things perceived by the focalizing character) may be identified and tracked by analyses of thought and speech presentation, modality selection, syntax (e.g., conditionals), and description (i.e., character, setting, object description). Insights about a character’s focalization may also be gained by analyzing anaphoric reference and transitivity.

As shown by Hasan’s and Simpson’s studies, systemic-functional linguistics offers a large number of resources for the detailed analysis of point of view in mainstream fiction and non-fiction. Both Hasan and Simpson used the concept transitivity extensively in their studies. Simpson devoted a chapter to transitivity and described its heuristic potential for stylistic investigations of point of view as “extensive” (87). The systemic-functional resources used by Hasan and Simpson to investigate point of view in mainstream fiction may also be used to investigate focalization in children’s fiction. Many of the concepts used by other researchers discussed above are quite readily re-interpretable and given greater clarity within a systemic-functional framework (e.g., emotive language, locative expressions, verbs and adverbs related to factivity, marked syntax). Narrative concepts such as free direct and free indirect thought can be shown through systemic-functional analysis to be linguistically patterned. Thus, systemic-

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Table 1.1
Markers of Focalization and Narrative Point of View

<table>
<thead>
<tr>
<th>RESEARCHER</th>
<th>RIMMON-KENAN</th>
<th>HERMAN</th>
<th>STEPHENS MCCALLUM</th>
<th>SHORT</th>
<th>SIMPSON</th>
<th>HASAN</th>
<th>EHRlich</th>
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functional linguistics offers a comprehensive set of resources for exploring the linguistic patterning of the narrative concept character focalization.

1.4 Character Focalization and Children’s Literature

1.4.1 Introduction

Earlier in this chapter I cited studies by Stephens and McCallum which used the concept *character focalization* to examine ideology in children’s and adolescent fiction. I noted that the term *character focalization* first appeared in Stephens’ study *Language and Ideology*. I also presented markers of focalization identified by Stephens and McCallum in their studies. In section 1.4.2 below I review these two studies in greater detail along with a second study conducted by Stephens and two studies conducted by Perry Nodelman, whose analysis centered on Canadian children’s novels with dual character focalization. In section 1.4.3, I review a study conducted by the author in the field of reading education which focused on children’s transactional orientation to a novel with multiple focalizations. These six studies are the only studies in the fields of children’s literature scholarship and reading education that used the concept *character focalization* to explore children’s novels and reading and adolescent fiction. My review of these studies demonstrates that a detailed description of character focalizations in contemporary children’s novels is needed.

1.4.2 Character Focalization and Children’s Literature Scholarship

1.4.2.1 Preamble

Character focalization was not the focus of the five studies reviewed in this section. Rather, these studies by Stephens, McCallum, and Nodelman all focused on ideologies inscribed in fiction for children and adolescents. Stephens’ study *Language and Ideology* focused on linguistic and narratological processes that carry ideology in all genre of children’s fiction. McCallum’s study *Ideologies of Identity* focused on representations of subjectivity in mainly adolescent novels which use a variety of postmodern narrative techniques. Nodelman’s studies “Of Solitudes and Borders” and “A Monochromatic Mosaic” focused on representations of Canadian discourse on multiculturalism in Canadian children’s novels with dual character focalization. Stephens, McCallum, and Nodelman were all chiefly interested in novels with two or more character focalizers and how ideologies about selfhood were carried by two or more
focalizations. McCallum was especially interested in first-person narratives and Nodelman two alternating focalizations.

The book-length studies by Stephens and McCallum 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 of these studies contains information relevant to a prospective study of fixed character focalization in contemporary realistic children’s novels. These two chapters, “Readers and Subject Positions in Children’s Fiction” and “Representing Intersubjectivity: Polyphonic Narrative Techniques,” are reviewed below.

1.4.2.2 Review of Studies by Children’s Literature Scholars

Stephens conducted two studies in which he examined focalizing strategies in a selection of children’s novels. In “Metafiction and Interpretation: William Mayne’s Salt River Times, Winter Quarters, and Drift,” Stephens examined three children’s novels by William Mayne which used two or more character focalizers to create one of several metafictional elements within these novels. The presence of two or more character focalizations in each novel, Stephens argued, 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 book-length study Language and Ideology, Stephens asked: How is ideology carried by the language used in children’s fiction? In the second chapter of his study, Stephens focused on the subject positions made available to children reading fiction and argued that some children’s fiction
offers readers an interrogative position for learning about subjectivity—their own subjectivity, the subjectivities of others, and the social forces which underlie subjectivity formation; that is, some children’s fiction challenges readers to inquire about the ideological assumptions underlying the fiction. An interrogative position is structured within a work by a range of narrative strategies which prompt readers to adopt an interrogative position. One of these strategies, Stephens argued, is focalization—multiple character focalizations.

Stephens cited the novel *Salt River Times* by William Mayne as an example of a work of children’s fiction that uses multiple character focalizations to prompt readers to adopt an interrogative interpretive position. His analysis of the novel revealed no fewer than 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, which, Stephens argued, “allows them to be disclosed as self-regarding, narrow, fallible, and so on, hence permitting evaluation of the subject positions they imply” (*Language and Ideology* 56). The presence of multiple subject positions in *Salt River Times* and other children’s novels makes it difficult, Stephens noted, 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 (*Language and Ideology* 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.

The second chapter in McCallum’s study focuses on three polyphonic narrative strategies used to represent intersubjectivity in adolescent novels. These strategies include multiple character focalizers, intertextuality, and multistranding. Following Bakhtin, 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, Ideologies of Identity: 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?

Polyphony, McCallum stated, is commonly represented in fiction by focalization, which she defined within her Bakhtinian framework 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" (Ideologies of Identity 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 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 analysis of polyphonic narrative strategies in the second chapter 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 Walsh’s Goldengrove and Cormier’s The Chocolate War, 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 Mayne’s Salt River Times, Mark’s Finders, Losers, and Holman’s Slake’s Limbo. 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 McDonald’s *The Lake at the End of the World*, 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’” (*Ideologies of Identity* 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 McDonald’s novel, the representation of intersubjectivity is supported by the alternating focalizations of the two character focalizers but is also undermined by narrative and thematic closure—the foreclosure of intersubjectivity—at the end of the novel. For McCallum, Walsh’s novel 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 in this chapter of her study 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 (*Ideologies of Identity* 36).

Two studies by Nodelman 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 13-17. In “Of Solitudes and Borders,” Nodelman examined representations of Canada and Canadian identity in six
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 (Of Solitudes and Borders 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 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” (Of Solitudes and Borders 82). None of these novels was overtly political, so in Nodelman’s second study he selected five novels which were more overtly political and wondered if the same “exclusionary and difference-denying processes” operated within them (Monochromatic Mosaic 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 Kropp’s *Moonkid and Liberty* and *Moonkid and Prometheus* “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” (*Monochromatic Mosaic* 44). Moreover novels such as Henegan’s *Promises to Come* and Skrypuch’s *The Hunger* and *Hope’s War* 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.

1.4.3 Character Focalization and Reading Education

One empirical study examined children’s responses to multiple focalizations in a contemporary realistic children’s novel. This study was conducted by the author in the field of reading education and used the case study method and systemic-functional linguistics to explore sixth graders’ transactional orientation to Mayne’s novel *Salt River Times*. In this study *Watching From the Shadows: Transactional Relations Between Intermediate Readers and a Polyfocal Novel*, the author defined character focalization as the location of event perception within the mind of a character. The study centered on the two-part question: What is the relationship between textually-favored and reader-identified focalization for the a polyfocal novel? How do these focalizations differ, and what accounts for their difference? Participants in the study listened to all 21 chapters of *Salt River Times* read aloud to them by the author and completed written tasks for three chapters. These tasks included the identification of a focalizer, the focalizer’s problem, the action taken by the focalizer to solve this problem, a sampling of the focalizer’s doing, feeling, thinking, and saying, and a retelling of the chapter in role as the identified focalizer. Eight focal participants were interviewed at the end of the study.

The textual favoring of focalizing characters for three chapters of the novel *Salt River Times* was determined by an 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 the chapter and if (2) his or her emotions and thoughts were presented. The 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 the author’s 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 author argued that these differences may be explained by a number of complicating factors within the chapters as well as 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. Indeed, the novel Salt River Times, which Stephens identified as a notable example of children’s metafiction, seeks to interrupt readers’ easy identification with characters and so doing aims to prevent readers from being subjected to implicit ideology. The author concluded 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.

1.4.4 Discussion

Researchers in the fields of children’s literature scholarship and reading education used the concept character focalization to examine ideological apparatuses and reading positions in different genre and formats of fiction for children and adolescents, representations of subjectivity and discourses on difference in novels with multiple character focalizers, and sixth graders’ transactional orientation to a metafictional novel. Researchers were mainly interested in novels with two character focalizers, although the novel Salt River Times, which features nine character focalizers, was used for illustrative purposes or as the focal text in four of the six studies reviewed. The study by McCallum included several novels with three or more character focalizers but tended to prefer novels with first-person character focalization.

The studies by Stephens, McCallum, and Nodelman all made distinctive contributions in the field of children’s literature scholarship. Stephens’s analysis of a cross-section of children’s fiction revealed complex ideological structures naturalized within a text in part by focalization; and his analysis of three metafictional novels showed how skilled writers use multiple character focalization to position readers as critical interpreters of text. McCallum’s analysis showed that while multiple character focalization is a useful strategy for enhancing polyphony within a novel
and has the potential to represent intersubjectivity, it is “not in itself an inherently dialogical narrative technique” (Ideologies of Identity 35). The dialogical limitations of the focalizing strategy dual character focalization was noted by Nodelman, whose analysis showed that double-focalized narrative in Canadian fiction for young people replicates the Canadian myth of a national cultural mosaic.

The study conducted by the author made a number of contributions to reading research and instruction. First, the study was seminal, the first study to use the concept focalization to explore children’s meaning-making with the literature they encounter in school. Second, it demonstrated the value of using systemic-functional linguistics for the stylistic analysis of children’s fiction. The concept transitivity proved to be a rich resource for identifying focalizing characters and their focalized and was also a usable resource for the middle graders who participated in the study. Third, the author’s analysis of written response data showed that most but not all participants identified focalizing characters in chapters with comparatively fewer complicating factors within the chapter set, that participants rarely changed their identifications if given the opportunity, and that focal participants recalled using thought presentation in some cases to identify focalizing characters. Fourth, the author’s analysis of selected chapters in Salt River Times showed that thought presentation and transitivity were important markers of character focalization.

The studies reviewed in the two sections above have a number of limitations in terms of the scope of their analyses and their selection of focal texts. Researchers identified two or more character focalizers in the novels studied but did not offer a detailed analysis of individual focalizations, which, if conducted, may or may not have strengthened their arguments. The projected and freely presented thoughts of individual character focalizers, for example, received little attention in all but one study, yet even there only one of the chapters selected as a focal text contained enough character thought to warrant such attention. Nor did researchers adequately address the interrelationship between character focalization and action structure; that is, no detailed discussion was offered about the relationship between the action undertaken by a focalizing character and his or her perceptions. Analyses of the focalized and focalizing processes at the level of story were limited in the studies conducted by children’s literature.
scholars, and thus the significance of a focalizing character’s perceptions in terms of his or her fictional world experience was not explored. In all six studies little or no information was given about the criteria used to select focal texts. The novels selected differed in terms of genre (i.e., historical fiction, contemporary realism, fantasy, popular, series), person (i.e., first- and third-person narrative), the focalizing character’s age or grade (i.e., ages 12-17, grades 6-12), and the number of postmodern narrative strategies used, suggesting that character focalization as a structural element is stable across a broad range of fiction for children and adolescents.

1.5 Summary of Literature Review Findings and the Present Study

1.5.1 Summary of Literature Review Findings

My review of the literature on character focalization and children’s fiction aimed to address three questions: What is character focalization? How is it marked? What insights about character focalization and children’s fiction have been revealed by research conducted in the fields of children’s literature scholarship and reading education? A summary of my findings follows:

1. (a) Focalization was offered as a stylistic tool for exploring the question who perceives? in works of fiction. Researchers in the fields of narrative theory, stylistics, and children’s literature scholarship have recognized the viability of the concept and its heuristic potential. The concept character focalization and its parent concepts are virtually unknown in education. (b) Character focalization has been defined as the location of event perception within the mind of a character. (c) The model of character focalization proposed by Rimmon-Kenan distinguishes a character focalizer (i.e., a perceiver), a focalized (i.e., the people and things perceived), and three facets: perceptual, psychological, and ideological facets.

2. (a) Distinctive markers of focalization and narrative point of view were identified by researchers. Several researchers also identified markers most relevant for character focalization and character-oriented narrative points of view (i.e., the first-person narrating character and third-person limited points of view). Taken together, this inventory of markers is comprehensive in its scope, although the terminology used by researchers varies. (b) Systemic-functional linguistics was used as an analytical tool in studies of both narrative point of view and multiple character focalizations and offers a
wide range of resources, functional terminology, and the concepts transitivity and projection which several researchers found indispensible in their studies of point of view.

3. (a) No detailed description of individual characters’ perceptions in children’s fiction has been offered by researchers in any field including children’s literature scholarship. (b) Research by children’s literature scholars in the last twenty years focused on the operation of ideology and representations of selfhood in children’s and adolescent novels at the level of discourse and used the concept focalization as an analytical tool. (c) One educational study examined textually-favored character focalizers in a children’s metafictional novel with nine character focalizers. The analysis of individual character focalizations was limited in terms of the linguistic resources used to identify focalizing characters and their focalized. Significantly, this study showed, first, that transitivity selection, projected thought, and free indirect thought were important markers of character focalization, and second, that the selection of character focalization and action structure are interrelated. (d) No study examined the personal significance of a focalizing character’s perceptions in terms of his or her fictional world experiences.

1.5.2 The Present Study

1.5.2.1 Justification for a Study of Character Focalization in Children’s Novels

The stylistic study of character focalization in children’s novels is justified for at least five reasons. First, the location of event perception in the mind of a single fictional world child is common in children’s novels, and because of this, children in elementary grades will enhance their role as meaning-makers by applying their understandings of character focalization in encounters with these novels. Second, Rimmon-Kenan’s (2002) modeling of focalization has not been used to examine the meaning potential of children’s novels. Third, no catalogue of structures representing the experiences of fictional world individuals exists in the fields of stylistics or narrative theory. Fourth, no study has examined focalizing character’s perceptions in children’s novels. And fifth, no study has examined the personal significance of focalizing character’s perceptions in terms of his or her fictional world experiences.
1.5.2.2  *The Present Study*

The present study is centrally concerned with character focalization in children’s novels. It addresses two questions: How is character focalization structured in a novel, and what personal meanings are represented by individual focalizations? These questions will be answered using a heuristic based on Rimmon-Kenan’s modeling of character focalization, a systemic-functional approach, the full range of markers identified in studies of focalization and narrative point of view as modeled in systemic-functional linguistics, and various narrative concepts. The realization of fixed character focalization will be investigated using four contemporary realistic children’s novels. Aspects of focalizing characters’ action structures will be discussed but the detailed analysis of individual action structures is beyond the scope of this study.
2

METHODOLOGY

2.1 Introduction

This study offers a detailed description of individual character focalizations in four children’s novels. The novels included in this study met a set of criteria that facilitated a comparative analysis of individual focalizations. Data related to one character’s perceptions in each novel were collected in three phases and analyzed using a systemic functional approach. The conceptual framework used to explore character focalization is based largely on Shlomith Rimmon-Kenan’s modeling of internal (character) focalization.

This chapter focuses on methodological aspects of my study of character focalization in four children’s novels. In the first three sections of the chapter I describe my conceptual framework, explain my reasoning for using a systemic functional approach, and present information about the four novels included in this study. In the fourth section I offer a systemic functional description of the narrative structures (individual datum) that construe characters’ perceptual and psychological experiences. Characters’ sensory experiences are construed by perceptually-oriented clauses (i.e., perceptually-oriented processes, participants, and circumstances), and their psychological experiences are construed by emoting- and thinking-oriented structures (i.e., emotive and desiderative mental clauses, mental projection complexes, non-projecting mental clauses, enhancing clauses, and psychologically-oriented participants and circumstances). My description of narrative structures ends with a detailed discussion of free thinking structures. The fifth section of the chapter focuses on the worldview facet of character focalization. In this last section, I define worldview and outline its three aspects.

2.2 Character Focalization: A Conceptual Framework

The present study acknowledges the pioneering work on focalization done by Genette (1980, 1988) and Bal (1983, 1985) and uses a conceptual framework similar to Rimmon-Kenan’s (1983) to investigate character focalization in four children’s novels. This framework consists of a formal definition of the concept character focalization, reference terminology, and three facets of focalization. Within the framework, character focalization is defined as the location of fictional
world perception (i.e., instances of *perceiving*) in the mind of a character. To *perceive* is to gather information about the world and give it meaning (*OED Online*). *Character focalization* is centrally concerned with fictional world perceivers (*character focalizers* or *focalizing characters*) and their perceived (their *focalized*). *Character focalization* thus addresses the two-part question *who perceives?* and *what or whom is perceived?* Three facets of character focalization are recognized: the perceptual, psychological, and worldview facets. The perceptual facet is concerned with sensory experiences (seeing, hearing, smelling, tasting, and somatic sensation\(^\text{12}\)); the psychological facet is concerned with emotive experiences and thinking; and the worldview facet is concerned with personal and interpersonal understandings about lived experience.

### 2.3 A Systemic Functional Approach

#### 2.3.1 My Selection of a Systemic Functional Approach

My main reason for adopting a systemic functional approach in this study was the breadth of resources—the concepts, principles, and methods—offered by systemic functional linguistics for the kind of detailed analysis I aimed to conduct with the four novels I selected. From my reading of studies by Halliday (1971), Hasan (1985), Simpson (1993), and Yinglin and Shen (2004) and from my own analyses of multiple character focalizations in selected chapters of the novel *Salt River Times* (Mayne, 1980), I realized the importance of the system network of TRANSITIVITY in the realization of individual focalizations. I also realized that mental clause systems within the system network of TRANSITIVITY and the projection of mental processes, while integral to the realization of character focalization, were only part of the overall structure of a character’s focalization. A comprehensive understanding of the structuring of character focalization in children’s novel required not only an analysis of TRANSITIVITY and mental projection but also an analysis of the systems of THEME, MODALITY, MOOD, CLAUSE COMPLEXING, and CONJUNCTION, as well as delicate analysis of the experiential

\(^{12}\) *Somatic sensation* 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). The term *somatic sensation* is used by neuroscientists Mark Bear, Barry Connors, and Michael Paradiso in their chapter “The Somatic Sensory System” in *Neuroscience: Exploring the Brain*. 


components of many noun groups. To what extent these other systems were involved in the realization of character focalization in novels such as those I selected for this study, I did not know—and wanted to know. Adopting a systemic functional approach best equipped me, I believed, for the inquiry I proposed.

2.3.2 Systemic Functional Modeling of Perceptual and Psychological Experience

In systemic functional linguistics human experiences are construed by the system of TRANSITIVITY. Within this system perceptual and psychological experiences are predominantly construed by mental processes. But because of the indeterminate nature of human experiences, the system of TRANSITIVITY offers various models for representing perceptual, psychological, and other kinds of experiences. It offers a range of models for representing multifaceted domains such as emotion. Halliday and Matthiessen note that emotion, like other multifaceted domains, is difficult to represent, and “the grammar of transitivity solves [this] problem by offering complementary models for construing [it]” (173). Pain, for example, may be modeled various ways: (a) my head is painful, (b) my head hurts, (c) my head hurts me, (d) I have a headache, (e) I feel a pain in my head. Pain, therefore, may be modeled using relational processes as in (a and d), a behavioral process as in (b), a material process as in (c), or a mental process as in (e). My starting point for an investigation of character focalization was, most sensibly, I believed, the transitivity structure of the first few chapters of the four novels. Consequently I began the first phase of data collection straightforwardly by color coding processes representing perceptual and psychological experiences in each novel. In Section 2.5, I discuss the analytic approach in detail. In the following section I provide information on the texts selected for my study and the reasons for this selection.

2.4 Data Sources and Phases of Data Collection and Analysis

2.4.1 Data Sources

2.4.1.1 Novel Selection

2.4.1.1.1 Selection Criteria and Preferences

I selected four contemporary realistic children’s novels for this study. These novels satisfied a set of criteria which determined their suitability for a detailed analysis of single (fixed) character focalization and a comparative analysis of focalization development across the
novels selected. Selection criteria related to genre and narrative features, the intended readership, and the date, place and language of publication. Four novels, *Far Out the Long Canal* (DeJong, 1964), *Bridge to Terabithia* (Paterson, 1977), *The Great Gilly Hopkins* (Paterson, 1978), and *The Higher Power of Lucky* (Patron, 2006), satisfied the full set of criteria. These novels are (1) contemporary realistic (2) children’s novels (3) published in the past fifty years. All feature (4) one (5) child protagonist between the ages of 9 and 12 in a (6) third-person (7) past-tense narrative, and all were (8) first published in the United States (9) in English. My selection of four novels ensured that male and female writers were included in the study. I preferred 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.

There are compelling reasons for selecting contemporary realistic novels published in the past fifty years for a first study of character focalization in children’s novels. The present study is centrally concerned with the psychological and social experiences of individual characters, and this is more often the concern of children’s contemporary realistic fiction than it is historical fiction, which is mainly concerned with a historical period or event, or fantasy fiction, whose descriptions of other-worldly characters and their worlds and whose representations of the epic struggle between good and evil are prominent narrative features. The novel format supports a longer narrative than the short story format and so contains more material for an analysis of character focalization. Contemporary realistic short stories have not received much attention in children’s literature scholarship but in my experience they tend to focus on a single event and moment of crisis for one or more characters and are more concerned about the dialogue between characters than the thoughts of a particular character. Novels featuring single child protagonists appeared in significantly greater numbers in the second half of the 20th century compared to the first. In her survey of novels published in the first half of the 20th century, children's literature scholar Maria Nikolajeva noted the popularity of novels with collective characters (*Rhetoric of Character* chap. 4). Such novels typically feature a group of four children, boys and girls in middle childhood (i.e., ages 6-12).
2.4.1.1.2 The Selection of the Four Novels

The four novels I selected for this study all contain sustained character perception and are exemplary novels in the field of children’s literature.13 DeJong’s *Far Out the Long Canal* features the sustained perceptions of the fictional child Moonta Riemersma, a nine year old boy who lives in rural Holland. This character is one of many fictional children created by Meindert DeJong during his long career as a fiction writer for children ages 9-12.14 Children’s literature specialists May Arbuthnot and Zena Sutherland recognize DeJong as a writer “with the gift of wonder and delight,” who is able to capture “the inner grace of his children,” and who in his book *Far Out the Long Canal* captures the “secret [inner] struggles” of young Moonta and his embarrassing situation of not being able to skate in a village of skaters (355). Indeed DeJong’s ability to create fictional children that are emotionally and cognitively engaged in their fictional worlds is best demonstrated in his novels *Far Out the Long Canal, Shadrach, Journey From Peppermint Street, The House of Sixty Fathers,* and *The Wheel on the School.* DeJong is the recipient of the distinguished Hans Christian Andersen Award for his lifetime contribution to children’s literature.

Paterson’s *Bridge to Terabithia* and *The Great Gilly Hopkins* feature the sustained perceptions of ten-year-old Jess Aarons and eleven-year-old Gilly Hopkins. These two novels were strong candidates for a study of character focalization for a number of reasons. First,

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13 Three of the four novels are award-winning novels, and all four novels are cited as exemplary novels by authors of various editions of the most popular textbooks on children’s literature produced for teacher preparation programs in American universities. *The Higher Power of Lucky* and *Bridge to Terabithia* won Newbery Medals in 2007 and 1978 respectively, and *The Great Gilly Hopkins* won the National Book Award and Newbery Honor Book award in 1979. DeJong’s novel *The Wheel on the School* won the Newbery Medal in 1955; his novels *Shadrach, Along Came a Dog, The House of Sixty Fathers,* and *Hurry Home, Candy* won Newbery Honor Book Awards in 1954, 1957, and 1959; and his novel *Journey From Peppermint Street* won the National Book Award in 1969. Each of the four novels, *Far Out the Long Canal, Bridge to Terabithia, The Great Gilly Hopkins,* and *The Higher Power of Lucky,* is cited in May Arbuthnot and Zena Sutherland’s *Children and Books* (8th ed.), Zena Sutherland’s *Children and Books* (9th ed.), Barbara Kiefer’s *Charlotte’s Huck’s Children’s Literature in the Elementary School,* Donna and Saundra Norton’s *Through the Eyes of a Child,* and/or Lee Galda, Bernice Cullinan, and Lawrence Sipe’s *Literature and the Child.*

14 Meindert DeJong’s writing career spans the period 1938-1971.
Katherine Paterson’s novels are chiefly concerned with fictional world children and adolescents—their personal and social development, their believability as characters, and their complexity as human beings, all of which she writes about in her book The Invisible Child: On Reading and Writing Books for Children (2001: 165). These concerns are especially relevant to a study of character focalization in children’s novels. Second, children’s literature scholars have shown considerable interest in Paterson’s work, and their insights into her style could be a valuable resource for a stylistic inquiry. Third, Bridge to Terabithia has achieved both critical acclaim and commercial success in and beyond the United States and thus has wide appeal. A detailed study of the main character Jess Aarons and his lived experience would surely appeal to a wide audience. Fourth, Bridge to Terabithia and The Great Gilly Hopkins make extensive use of free indirect thought, a narrative structure that presents characters’ thinking. Fifth, I was interested in the stylistic similarities and differences between these novels. The characters of Jess Aarons and Gilly Hopkins, though created in roughly the same time period, in the mid-seventies, strike me as markedly different, and this raises questions about the contributions of stylistic features to the differentiation of fictional world individuals.

Patron’s The Higher Power of Lucky presents the sustained perception of ten-and-a-half-year-old Lucky Trimble. This novel had just been published when I began searching for candidate novels for this study and not only offered currency—the sustained perception of a character recently conceived—but also offered a character who enjoys thinking, is aware of her thinking, thinks for sustained periods, thinks logically, and thinks in unusual ways. Its currency and its focus on a character’s thinking processes and thoughts made it an ideal candidate for a study whose focus was character perception.

2.4.1.2 The Selected Novels: Annotated Bibliographies


Nine-year-old Moonta Riemersma is the only big child in his village who cannot skate. Although he is told by his parents not to worry, that the day will come when he will be as good a skater as they are, Moonta worries that he will not learn to skate and will carry this shame for the rest of his life. But when the weather changes, so do his fortunes. A winter wind blows in
from the north and ice begins to form on the local ditches and canals. Moonta has waited four years for ice, and with no loss of time he races into his house to fetch his skates and at once devises a plan to learn to skate quickly before the ice is gone.


Ten-year-old Jess Aarons has been training all summer for the big racing event at his school held during the first week of September. He is a better runner now than he was in fourth grade when early in the week he earned the title of fastest runner in his grade. He lost the title a day later and did not win it back, but this year will be different. He has better stamina and can win it all this year—win all the races he runs during the week-long event. But on the first day of school something unexpected happens. A newcomer, Leslie Burke, enters the race, and she is not only keen to run against Jess but is alarmingly fast.


Eleven-year-old Gilly (Galadriel) Hopkins has discovered a method for getting herself moved to a new foster home, and this method will be her ticket for getting removed from foster care for good and being given back to her real mother. Gilly has a picture of her mother and has taken it with her from home to home for the past eight years. Her mother is beautiful and loves her and wants to be with her, and Gilly wants to be with her mother too and now has a method and plan to bring this about. Unfortunately, her new foster mother Maime Trotter is not as willing to be done with Gilly as her previous foster mothers, and when Gilly’s method fails and her plan falls apart, Gilly takes drastic measures to be done with her new foster mother.


Ten-and-a-half-year-old Lucky Trimble has lived with her father’s first wife Brigitte since her mother died two years ago and, given the circumstances, has fared pretty well in the tiny desert town she and her guardian live in. She is a budding scientist, keenly interested in the natural world and the evolution of living things, mainly snakes and insects, and has plenty of
brain power. Still, as brainy as she is, she cannot figure out why the various strands of her life have suddenly come undone and will not bind together as they once did in a meaningful knot. She has heard people talk about a higher power that helped to carry them through rock-bottom times in their lives but has no idea how to find her own higher power. Finally she can think of nothing else to do but take her most precious possessions and run away into the desert.

2.4.2 Phases of Data Collection and Analysis

In this study I collected and analyzed data related to the perceptual, psychological, and worldview facets of character focalization in three phases. In phase one I collected perceptual and psychological data from digitized versions of the first few chapters of each novel, which I then analyzed using a systemic functional approach. Data mainly took the form of ranking clauses, clause complexes, individual sentences, or stretches of text consisting of one or more paragraphs. In phase two I collected perceptual and psychological data from the remaining chapters in each novel, which I digitized as examples, then analyzed. I then compared the patterns I observed in the data collected during phases one and two. In phase three I used mainly psychological data collected from phases one and two to construct the worldview facet of characters’ focalizations. During each phase of data collection and analysis I used the same set of procedures. These procedures included (i) data analysis both separate from and within original textual environments, (ii) data coding using colorization and conventional systemic functional notation, (iii) data organization and sorting using digital spreadsheets, and (iv) data display using various graphic formats to aid comparative analysis within and across novels.

2.5 Data Collection: Perceptual and Psychological Facets

2.5.1 Introduction

Fictional world sensory experience, emotive experience, and thinking are construed by perceptually- and psychologically-oriented clauses and stretches of text that present narrative description. These clauses select mental or behavioral processes, psychological qualities or entities, or individual characters as –er participant. A thought may be selected as Phenomenon in a mental clause or be projected as a separate idea-clause. Perceptual and psychological experiences are also construed by a variety of structures that obtain as the personal sensory experiences, emotive experiences, or thinking of a character by sensory or psychological
ascription. Thought content construed by psychological ascription, mental projection, and free thinking structures is the primary source of information about a character’s worldview.

2.5.2 **The Perceptual Facet: Sensory Experience**

2.5.2.1 **Perceptive Mental Clauses**

*Perceptive mental clauses* or PM-clauses construe fictional world seeing, hearing, smelling, tasting, and somatic sensing. Examples follow in sentences [1-5]. In these examples mental processes and the *seeing*-*, *hearing*-*, *smelling*-*, *tasting*-*, or *somatic*-Senser role are shown in **BOLD** and **bold italics** respectively, and the Phenomenon is unmarked.

[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] *(1β)* When they were gone, || *(PM-1α)* **Moonta SMELLED** food, || *(2α)* and then he found || *(2β)* that Mother had secretly tucked a smoked eel sandwich in a flat, covered dish under his pillow. ||| *(FOLC 19)*

[4] (1) **She** unscrewed the cap || *(2)* and squeezed a little dab onto her finger || *(PM-3)* and smelled it || *(PM-4)* and **TASTED** it. ||| *(HPL 12)*

[5] (1) **He** spat and blew, || *(PM-2)* [Ø: and he] **FELT** pieces of cold dirt and frozen grass between his teeth. ||| *(FOLC 59)*

2.5.2.2 **Perceptually-Oriented Behavioral Clauses**

*Near mental behavioral clauses* or PB-clauses construe fictional world seeing and hearing experiences. Processes typically selected in these clauses include *look, watch*, and *listen*. Examples follow in sentences [6-9]. Behavioral processes and the *looking*-Behaver role are marked.


[7] *(PB)* **Lucky LOOKED** out the rear window. ||| *(HPL 89)*

[8] *(PB-α)* **She STARED** at the lovely letters [[she had made for a moment]] || *(β)* before slapping down her open palm in the middle of them || *(γ)* and rubbing them all away. ||| *(GGH 8)*
[9] (PB-α) Her ear near a hole in the paint-chipped wall of Hard Pan’s Found Object Wind Chime Museum and Visitor Center, she LISTENED || (β) as Short Sammy told the story [[of how he hit rock bottom]]. ||| (HPL 1)

2.5.3 The Psychological Facet: Emotive Experience and Thinking

2.5.3.1 Non-projecting Mental Clauses

2.5.3.1.1 Emotive Mental Clauses

Emotive mental clauses or EM-clauses construe fictional world emotive experience. Emotive mental processes selected in these clauses may include like, dislike, love, hate, regret, fear, worry, and enjoy. EM-clauses are shown in sentences [10-12]. Emotive mental processes and the emoting-Senser role are marked. [12] selects a macrophenomenal clause.

[10] (EM) She HATED the strong salty wrinkled black one. ||| (HPL 12)
[11] (EM) He LIKED the ring of it. ||| (BBT 22)
[12] (EM) She WORRIED about [[Lincoln getting in trouble]]. ||| (HPL 23)

2.5.3.1.2 Non-projecting Desiderative and Cognitive Mental Clauses

Non-projecting desiderative and cognitive mental clauses or DM- and CM-clauses construe desideration (i.e., a desire to acquire or achieve) and cognition respectively. There are fewer choices in the mental clause system network for representing desideration than cognition. Mental processes typically selected in desiderative clauses include want, need, wish, and hope (for). A wide range of mental processes may be selected in cognitive clauses including think, believe, consider, understand, know, realize, appreciate, imagine, pretend, and remember. Examples of non-projecting desiderative and cognitive clauses follow in sentences [13-15]. The noun group a question in [14] selects postmodification. Desiderative and cognitive mental processes and the thinking-Senser role are marked.

[13] (DM-1) Well, he didn’t NEED the skates, || (2) all [[there was]] was fog anyway. ||| (FOLC 20)
[14] (CM) Lucky THOUGHT of a question [[that Short Sammy’s story had lodged into one of her brain crevices]]. ||| (HPL 6)
[15] (CM) The school teacher certainly KNEW an awful lot of things. ||| (FOLC 190)
2.5.3.2 Attributive Clauses: Psychological Attribution

2.5.3.2.1 Intensive Quality-Type Attributive Clauses

Quality-type attributive clauses or PAT-clauses are one of two types of attributive relational clauses that construe emotion (e.g., being *glad*), desideration (e.g., being *hopeful*), and cognition (e.g., being *aware*, being *certain*). Examples follow in sentences [16-20]. The attributive process *be* is typically selected in these clauses, but in the emotive quality-type clause the attributive process *feel* is also commonly selected. Emotive qualities, relational process, and the *emoting*-Carrier role are marked.

[16] (PAT) Lucky was *glad* [[that there were only a few signs on the long highway to and from school in Sierra City]]. (HPL 18)

[17] (PAT-1) She was *dimly aware* of a protest from the players, || (2) but they were boys and mostly shorter than she, || (3) [Ø: and] so [Ø: they were] not worthy of notice. || || (GGH 23)

[18] (PAT) Moonta was *reluctant* to leave her. || || (FOLC 203)

[19] (PAT-1) Sometimes he felt *so lonely* among all these females— || (2) even the one rooster had died, || (3) and they hadn’t yet gotten another. || || (BTT 15)

[20] (PAT) He felt immensely *relieved* now [[that the little horse was back in its place on the shelf]]. || || (FOLC 20)

2.5.3.2.2 Possessive Entity-Type Attributive Clauses

A second type of PAT-clause, the possessive *entity-type*, also construes fictional world emotive experience, desideration, and cognition. In these clauses a Carrier possesses an emotive-, desiderative-, or cognitive-entity Attribute and the relational process selected is *have*. Examples follow in sentences [21-23]. Attribute/Entity, relational process, and the possessive-Carrier role are marked.

[21] (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)
2.5.3.3 Mental Projection

2.5.3.3.1 Systemic Functional Modeling of Indirect Thought

In Style in Fiction, a landmark introductory textbook on the stylistic analysis of English fictional prose, Geoffrey Leech and Mick Short identified five categories of thought presentation (i.e., ways that fictional world thought is presented). These categories include indirect thought (IT), direct thought (DT), narrative report of a thought act (NRTA), free direct thought (FDT), and free indirect thought (FIT). Typically referred to as modes of thought presentation, these five categories are commonly used in formal stylistic analysis of shorter and longer fiction written for adults. In passage [24], which presents Lucky’s thoughts about her guardian Brigitte, sentences [24a] and [24e] are examples of Leech and Short’s thought presentation mode indirect thought or IT.

[24] (a) Brigitte was entirely wrong as a choice for a Guardian, || Lucky DECIDED. ||
(b) Even though she had come to California [[right after Lucky’s mom died || to take care of Lucky]], || she was just too French and too unmotherly. || (c) She should have had lessons or some kind of manual [[on how to do the job]]. || (d) If they had online courses [[in how to manage restaurants]], they should at least have courses [[on how to be a good Guardian || or even [Ø: on] how to be a good actual birth mom, || which was a more important job [[than restauranting]] ]]; ||
(e) Lucky THOUGHT || that writing this manual would be a good project for her || once she was grown up. || (HPL 85-86)

In systemic functional stylistic analysis, on the other hand, sentences [24a] and [24e] are examples of fictional world thinking realized by mental projection. In these sentences respectively thought is projected within a paratactic and a hypotactic nexus. Fictional world thought may be realized by quoting or reporting paratactic/hypotactic nexuses. Both cognitive and desiderative mental processes project. Mental processes typically selected in projecting quoted and reported thought clauses include the cognitive processes *think, know, believe, decide, figure, wonder, and
remember and desiderative processes wish and hope. Examples of quoting and reporting nexuses—quoted thought, blended, and reported thought are shown in sentences [25-39]. Cognitive processes and the thinking-Senser role are marked in all of these examples.

2.5.3.3.2 Quoted Thought (QT)

The selection of quoted thought or QT structures in children’s novels published after the second world war is rare. Not surprisingly, then, no examples of quoted thought are found in the four novels used in this study. Examples of quoted thought are found in Frances Hodgson Burnett’s The Secret Garden published in 1912. An example is shown in sentence [25].

[25] (QT-1) “People never like me || (QT-2) and I never like people,” || (QT-3) she

THOUGHT. ||| (Secret Garden, 35)

2.5.3.3.3 Blended Thought

In blended thought or BT structures the projecting clause may be selected as either the primary or secondary clause in the projection nexus. Typically, however, the projecting clause is selected as the secondary clause as in sentences [26-27]. In sentences like [26], where the mental process and Senser are reversed, the Senser is typically referred to by a proper name. An idea-clause in this structure may be a simple or complex structure. [28] selects an interrupting projecting clause and an idea-clause complex consisting of a dominant clause in [28-1α] and subordinate clause in [28-1β]. A blended thinking nexus may also be part of a sentence that selects a hypotactic expansion clause as in [29]. Here a hypotactic enhancing clause selects a material process.

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15 In this study the term blended thought or BT is equivalent to the term free indirect speech described by Halliday and Matthiessen (2004) as “a mode of projection that combines features of quoting and reporting” (465). Halliday and Matthiessen offer a prototypical example of thought represented by free indirect speech: “Was she dreaming, Jill wondered” (465). This example, like those shown in [26-29], selects an initiating idea-clause and a continuing mental clause. To avoid terminological confusion between systemic-functional and formal usage of free indirect (speech/thought), I will use the term blended thought (BT) to refer to structures similar to those in sentences [26-29]. In section 2.5.5 below I offer a detailed description of free thinking structures referred to in formal stylistics as free indirect and free direct thought.
2.5.3.3.4 Reported Thought

The reporting clause in a reported thought or RT structure selects either a cognitive or desiderative process. Examples follow in sentences [30-37] and [38-39] respectively. Idea-clauses in these structures are introduced by that if a statement or by if, whether, what, who, which, when or where if a question. Idea-clauses introduced by that or [Ø: that] are shown in [30-35] and by if and what in [36-37]. Idea-clauses in RT structures may contain one or more embedded elements as in [30], [33-36], and [38] or be a complex as in [31], [33] and [39]. [31] and [33] are examples of RT-complexes. [32] and [39] are examples of complexes that select RT-nexuses. In [32] the initiating clause selects a material process, shown in plain ITALICS. [38] is an example of a fact-clause embedded in a RT idea-clause complex.

[30] (RT-α) He KNEW || (RT-β) [Ø: that] he was better [[than he had been last spring]]. || (BTT 22)

[31] (RT-α) Lucky THOUGHT || (RT-βα) that writing this manual would be a good project for her || (RT-ββ) once she was grown up. || (HPL 85)

[32] (1) Moonta had never HAD them ON under his Sunday shoes, || (RT-2α) but he KNEW || (RT-2β) [Ø: that] the skates were still big enough. || (FOLC 14)

[33] (RT-α) Lucky KNEW || (RT-βα) that if he ran for President, || (RT-ββ) [Ø: then] during his campaign his opponent would uncover every single bad thing [[he’d ever done in his life]]. || (HPL 23)

[34] (RT-α) Moonta THOUGHT || (RT-β) that the real reason [[he searched there first]] was [[because he’d always liked the open, narrow bunk bed]]. || (FOLC 27)
(RT-α) Moonta knew that all [[he had to do]] was [[to wait for the stillness]] to come]. (FOLC 28)

(RT-α) She never knew if she’d be in a place long enough [[to make it worth the bother]]. (GGH 9)

(RT-α) He wondered what they had bought with all their money. (BTT 15)

(RT-α) He wanted to be the first one [[to know [[when the ice was safe in the ditches]]]]. (BTT 6)

(RT-1α) He would like to show his drawings to his dad, (2) but he didn’t dare. (BTT 10)

2.5.4 Sensory and Psychological Ascription

Sensory and psychological experiences in fiction are construed by other kinds of structures than those presented in sections 2.5.2 and 2.5.3. I refer to these as ascriptive structures: sensory ascriptive or SAS structures and psychologically ascriptive or PAS structures. SAS and PAS structures select perceptually- or psychologically-oriented elements such as material sound-type processes, relational appearance- or sense-type processes, projection nouns, causal-conditional-clauses, or visually- or emotively-oriented epithets or adjuncts. An analysis of the context in which a SAS or PAS structure is selected will determine whether the structure construes a personal or collective perceptual or psychological experience. The context analyzed may be a sentence, a paragraph, a sequence of paragraphs, or an individual scene. Examples of SAS and PAS structures follow in [40-83]. Perceptually- and psychologically-oriented elements are marked.

2.5.4.1 Sensory Ascription

Sensory experiences are construed by structures that select perceptually-oriented processes, epithets, things, or visual, auditory, or somatic description. A sensory experience may also be selected as an element in a thinking structure. The sensory experiences construed by SAS structures may obtain as no character’s experience, one character’s experience, or a shared (collective) fictional world experience.
2.5.4.1.1  SAS Attributive Clauses

Two types of attributive clauses construe sensory experiences. Appearance-type attributive clauses construe fictional world seeing experiences, and sense-type attributive clauses construe all five fictional world sensory experiences. The first type of clause selects the relational process seem or appear and the second type the relational process look, sound, smell, feel, or taste (like). Examples follow in sentences [40-45]. [40-41] select appearance-type processes. [42-45] select sense-type processes: vision, auditory, and somatic sensation respectively. All five sentences shown in [40-45] construe personal sensory experiences. [40], [42], and [44-45] construe Moonta’s and Lucky’s personal seeing, smelling, or somatic experience by their selection as the only human character and prominent Doer in the scene or, in [44], by Lucky’s selection as participant in the noun group functioning as Carrier and the non-selection of other human participants in the smelling-event. In [40] Moonta is also selected as seeing-Senser in the preceding sentence. [41] construes Gilly’s personal seeing experience, for it is to Gilly, Miss Ellis’s only conversational partner in the scene, that Miss Ellis’s hearing of Gilly’s remark about her name matters.

[40]  (1) The skates were gone, || (SAS-2) and somehow the whole shelf SEEMED empty — || (3) the skates had lain there so many years. ||| (FOLC 20)

[41]  (SAS) Miss Ellis APPEARED not to have heard. ||| (GGH 3)

[42]  (SAS) HMS Beagle’s ribcage LOOKED much more huge [[when she was lying on her back || than when she was standing]], ||| (HPL 22)

[44]  (SAS-1) Lucky’s hands SMELLED metallic, like the thin arms of the lawn chair;
   ||(SAS-2) they FELT sticky. ||| (HPL 3)

[45]  She raked her hair with one hand—hair || (SAS) that FELT crusty from sweat and weirdly overcurly from a perm [[that would take at least two weeks || to start

\[16\]  Mark Bear and his colleagues note that the somatic sensory system differs from the other sensory systems by the distribution of sensory receptors throughout the body in the somatic system as opposed to the localized concentration of receptors as in the eyes, ears, nose, and mouth in the other sensory systems (Neuroscience 388). This means that a particular somatic sensation can be a whole-body experience.
looking normal]]]). (HPL 10)

2.5.4.1.2 Noun Group and Circumstances of Place and Manner

Clauses such as those shown in sentences [46-49] construe sensory experiences by selecting perceptually-oriented participants or epithets. [46-48] are all material clauses. [46] selects the sensory organ skin as Doer and the epithet hot, which construes temperature sensation. [47] selects the taste-oriented epithet delicious as a constituent of the Goal. [48] selects a circumstance of manner and ear as participant. [49] is an attributive clause that selects a circumstance of place and vision as participant. All four sentences in [46-49] construe the personal sensory experiences of Jess or Moonta. [46] and [48-49] select Jess as participant in either a noun group functioning as Doer or a postmodifying phrase. [47] selects Moonta as Doer in a tasting-related material event (ate).

[46] (SAS) His hot skin crawled under the cold drops. (BTT 6)

[47] (1) The shells opened, 11 (2β) and as fast as they could, 11 (SAS-2α) Moonta and Father ate the delicious hot morsels. (FOLC 24)

[48] (SAS-αα) Through his top ear came the sound of the Timmonses’ old Buick << i >> and the happy buzz of voices outside the screen door 11 (β) as Ellie and Brenda squashed in among the seven Timmonses. 11 (i-SAS) (αββ) — “Wants oil,” 11 (αβα) his dad would say— (BTT 7)

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

2.5.4.1.3 Visual, Auditory, and Somatic Description

SAS-VISD, SAS-AUDD, and SAS-SOMD structures construe fictional world seeing, hearing, and somatic experiences. These structures consist of material, relational, or existential clauses that select perceptually-oriented elements.

Examples of SAS-VISD structures are shown in [50-54]. [50] selects all ranking material clauses, while [51-52] select ranking attributive or material clauses or both and a defining clause which construes a visual experience. [50] is an example of setting description, [51] character description, and [52] object description. [50] consists of four ranking material clauses, all of which select a landscape feature as Doer and an intransitive material process. [51] consists of a
ranking material clause, two ranking attributive clauses, and two embedded clauses. [51a²] selects she (the character Leslie) as Doer, a transitive material process (wore), and an article of clothing (a jumper) as Goal. [51a¹] and [51b] select Leslie or Leslie’s hair or shoes as Carrier, Leslie’s socks as a participant of place, or a visual quality (slicked down). In [51b] the defining PM-clause selects the character Jess as seeing-Senser and perceptive mental process seen, and the embedded enhancing clause selects the character Leslie as Doer, a transitive material process (wore), and article of clothing (sneakers) as Goal. [52] consists of ranking existential and material clauses and two embedded clauses. [52a] selects a household object (a picture) as Existent and [52b] a household object (a can) as Doer, a transitive material process (made), and a created object (a frame) as Goal. The defining clauses in [52a] and [52b] select an ergative material process (fitted) and visual quality attributive process (looked).

[50] (SAS-VISD⊕) (a¹) The huge spreading cloud bank was reaching higher into the sky || (a²) at the same time it was lowering over the land. || (b) The canal darkened. || (c) In the threatening dark a farmhouse rose up on one bank of the canal. || (FOLC 199)

[51] (SAS-VISD⊕) (a¹) Her hair was kind of slicked down, || (a²) and she wore a navy-blue jumper over a blouse with tiny old-fashioned-looking flowers. || (SAS-VISD-b) At the bottom of her red knee socks were a pair of shiny brown leather shoes [[(PM) that Jess had never seen before || as Leslie always wore sneakers like the rest of the kids in Lark Creek]]. || (BTT 82)

[52] (SAS-VISD⊕) (a) There was only one picture on the wall—a photograph of a goofy-looking dog’s smiling face [[that had been exactly fitted into a clean sardine can]]. || (b) The edges of the can made a perfect tiny frame [[(SAS) that also looked a little bit like a shrine]]. || (HPL 56)

All the examples of SAS-VISD structures in [50-52] construe the personal seeing experiences of Moonta, Jess, or Lucky. In [50] the movement of the cloud bank—its reaching higher into the sky and lowering over the land—the darkening of the canal, and the shadow cast by a farmhouse on one bank of the canal are seen by Moonta who is the only character selected in the
scene and the prominent Doer and sensory perceiver in preceding paragraphs. In [51] the *slicked down hair, navy-blue jumper, red knee socks, and shiny brown leather shoes* are seen by Jess who is selected as *seeing*-Senser in the embedded clause *had never seen before* and is also selected as thinker in the sentence immediately following Leslie’s description: “Jess knew how hard Leslie must be trying [to look and act appropriately for Easter service]” *(BTT 82).* In [52] the *picture on the wall, the goofy-looking dog’s smiling face, the clean sardine can, and the perfect tiny frame* are seen by Lucky who is selected as *thinking*-Senser both in the onset sentence of the preceding paragraph which marks the start of the description of Sammy’s house and in the sentence following the description of the picture, as shown in sentences [53-54].

**[53]** *(RT-α)* Lucky thought || *(RT-βα)* that Short Sammy’s water tank house was even better as a house than regular houses, || *(PAS-ββ)* because inside you didn’t have the normal impression of straightness and squareness and corners, or of different rooms. || || *(HPL 55-56)*

**[54]** *(RT-α)* Lucky knew || *(RT-βα)* it was a snapshot of Sammy’s dog, Roy, || *(βα)* who << i >> got Sammy to quit drinking, || || *(i-PAS) (ββ)* because he didn’t die from a rattlesnake bite *(HPL 56)*

SAS-AUDD structures construe fictional world sounds and mainly select material sound processes, non-human Doers, or sound qualities, as shown in sentence [55]. [55b] selects the *wind* as Doer. [55a] selects the intransitive sound processes *bellow, scream, and shriek* and the transitive process *howl* whose sound intensity is enhanced by the selection of *howls* (plural noun) as Goal. [55b] selects the transitive material sound-producing process *making* and Goal *whisperings.* The SAS-AUDD structures shown in [55] construe the personal hearing experiences of Moonta. The *bellowing, howling, screaming, shrieking, screeching, tied-wild-beast howls, and little bad-boy-being-good sly whisperings* of the wind obtain as Moonta’s personal hearing experiences by his selection as *listening*-Behaver two paragraphs up from [55] and his selection as prominent sensory perceiver throughout the attic scene.

**[55]** *(SAS-AUDD⊕) (a³)* The next moment, just as suddenly, it would bellow along the roof, || *(a²) bluster || *(a³)* and howl tied-wild-beast howls down the wide chimney,
(a⁴) scream and shriek up from the roof tiles. (b) The very next moment the wind would begin its little bad-boy-being-good sly whisperings again. (FOLC 29)

An example of a SAS-SOMD structure is shown in sentence [56]. This structure consists of ranking and embedded material clauses and construes the somatic experience of a cool wind. The ranking clause selects *a little breeze* as Doer and the phrasal verb *come up* whose semantic equivalent is the material process *rise* meaning *to increase in force* (*OED Online*). The embedded postmodifying clause selects *she* (*Lucky*) as Doer, the material process *got* meaning *to reach* (*OED Online*), and *home* as Scope. The somatic experience of a little breeze coming up obtains as Lucky’s personal sensory experience by her selection as the prominent sensory perceiver in this short transitional scene and as ascribed thinker in the preceding two paragraphs.

[56]  *(SAS-SOMD)* A little breeze had come up by the time [[she got home to the half circle of trailers]]. (HPL 7)

2.5.4.1.4 Visual and Sound Comparison

Attributive clauses that select visual or sound qualities and postmodification in an adverbial group construe one or more character’s personal seeing or hearing experiences. Two examples follow in sentences [57-58]. [57-2] selects a visual quality (*shorter*) and embedded comparison phrase (*than she*). [58] selects a sound quality (*noisier*) and embedded comparison clause (*than they’d been during the other heats*). These two SAS-comparison structures construe Gilly’s personal seeing and Jess’s personal hearing experiences respectively. In [57] Gilly is selected as Carrier in the initiating PAT-clause and is also selected as participant in the comparison phrase. In [58] Jess is selected as thinking-Senser and prominent Doer in the paragraph that selects this SAS-comparison complex, and throughout the scene it is to him that crowds matter. Visual- and sound-oriented elements are marked.

[57]  *(PAT-1)* She was dimly aware of a protest from the players,  *(SAS-2)* but they were boys and mostly *shorter* than she, so not worthy of notice. (GGH 23)

[58]  *(SAS)* The crowd was *noisier* [[than they’d been during the other heats]]. (BTT 26-27)
2.5.4.2  Psychological Ascription

Psychological experiences are construed by clauses that select psychologically-oriented elements. The psychological element may be a material or relational process, an –er participant (e.g., Doer, Goal, Carrier, Attribute, Identifier, Identified), a participant in a circumstantial element, a circumstantial adjunct, or a causal-conditional-clause. Examples follow in sentences [59-83]. All of these sentences construe the emotive experience or thinking of one character.

2.5.4.2.1  Material and Attributive Clauses

Psychological experiences are construed by transitive or intransitive material clauses such as those in sentences [59-61] or by appearance- or quality-type attributive clauses such as those in sentences [62-64]. The six sentences in [59-64] construe Moonta’s, Lucky’s, or Gilly’s personal psychological experiences in one of two ways: (i) by their selection as participant in a circumstantial element (through him, in her mind, with his skates) or a material or relational event whose other participant is a thought (idea) or emotion (hope), or (ii) by their selection as emotive-Senser or listening-Behaver within the PAS structure itself or in an adjacent structure. In [59] the ranking material clause selects a thinking-oriented Goal, an expansion noun (idea), and Moonta as Recipient. [60] selects a desideratively-oriented Thing (hope) in the noun group functioning as Doer and a circumstance of extent which selects him (Moonta) as participant. [61] selects a thinking-oriented circumstantial element (in her mind), a creative material process (work on), and Lucky as Doer. [62] selects an emotive attributive process (feel) in an embedded comparison clause. [63] selects multiple embedded clauses and construes a comparison between playing (i.e., moving about, being physically active) and sitting (i.e., staying put, being physically inactive) and someone’s desire to play rather than sit. [64] selects two psychological Attributes (secret-ive and hopeful).

[59]  (PAS) Now the cold wind [[slamming at the high window]] had given Moonta the idea [[by which he could be the first [Ø: one] [[to know || that ice had come]] ]]. |||| (FOLC 30)

[60]  (PAS) Little squiggles of happy hope kept writhing all through him. |||| (FOLC 28)

[61]  (PAS) In her mind, Lucky worked on a list of good traits and bad traits in mothers. |||| (HPL 14)
The boys looked a lot worse [than she felt]. (GGH 24)

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)

It was very secret and very hopeful [listening to the wind]. (FOLC 28)

### 2.5.4.2.2 Identifying Clauses

Psychological experiences are also construed by identifying clauses such as those shown in sentences [65-71]. In [65-66] the Identified are embedded enhancing clauses whose thinking-oriented expansion noun (reason) is elided. [67-68] select embedded projecting or non-projecting thinking structures as Identified and Identifier respectively. [69] selects a thinking-oriented Identifier (truth), and [70-71] select signifying-type identifying processes (meant, matter). These seven sentences construe Moonta’s or Lucky’s thinking. In [65] it is he (Moonta) who has a reason for running out there to the school field ditches twice this cold day. This reason is construed by the embedded expansion-noun-clause selected in the preceding sentence—“the real reason he kept worrying about the Skate School Field was because he was ashamed, big as he was, to have to learn [to skate] with the littlest kids” (FOLC 30). In [66β] the Identified—the reason why HMS Beagle had been waiting underneath the kitchen trailer or steps—obtains as Lucky’s thoughts by her selection as thinking-Senser and thinking-Carrier in RT and PAT structures selected in the preceding paragraph and by her selection as thinking-Senser in a RT structure selected in the succeeding sentence. [67-69] and [71] contain embedded or ranking clauses that select a cognitive mental process (imagined, think, forgotten, knew) and Lucky or Moonta as thinking-Senser. In [69] it is to Moonta that the truth—that a true representation of his motives for coming to see his grandpa and not a false representation—matters, and in [71] it is to Moonta that the pitch-dark inside the closet bed didn’t matter. In [70] that no one is home after school and he is alone in the house signifies (meant) to Moonta that he could look at his skates without anyone knowing it.

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

Brigitte’s old leather sandals were on the step outside the kitchen trailer, which was [why HMS Beagle had been waiting in her dug-out hollow
underneath]. \(\text{(HPL 9)}\)

\[67\] \(\text{(PAS)}\) That is \([\text{(RT)}\text{what Lucky IMAGINED }\text{(RT)}\text{[Ø: that] her mother was doing— }\text{sniffing up the morning }\text{and feeling the cool ground with her toes— }\text{when she stepped on a downed power line, }\text{was electrocuted, }\text{and died}]\). \(\text{(HPL 16)}\)

\[68\] \(\text{(PAS)}\) But \([\text{all he could THINK }\text{to do}]\) was \([\text{to press his nose into the woolly fur of the little black horse }\text{to shut out the heavenly odors}]\). \(\text{(FOLC 19)}\)

\[69\] \(\text{(PAS)}\) The \text{TRUTH} was \([\text{he’d been so full of his dishpan plan, [he’d FORGOTTEN about his skates]} ]\). \(\text{(FOLC 33)}\)

\[70\] \(\text{(PAS)}\) That \text{MEANT} [[he could look at his skates }\text{without anyone knowing it]]. \(\text{(FOLC 13)}\)

\[71\] \(\text{(PAS-1)}\) It didn’t \text{MATTER to Moonta} [[that it was pitch-dark inside the closet bed]], \(\text{(CM-2) for he KNEW exactly [where his skates were]].}\) \(\text{(FOLC 13)}\)

2.5.4.2.3 \text{Causal-Conditional Clauses}

Fictional world thinking is construed by several types of thinking-oriented enhancing clauses. Sentences [72-76] are examples of enhancing \textit{clausal-conditional}-clauses (\textit{reason-}, \textit{purpose-}, or \textit{condition}-clauses) in \textit{paratactic} or \textit{hypotactic} nexuses. These clauses select the conjunctions \textit{for, because, in order, and if}. \(\text{[72-2] and [73}^{\alpha}]\) select \textit{paratactic} and \textit{pre-posed hypotactic} enhancing \textit{reason}-clauses respectively. \(\text{[74-2}^{\beta}]\) and \(\text{[75}^{\gamma}]\) select \textit{paratactic} and \textit{hypotactic} enhancing \textit{purpose}-clauses respectively. \(\text{[76}^{\beta}]\) selects a \textit{hypotactic} enhancing \textit{condition}-clause. The \textit{clausal-conditional}-clauses selected in [72-76] construe Jess’s, Lucky’s, or Moonta’s thinking: the reason, purpose, or condition construed by these clauses motivate Jess to \textit{take Leslie} \textit{to do a little exploring} or to \textit{push himself harder}, Lucky to \textit{hurry slowly}, and Moonta to \textit{laugh loudly} as he ran home.

\[72\] \(\text{(FIT-1)}\) He would take her there, of course, \(\text{(PAS-2) for he wasn’t such a coward [that he would mind [Ø: to do} a little exploring now and then farther in amongst the ever-darkening columns of the tall pines].}\) \(\text{(BTT 39)}\)

\[73\] \(\text{(PAS-β) Because he was more tired than usual, }\text{(α) he had} \text{to push himself harder.}\) \(\text{(BTT 16)}\)
[74] (1) She had to hurry, \( 1\) (2*\( \alpha \)) but she had to hurry slowly, \( 1\) (\textbf{PAS}-2\( \beta \)) in order not to make a sound. \( 1\) (\textit{HPL} 5, italics original)

[75] (\( \alpha \)) Moonta laughed loudly \( 1\) (\( \beta \)) as he ran on, \( 1\) (\textbf{PAS}-\( \gamma \)) [\( \emptyset \): in order] to show Grandpa [[it was a good joke]]. \( 1\) (\textit{FOLC} 32)

[76] (\textbf{PAT}-\( \alpha \)) She was pretty sure [[she’d be able to]], \( 1\) (\textbf{PAS}-\( \beta \)) if only she had a Higher Power. \( 1\) (\textit{HPL} 13)

2.5.4.2.4 Noun Groups

As shown above, clauses that select a desideratively- or cognitively-oriented Thing (e.g., hope, reason, truth) construe fictional world thinking. Fictional world thinking is also construed by clauses that select a psychologically-oriented Thing as a circumstantial element or an attitudinal epithet such as those shown in sentences [77-79]. [77] and [78\( \alpha \)] are identifying clauses that select attitudinal or emotively-oriented epithets (most important, sad) in noun groups functioning as Identifier or Identified. [79] is a material clause complex whose continuing clause selects a psychologically-oriented Thing (satisfaction) as a circumstance of accompaniment. All three sentences construe Moonta’s, Lucky’s, or Gilly’s thinking. In [77] that “the storm had blown the three-day fog back out into the sea” is the most important thing to Moonta, because Moonta knows from his own experience that “no ice could come when there was a fog” (\textit{FOLC} 22). [78] construes Lucky’s sad thought about Brigitte receiving a reminder of home in the mail last week, a tube of mustard that displayed a beautiful picnic scene in France. This sad recollection obtains as Lucky’s by her selection in the preceding paragraph as thinking-Carrier in a PAT-clause and by her selection as Behaver and Doer in the onset sentence of the succeeding paragraph—“Lucky sighed, put down the glass, and slid into the dinette seat” (\textit{HPL} 12). [79] construes Gilly’s satisfaction that she had indeed started off on the right foot in her new foster home. The circumstance of accompaniment that selects the expansion noun satisfaction attends Gilly’s selection as Doer in the continuing clause.

[77] (\textbf{PAS}) That was the first and most important thing. \( 1\) (\textit{FOLC} 22)

[78] (\textbf{PAS}) (1) The sad thing last week had been a plastic tube like a toothpaste tube, except with a yellow cap, \( 1\) (2\( \beta \)) and instead of [\( \emptyset \): having] Colgate or Crest wording
on it \( (2^\alpha) \) there was a beautiful little painting of a picnic basket and a loaf of French bread on a green, grassy place. \( (HPL\ 11) \)

[79] (1) William Ernest scrambled off the couch after the two women, \( \| \ (\text{PAS}-2) \) and Gilly was left alone with the dust, the out-of-tune piano, and the satisfaction [\( [\text{that she had indeed started off on the right foot in her new foster home}] \). \( (GGH\ 6) \)

2.5.4.2.5 Circumstantial Elements

Clauses that select circumstantial elements such as those in sentences [80-83] construe emotive experiences. Emotive experiences may coincide with a character’s speech as in [80-2] and [81\( ^\alpha \)], a character’s behaving (\textit{leaned}) as in [82], or a character’s doing (\textit{might come to skate}) as in [83-2]. The emotive experiences of unpleasure, anger, and composure represented by PAS-\textit{emotive} clauses in [80-82] construe the personal emotive experiences of Moonta, Jess, or Gilly. The emotive experience of pride represented by the PAS-\textit{emotive} clause in [83] construes the collective experience of children in Weirom who learn to skate.

[80] (\textit{QS\( \oplus \)-1}) “I wasn’t going there,” \( \| \ (\text{PAS}-2) \) Moonta said \textit{disgustedly}. \( (\text{FOLC}\ 31) \)

[81] (\textit{QS-\( \alpha \)}\(^1\)) “You ought to be in bed,” \( \| \ (\textit{QS-PAS-\( \alpha \)}\(^2\)) \) he said \textit{huffily}, \( \| \ (\textit{PAT-\( \beta \)} \) mad at himself for cutting her down. \( (\textit{BTT}\ 15) \)

[82] (\textit{PAS}) She leaned back \textit{comfortably}. \( (\textit{GGH}\ 3) \)

[83] (1) But once they could skate [\( [\text{without falling} \| \text{and stumbling} \| \text{and windmilling their arms}] \)], (\textit{PAS}-2) then, \textit{proudly}, they might come to skate with the grown-ups of the whole village on the canal. \( (\textit{FOLC}\ 29) \)

2.5.5 Free Thinking

2.5.5.1 Additional Modes of Thought Presentation

As shown in the sections above, fictional world thinking may be construed CM, DM, PAT, PAS, BT, or RT structures. It may also be construed by two kinds of structures referred to in formal stylistics as \textit{free direct thought} and \textit{free indirect thought}. Free direct thought (FDT) and free indirect thought (FIT) are distinctly marked structures that obtain as a character’s thought by referential or semantic linking to other structures in the surrounding text (see section 2.3.3
above). Examples of FDT and FIT are shown in sentences [84-85]. As these examples show, FDT and FIT structures differ only in terms of their selection of personal reference and verb tense, as marked: a FDT structure selects a first-person pronoun and present tense, and a FIT structure a third-person pronoun and past tense. The most descriptive account of free thinking is offered by Monica Fludernik in her book-length study of free indirect discourse *The Fictions of Language and the Languages of Fiction*. The FIT features identified in Fludernik’s study are described and illustrated below.

[84]  (FDT) I don’t need help from anybody except from you. [G.G. 30]

[85]  (FIT) She hadn’t mentioned the boy. [G.G. 10]

2.5.5.2  Formal Linguistic Description of Free Indirect Thought

Fludernik used a formal approach and hundreds of works of fiction in English, German, French, Russian, and Japanese as well as the UCL *Survey of English Usage* corpus to examine the formal features of free indirect discourse. A significant part of her study focused on the formal description of FIT. The third and fourth chapter in her study offer an inventory of FIT features in four categories: reference, tense, syntax, and expressive features. These features are marked in the examples that follow in sentences [86-104]. These sentences were taken from the four children’s novels examined in this study.

2.5.5.2.1  Reference Features

FIT obtains by referential shift or designation. Sentence [86] obtains as FIT by the selection of a different personal pronoun than the surrounding text and [87-90] by informal or evaluative designation by a noun group. In [86] the personal reference pronoun you is selected. This sentence comes from a scene in *HPL* in which Lucky is collecting ant specimens in the desert. In the sentences leading up to [86] Lucky, selected as she, has a “sudden large revealing thought about ants” and realizes that “with ants, it wasn’t so much the one individual ant that counted [but the colony of ants as a whole]” (Patron 21). Then in [86], and only in this one sentence, the second-person pronoun is selected, and thus [86] obtains as FIT. Sentences [87-90] obtain as FIT by informal and evaluative nominal designation. Familiar names are used in sentences [87-88], *Grandpa* designating Moonta’s grandfather and *Julia* Miss Edmunds, Jess’s
favorite teacher. A pet name is used in [89], *Old Dad*, designating Jess’s dad. In [90] an evaluative term, *Trotter*, designates Gilly’s new foster mother Mrs. Trotter, whom Gilly disdains.

[86] *(FIT)* For instance, you didn’t have one ant [[deciding || to meet a friend]] and another ant [[knocking off work early]] and another ant [[lying around || staring at the clouds]]. ||| *(HPL 21)*

[87] *(FIT)* Grandpa was joking again. ||| *(FOLC 33)*

[88] *(FIT)* Beautiful Julia. ||| *(BTT 14)*

[89] *(FIT)* Old Dad would be surprised [[at how strong he’d gotten in the last couple of years]]. ||| *(BTT 5)*

[90] *(FIT)* Oh, Trotter, shut your fool mouth. ||| *(GGH 20)*

2.5.5.2.2 Verb Group Features

FIT also obtains either by the selection of a verb tense different than the tense selected in the surrounding text or by the selection of a modal auxiliary verb as an element of the verb group. In her section on tense shifting “Tense and Consciousness” in chapter 3 of *Fictions of Language*, Fludernik makes an important point about the selection of simple past tense in fiction. What is presented as past in fictional writing, she argues, is not “truly” past as it is in historical writing, because the past tense of verbs collocates with temporal deictic adverbs and an experiencing subject; that is, the past tense in fiction collocate[s] with deictic adverbs such as *tomorrow* or *now* that refer to the deictic centre of the story-world, and—more precisely—to the I-originarity of a character within that story-world. The past tense in fiction therefore does not signal an actual reference to the past, but can be defined as an “epic preterite” which is experienced by the reader as “present” from within the story world. *(198)*

Tense may shift forward or backward, and such shifts, Fludernik argues, “frequently trigger a free indirect discourse reading” that in certain context, particularly when a shift occurs from the simple past to past progressive, is an “imperative” *(191-92)*.

Examples of forward and backward verb tense shifts are shown in sentences [91-93]. *[91-92] are examples of backward shifts and [93] a forward shift. In systemic functional terms, the
tenses selected in [91-93] represent shifts from the primary past tense (made, left, shoved, put) to: the secondary past in past tense (had made, had left), the present in past tense (was shoving), and the future in past tense (would put).

[91]  (FIT⊕) (1^1) She had made him leave his old self behind and come into her world, and then before he was really at home in it but too late [[to go back]], (2β) she had left him stranded there—like an astronaut wandering about on the moon. (BTT 114)

[92]  (FIT) With her uplifted left foot she was shoving the next foster mother square in the mouth. (GGH 2)

[93]  (FIT⊕) (1) Father would put his clasped hands on the small of his back and say, (QS-2^1) “Lay on, Moonta.” (FOLC 111)

2.5.5.2.3 Syntax Features

Exclamatory statements and imperatives also obtain as FIT. Systemic functional linguistics recognizes two types of exclamatory statements: an exclamative and exclamation. An example of each type of exclamatory statement and an imperative follows in sentences [94-96] respectively. The exclamative statement in [94] selects the WH-element what and consists of two ranking clauses—a primary material clause and a secondary attributive clause. [95] is an example of an exclamation-type minor clause. [94] also contains an exclamation, Lord. The imperative clause simplex shown in [96] selects a transitive material process score.

[94]  (FIT⊕) (α) Lord, what he wouldn’t give for a new pad of real art paper and a set of those marking pens— (β) color pouring out onto the page as fast [[as you could think it]]. (BTT 15)

[95]  (FIT) Yum! (GGH 15)

[96]  (FIT) Score a point for Gilly! (GGH 9)

2.5.5.2.4 Expressive Features

Finally, incomplete sentences and sentences with expressive typographical markings, repeated elements, and modal adjuncts also obtain as FIT. These features signal fictional world
subjectivity, “the deictic centre of a character” (Fludernik, 1993: 227). Expressive features that signal FIT are shown in sentences [97-104]. Expressive typographical features include italics as shown in [97] and the question mark as shown in [98]. Examples of incomplete sentences and a sentence with the repeated element the stiller the are shown in [97], [99], and [101] respectively. [99] is an example of a verbless sentence and [100] a hypotactic extending clause introduced by except that. Sentences [102-104] contain modal elements—the mood adjuncts no and maybe in [102-103] and comment adjunct of course in [104].

[97]  (FIT) Cremated. |||  (BTT 114, italics original)
[98]  (FIT) But how was she to know? |||  (GGH 15)
[99]  (FIT) Very cute. |||  (GGH 25)
[100]  (FIT) Except [Ø: that] she would never tell the very private and lovely part about her glistening eyebrows. |||  (HPL 25)
[101]  (FIT) The stiller the day, the stiller the night, the stiller the water, the sooner the ice came, || and the thicker it grew. |||  (FOLC 28)
[102]  (FIT) No, she wouldn’t lie. |||  (FOLC 205)
[103]  (FIT) Maybe Dad would be so proud [[he’d forget all about [[how tired he was from the long drive back and forth to Washington || and digging and hauling all day]]]]. |||  (BTT 5)
[104]  (FIT) Of course Moonta couldn’t help it [[that he couldn’t skate]]. |||  (FOLC 10)

2.6 Characters’ Worldviews

The worldview facet is the third facet in the conceptual framework used in this study to explore character focalization in four contemporary realistic children’s novels. In this study worldview is defined as the representation of a character’s understandings about himself, others, and his lived experience. These personal understandings are largely construed by thinking structures selected in and beyond the orienting chapters but are also construed by sensory or emoting structures, quoted speech, or circumstantial elements mainly selected in material clauses. A personal understanding about a lived experience is also largely construed by thinking structures and may be formulated as a statement that reflects a character’s achievement of a goal.
2.6.1 Personal Understandings About Self and Others

Characters’ understandings about themselves (i.e., their self perceptions) and their understandings about other characters (i.e., their perceptions of others) may focus on identifications, qualities, abilities, failings, feats, or efficacy. These six spheres of self- and other-perception (i.e., self- and other-thinking) are defined in Table 2.1. A character’s perception of others may also focus on the observed or expected conduct of another character. These additional spheres, conduct and expectation, are also defined in Table 2.1.

Table 2.1
Spheres of Self- and Other-Perception

<table>
<thead>
<tr>
<th>CATEGORIES</th>
<th>DEFINITION*</th>
</tr>
</thead>
<tbody>
<tr>
<td>identification</td>
<td>The making, regarding, or treating of a thing as identical with another, or of two or more things as identical with one another</td>
</tr>
<tr>
<td>quality</td>
<td>A personal attribute, esp. one that is considered desirable; a feature of a person’s character</td>
</tr>
<tr>
<td>ability</td>
<td>A natural faculty; a particular power of the body or mind; a personal talent or skill</td>
</tr>
<tr>
<td>failing</td>
<td>A defect, fault, shortcoming, or weakness</td>
</tr>
<tr>
<td>feat</td>
<td>An exceptional or noteworthy act or achievement</td>
</tr>
<tr>
<td>efficacy</td>
<td>The power or capacity to produce effects</td>
</tr>
<tr>
<td>ADDITIONAL SPHERES OF OTHER-CHARACTER-PERCEPTION</td>
<td></td>
</tr>
<tr>
<td>conduct</td>
<td>The manner of conducting oneself or one’s life, usually with more or less reference to the moral quality of one’s behavior</td>
</tr>
<tr>
<td>expectation</td>
<td>A preconceived idea or opinion with regard to what will take place</td>
</tr>
</tbody>
</table>

* Source: OED Online

2.6.2 Personal Understandings About Lived Experiences

Contemporary realistic children’s novels are centrally concerned with fictional children’s lived experiences. These novels typically focus on one fictional child, a problem
confronting this child, the action taken by this child to achieve a goal that resolves the problem, the consequences of the child’s action with respect to the problem, and the resulting state of the child’s personal situation when the problem is resolved. Lived experience in the contemporary realistic children’s novel is thus interpretable as the action taken by a fictional child to resolve a personal problem. This action and the thinking engaged in by the child while acting represents his understandings about his lived experience. These understandings can be represented by a summative statement of the child’s purposeful action to resolve a problem.

2.7 Chapter Summary

This chapter focused on the methodological aspects of my study of individual focalizations in four novels written for children between the ages of 9 and 12. The conceptual framework I used in this study to explore the structure of individual character focalizations on one hand and the meanings represented by these focalizations on the other is similar to the framework or modeling of internal (character) focalization offered by Shlomith Rimmon-Kenan in Narrative Fiction (second edition, 2000). In the first part of this chapter, I defined character focalization as the location of fictional world perception in the mind of a character and identified three facets whose individual focus is sensory experiences (the perceptual facet), emoting experiences and thinking (the psychological facet), or a character’s understandings about himself, others, and his lived experience (the worldview facet). Later in the chapter, I provided a catalogue of narrative structures that construe characters’ perceptual and psychological experiences and described these structures using a systemic functional approach. This catalogue of structures not only included perceptive and emotive mental clauses (i.e., PM and EM structures), mental projection complexes whose projecting clauses select cognitive or desiderative mental processes (i.e., BT and RT structures), and perceptually/psychologically-oriented behavioral and attributive clauses (i.e., PB and PAT structures), but the catalogue also included two main sets of ascriptive structures (i.e., SAS and PAS structures) as well as free thinking structures (i.e., FIT and FDT structures). The novels used in this study are all contemporary realistic novels intended for children ages 9-12 and were written by critically-acclaimed and well-respected children’s authors.
3
FOCALIZATION SELECTION
Perceptual Facet

3.1 Focalization Selection

In the orienting\textsuperscript{17} chapters of \textit{FOLC, HPL, BTT}, and \textit{GGH} the characters Moonta Riemersma, Lucky Trimble, Jess Aarons, and Gilly Hopkins are selected as prominent sensory perceivers, emoters, and thinkers in their fictional worlds. All four characters are selected as prominent –er participants in perceptually- and psychologically-oriented structures, and their seeing and hearing experiences, emoting experiences, and thinking obtain as distinctive sensory-, emoting-, and thinking-patterns.

This chapter focuses on Moonta’s, Lucky’s, Jess’s, and Gilly’s selection as prominent sensory perceivers in the orienting chapters of the four novels. All four characters are selected as prominent seers and hearers in their fictional worlds. Two or three hearing-patterns and 1-4 seeing-patterns obtain in each novel. Hearing-patterns center on different types and qualities of sound, sustained listening, noise, vocalizations, and voices. Seeing-patterns center on sighted people and things, attentiveness, mediated seeing, seeing and not seeing, and mutual seeing. The first section in this chapter focuses on Moonta’s, Lucky’s, Jess’s, and Gilly’s somatic, smelling, and tasting experiences in the orienting chapters. The second and third sections focus on hearing- and seeing-patterns that obtain in these same sets of chapters. In chapter 4, I conclude my examination of the selection of character focalizations in the orienting chapters of the four novels by focusing on Moonta’s, Lucky’s, Jess’s, and Gilly’s selection as emoters and thinkers and the emoting- and thinking-patterns that obtain.

3.2 Perceptual Selection

3.2.1 Seeing, Hearing, Smelling, Tasting, and Somatic Selection, Structures, and Patterns

Moonta, Lucky, Jess, and Gilly are selected as prominent seers and hearers in the orienting chapters of their novels. They are selected as prominent –er participants in PM seeing-,

\textsuperscript{17} I refer to the first two, three, or four chapters in each novel as orienting chapters, as these chapters provide an orientation to the four novels’ narrative systems.
PM hearing-, PB looking-, and PB listening-clauses. Many seeing and hearing experiences construed by SAS structures in the orienting chapters of the four novels (including SAS-VISD and SAS-AUDD structures) obtain as the personal seeing or hearing experiences of these four characters. Sightings or sounds construed by SAS-VISD structures, by SAS-AUDD structures, or by SAS structures that do not select a circumstance of angle obtain as personal seeing or hearing experiences most commonly by (i) the selection of a hearing- or seeing-event in the preceding sentence, (ii) the selection of thinking structures before/after a sighting or sound, (iii) the selection of a character as the prominent sensory perceivers or only human participant in the scene, or (iv) the representation of a character’s particular interest in a person or thing inferable from the context of scene. Seeing and hearing experiences are the most commonly selected sensory experiences in the orienting chapters, and in each novel at least one seeing-pattern and one hearing-pattern obtain. Moonta, Lucky, Jess, and Gilly are also selected as prominent smellers.

3.2.2 Somatic Sensation, Tasting, and Smelling Selection

3.2.2.1 Somatic Sensation Selection

Somatic sensation, as noted in the previous chapter, refers to four distinctive types of bodily sensation: touch, temperature, pain, and kinesthetic sensation. Moonta, Lucky, and Jess are the only characters in their novels whose somatic sensations are construed by various types of SAS structures. SAS structures also construe Moonta’s, Lucky’s, and Jess’s experiences of heat or cold or contrasting temperatures and in BTT and HPL Jess’s experience of pain sensation and Lucky’s experience of texture. In GGH Gilly experiences no somatic sensations.

Jess, Lucky, and Moonta all experience temperature, pain, or touch sensation. As shown in sentences [1-2], Jess experiences contrasting temperatures and pain sensation in relation to his training for the big racing event at school. Throughout the summer Jess has risen at daybreak and practiced running in the field behind his farmhouse. In the kitchen scene in chapter 1, having finished his workout for the day and while washing up at the kitchen sink, he experiences the contrasting sensation of hot and cold as he splashes water on himself. The temperature sensations Jess experiences in this scene, shown in sentence [1], are construed by SAS material clauses. [1b-c] construe his contrasting experiences of hot and cold temperatures...
when he flips cold water on his hot face and arms. Jess also experiences heat in chapter 3 when he mixes it up with his rival Gary Fulcher first in class, then at recess. During class Gary tries to snatch and belittle Jess’s drawing, and when Jess stomps on Gary’s foot to defend himself and is then ordered by his teacher to settle down, “Jess’s face [burned] hot” (BTT 23). On the field at recess Gary makes a sarcastic remark about Jess’s suggestion that racing disputes be settled fairly, and here again “Jess’s face went hot” (BTT 26). In chapter 1 Jess experiences pain as a consequence of his morning workout. As shown in the SAS existential ranking and material rank-shifted clauses in sentence [2], every muscle in his body aches at the end of his workout.

[1] (a) He dragged himself to the sink. ||| (SAS-b) The water [[he flipped on his face and up his arms]] pricked like ice. ||| (SAS-c) His hot skin crawled under the cold drops. ||| (BTT 6)

[2] (SAS) There wasn’t a muscle in his body [[that didn’t ache]]. ||| (BTT 5)

Lucky experiences contrasting temperatures when she eavesdrops on a meeting, walks home from work, and goes to meet a friend by the highway. These experiences are construed by SAS-SOMD structures shown in sentences [3-5]. Sentences [3-4] are selected in the patio and highway scenes in chapters 1 and 4 respectively and construe Lucky’s personal experience of the intense heat of the sun reflected off the dumpster she is crouched by and the highway she moves to the side of to wait for Lincoln to arrive.18 Lucky’s experience of a cooler temperature is construed by the SAS-SOMD-complex shown in sentence [5].19 Now Lucky is walking home alone in late afternoon through the desert and experiences a small but noticeable breeze come up on her as she nears her trailer. Lucky also experiences touch sensation in the orienting chapters. In chapter 2 she runs her fingers through her newly permed hair and, as shown in the rank-

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18 These somatic experiences obtain as Lucky’s personal sensory experiences. In the patio scene Lucky is selected as the prominent sensory perceiver and Doer. In the highway scene she is repeatedly selected as thinking-Senser and her movement towards the bushes is motivated by her personal experience of heat.

19 This SAS-SOMD complex is discussed in section 2.4.4.1.3.
shifted SAS attributive clause in sentence [6], experiences the sensations of crustiness (texture) and tightness (pressure).


[4]  (SAS-SOMD -1) The old rutted blacktop road was too hot [[to be near]]  (2) — it was much hotter than the sandy ground —  (3α) so Lucky and HMS Beagle went off to the side by some bushes  (3β) to look for ants.  (HPL 20).

[5]  (SAS-SOMD) A little breeze had come up by the time [[she got home to the half circle of trailers]].  (HPL 7)

[6]  She raked her hair with one hand—hair [[(SAS) that felt crusty from sweat and weirdly overcurly from a perm [[that would take at least two weeks || to start looking normal]]]].  (HPL 10)

Moonta’s experience of cold is a painless, joyful one. In chapter 2 Moonta experiences cold first at the seaside, then in his attic. These experiences are construed by PAS-SAS and FIT-SAS structures shown in passages [7-8] and sentence [9]. In [7] Moonta is at the seaside helping his father on Wednesday afternoon to dispose of the wood shavings and sawdust from his shop. The afternoon is a great one for Moonta; the weather is cold and blustery, perfect for ice to form on the school field ditches and village canal. All five sentences in this passage obtain as thinking structures. The thinking structures in [7c-e], which select the Attribute cold five times, construe Moonta’s experience of cold on this particular Wednesday afternoon at the seaside. Later in chapter 2, when Moonta opens the attic window to get a better view of the far-off school field ditches, he experiences and thinks about the cold. In [8] Moonta’s experiences of the cold are construed by a SAS-clause and two FIT-SAS-SOMD-clauses. The SAS material clause in [8a] selects wind as Doer, cold as a classifying element in the noun group (the cold wind), and Moonta as Scope. Here in [8] the wind that slams at Moonta is not any cold wind but the cold wind—the cold wind (cold temperatures) Moonta has hoped for—and it slams at all of him, not just his hands or face. The interrupted FIT-SAS-clause in [8b], which selects the intensified form colder, construes Moonta’s bodily (whole-body) experience of a more intense cold. The intensity of Moonta’s experience of the cold (cold temperature sensation) registers in his
thoughts as significant (important) and certain: its significance or importance is construed by the selection of exclamations oh and why in [8b] and its certainty by the modal operator must selected in the interrupting clause in [8b\textsuperscript{2α}]. The cold is intense, significant, and certain, and it is also a creative force in Moonta’s mind. As shown in sentence [9], it inspires in Moonta an idea of how he can know before anybody else in his village that ice has come in the night.

[7] (PAS-a) Wednesday was a great day. ||| (PAS-b) Thus far it seemed to be about the greatest day in Moonta’s whole life. ||| (PAS-c\textsuperscript{α}) Wednesday was a great day || (PAS-SAS-SOMD-c\textsuperscript{β}) simply because it was cold at last. ||| (FIT-SAS-SOMD-d) It still wasn’t bitter cold or freezing cold, just windy, blustery cold. ||| (FIT-SAS-SOMD-e) But [Ø: it was] cold! ||| (FOLC 22)

[8] (SAS-a) The cold wind slammed at him. ||| (FIT-SAS-SOMD-b\textsuperscript{1}) Oh, it was cold here || (FIT-SAS-SOMD-b\textsuperscript{2α}) — why, it was << i >> even colder here than down in the Skate School Field, ||| (FIT-b\textsuperscript{2β}) even if ice did come there first. ||| (i-FIT-SAS-SOMD) (b\textsuperscript{2αβ}), it must be, (FOLC 30)

[9] (PAS-SAS) Now the cold wind [[slamming at the high window]] had given Moonta the idea [[by which he could be the first [[to know || that ice had come]] ]]. ||| (FOLC 30)

3.2.2.2 Smelling and Tasting Selection

Smelling and tasting selection is distinctive and significant in each novel. Jess’s first smelling experience and Gilly’s only tasting experience relate to Jess’s goal of winning the title of fastest runner in his grade and Gilly’s goal of ending her time in foster care. In BTT Jess smells the odoriferous reaction of his rival Gary Fulcher to Jess’s running performance in the school field scene in chapter 3. As shown in passage [10], Jess gets off to a great start in his heat, shoots forward, and is running well. Gary Fulcher, standing back at the starting line and watching Jess run, has no idea that Jess has practiced running all summer. [10d] selects Jess as smelling-Senser

\[20\] This sentence obtains as a SAS-PAS structure. Sensory experience is construed by the ranking clause; thinking is construed by embedded mental projection.
in a PM-clause that construes Gary Fulcher’s surprise at Jess’s improvement at running. In GGH Gilly’s tasting experience follows a vision she has in chapter 1 of how she will get on at her new foster home. This vision, shown in passage [11], is triggered by her social worker’s suggestion that she should try to get off to a good start. Gilly’s vision of herself doing just that is construed by PAS- and FIT-complexes selected in [11a-b]; Gilly’s satisfaction with her vision, a vision made doubly satisfying by the tastiness of her gum, is construed by the SAS material clause selected in [11c].

[10]  (a) At the bang Jess shot forward. (PAS-b) It felt good—even the rough ground against the bottom of his worn sneakers. (c) He was pumping good. (PM-d) He could almost smell Gary Fulcher’s surprise at his improvement. (BTT 26)

[11]  (PAS-a) Gilly had a vision of [[herself sailing around the living room of the foster home on her right foot like an ice skater]]. (FIT-b) With her uplifted left foot she was shoving the next foster mother square in the mouth. (SAS-c) She smacked her new supply of gum in satisfaction. (GGH 2)

Lucky’s smelling experiences are associated with companions, two that live with Lucky and one that does not, and all but one of her smelling experiences are construed by SAS structures.21 The only time Lucky is selected as smelling-Senser is in the kitchen scene in chapter 4 when Brigitte is making supper and Lucky “smelled the herb Brigitte put into the spaghetti sauce” (HPL 20). Brigitte is one of Lucky’s two live-in companions and figures prominently in Lucky’s smelling experiences. In chapter 2, when Lucky enters her trailer, she encounters various smells that reflect Brigitte’s home-making—“the trailer smelled of Mrs. Murphy’s floor wax and hard-boiled eggs and the sprig of wild sage in a little vase over the sink” (HPL 9). When Lucky approaches her trailer at the end of chapter 1, her other live-in companion, HMS Beagle, darts out from under the trailer to sniff her. The contrasting smells of paint thinner and

21 Brigitte is selected as smelling- and tasting-Senser in a FIT-complex in the kitchen scene in chapter 2. Here Lucky recalls the tube of mustard Brigitte received in the mail the week before and how Brigitte dabbed a bit of mustard on her finger, “smelled and tasted it,” then suddenly looked sad (HPL 12).
conditioned air experienced by Lucky in chapter 3, shown in sentence [12], are associated with a companion who no longer lives with Lucky—her late mother. Lucky’s mother was an artist, and her hands had a memorable smell, a smell which is construed in [12] by SAS and PAS-SAS attributive and identifying structures. Lucky also thinks about the smell of the desert after a rainstorm in chapter 3. Like the smell of paint thinner, the smell of the desert—of creosote and wild sage—is a scent memory Lucky associates with her mother and her mother’s passing. This association in construed by sentence [13].

[12] (SAS-α) Her fingers smelled like paint thinner, || (PAS-SAS-βα) [Ø: which was] a very good smell || (PAS-SAS-ββ) and [Ø: which was] Lucky’s favorite smell, along with air-conditioned air. ||| (HPL 15)

[13] (αα) Her favorite part was afterward, || (SAS-αβ) when it smells like the first day of the history of the world, like creosote and wild sage. ||| (HPL 16)

Moonta’s smelling and tasting experiences relate to skating weather and food obtained from the sea, and all but one of these experiences are construed by SAS structures. Moonta’s smelling experiences contrast Lucky’s, Jess’s, and Gilly’s experiences, which are mainly recalled or hypothetical (possible). In chapter 1 Moonta stands on his front stoop “to sniff the higher air” as his neighbor Lees had done moments before, and hopes to catch the scent of cold weather coming in from the north (FOLC 12). Moonta catches a scent all right but it is not the skating weather scent he hoped to catch: standing there on the stoop “all he smelled was the sad burnt smell of Lees’s buttermilk porridge” (FOLC 12). These are Moonta’s first smelling experiences in the novel, and the results are disappointing for Moonta. So too are his subsequent smelling experiences disappointing for him. That evening, the aroma of his mother’s cooking reaches him in the living room, but he is not permitted to have supper, so “all he could think to do was to press his nose into the woolly fur of the little black horse to shut out the heavenly odors” (FOLC 19). Moonta’s tasting experiences by contrast are very pleasant experiences. In chapter 1 Moonta “wolfed down a delicious smoked eel sandwich . . . [and] licked at the lovely smoked eel taste on his ten fingertips” (FOLC 19-20). In chapter 2, when he is with his father at the seaside, he “ate the delicious hot morsels [of roasted mussels and clams]”—those Moonta
himself had gathered—and “[o]nly Moonta and his father seemed to know how marvelously
delicious they really were” (FOLC 24, 25). One of Moonta’s smelling experiences is construed by
a PM-clause. When he is alone in the house in chapter 1, he “smelled food” in his bed (FOLC
19). A moment later he happily discovers a smoked eel sandwich hidden under his pillow.

3.2.3 Hearing Selection

3.2.3.1 Hearing Selection, Structures, and Patterns

Hearing experiences are the second most common sensory experiences selected in the
orienting chapters. Moonta, Lucky, Jess, and Gilly are selected more often than other characters
or selected exclusively as hearing-Senser or listening-Behaver in PM- or PB-clauses. Hearing
experiences are also construed by SAS appearance- and sense-type attributive clauses and SAS-
AUDD structures. In all four novels broad or narrow ranges of environmental sounds obtain as
Moonta’s, Lucky’s, Jess’s, or Gilly’s personal hearing experiences. Whether construed by PB,
PM, SAS, or SAS-AUDD structures, hearing experiences are significant for all four characters.
Three hearing-patterns obtain in three of the novels and two in the other. These patterns are
shown in Table 3.1. In all four novels the first sound heard is especially significant.

Table 3.1

Hearing-Patterns That Obtain in the Orienting Chapters

<table>
<thead>
<tr>
<th>CHAR.</th>
<th>PATTERNS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moonta</td>
<td>HEARS SUDDEN, ALARMING SOUNDS</td>
</tr>
<tr>
<td></td>
<td>HEARS HIS PARENTS AND THE WIND</td>
</tr>
<tr>
<td></td>
<td>ENGAGES IN SUSTAINED LISTENING</td>
</tr>
</tbody>
</table>

22 One character other than Gilly in GGH and three other characters and a group of characters in
HPL are selected as –er participants in PB listening- or PM hearing-clauses embedded in structures
construing Lucky’s or Gilly’s thinking. Sammy, his anonymous group, and Brigitte in HPL and Courtney
in GGH are each selected once as embedded listeners or hearers (HPL 1, 2, 15; GGH 15). Trotter in GGH is
selected as hearing-Senser in quoted speech (GGH 19, 4), and Miss Ellis in GGH and Moonta’s mother in
FOLC are selected as hearing-Senser in a PM structure that selects the modal operator would (GGH 19;
FOLC 28). In BTT Jess is the only character selected as –er participant in PB and PM structures.
Lucky engages in sustained listening.

**CHAR.** | **PATTERNS**
---|---
**Lucky** | ENGAGES IN SUSTAINED LISTENING
| HEARS RHYTHMICAL SOUNDS
| HEARS NOISE

**Jess** | HEARS VOCALIZATIONS
| IS CALLED

**Gilly** | HEARS SHARP SOUNDS
| HEARS NEW VOICES
| HEARS CHANGING VOCAL QUALITIES

3.2.3.2 *Hearing-Patterns*

LUCKY ENGAGES IN SUSTAINED LISTENING is one of three *hearing*-patterns that obtains in the orienting chapters of *HPL*. This pattern is construed by PB structures. In the opening chapter of the novel Lucky has her ear to the wall of the museum and visitor center and is eavesdropping on a weekly meeting. Her friend Short Sammy is telling his rock-bottom story to members of his anonymous group. The second sentence in this opening scene in chapter 1 selects Lucky as *listening*-Behaver in a PB structure, and over the next four pages, roughly half the chapter, Lucky continues to listen in on the meeting held inside the center with her ear pressed to wall, listening intently as Sammy tells his rock-bottom story from beginning to end. Lucky routinely listens in on anonymous group meetings, and “of all the rock-bottom stories Lucky had heard at twelve-step anonymous meetings . . . *Sammy’s account of his quitting drinking and finding his Higher Power* was still her favorite” (*HPL* 1).

Sammy’s storytelling voice has a rhythmical quality. As shown in sentences [14-15], it rises and falls at predictable points in his story. These points are predictable for Lucky, who notes to herself in the PAS *reason*-clause in [14β⁺] that Sammy’s voice *always got low and soft when he came to the tragical end of his—and her personally favorite—story.* LUCKY HEARS RHYTHMICAL SOUNDS is a second *hearing*-pattern selected in the orienting chapters. This pattern is construed by SAS-AUDD structures and a PM *hearing*-clause. Besides the rhythmical quality of Sammy’s voice, Lucky hears the rhythmical sound of a ceiling fan, wind chimes, and a bird call. The “*wobbly ticking noise of the ceiling fan inside [the center]*** can be heard by Lucky throughout
her sustained listening event, while she listens to Sammy’s story (HPL 2). Later in chapter 1, when Lucky is finished work, walks home by herself, and approaches her trailer, she hears wind chimes, whose sound, as shown in sentence [16], is carried by the wind all the way to Lucky’s end of Hard Pan; and in chapter 4 she “heard the soft hooting calls of an owl” (HPL 24).

[14] (α) She put her ear to the hole (PAS-SAS-AUDD-βα) because Sammy’s voice always got low and soft (ββ) when he came to the tragical end of the story. (HPL 2)

[15] (SAS) Short Sammy’s voice sounded like [[it could barely stand to say || what came next]]. (HPL 2)

[16] (SAS-AUDD) (1) A breeze rattled the found object wind chimes at the Found Object Wind Chime Museum and Visitor Center, (2) and the high desert air carried that sound in front of it, all the way across town, down to the three trailers at the very end of Hard Pan. (HPL 8)

LUCKY HEARS NOISE is the third hearing-pattern selected in HPL. This pattern is construed by PM and SAS-AUDD structures, and two of the three sounds construed by these structures are sounds of impact. In the patio scene in chapter 1 the sounds of people shifting in their folding metal chairs can be heard by Lucky as she listens to Sammy’s story (HPL 2). In chapter 4 Lucky hears the crashing sound of a phone and pounding on the underside of a parked vehicle. In the kitchen scene, when Lucky is talking to Lincoln on the phone, she “heard a crash . . . then a jostling [at the other end of the line]” (HPL 17). In the highway scene, as she looks around to see if the coast is clear so Lincoln can fix the sign without being observed, Lucky hears pounding. As shown in passage [17], the pounding sound heard by Lucky on the highway is construed by the SAS-AUDD-simplex in [17c] and obtains as Lucky’s hearing experience by her selection as looking-Behaver in the onset sentence in [17a], her repeated selection as looking-Behaver in subsequent sentences, her selection as hearing-Senser in [17d], and her selection as Doer in the last sentence of the paragraph.
[17] (PB-α) Lucky looked around || (PM-β) to see [[if anyone was paying attention]]. || (SAS-VISD-b) Down at the side of the dirt road [[that went off the main paved one]], a couple of pairs of boots were sticking out from under someone’s old VW van. || (SAS-AUDD-c) The wearers of the boots were pounding on the van’s stomach. (PM) (dα) She heard the soft hooting calls of an owl || (dβ) who’d woken up early. || (HPL 24).

The first sounds Moonta hears in his novel are sudden, alarming sounds construed by PM, SAS, and SAS-AUDD structures. In his closet bed in chapter 1, having just been woken by his mother, Moonta “heard Father come clattering down the hall on his wooden shoes”—his father never wears shoes in the house—and no sooner has Moonta jumped down from his bed than he hears a tearing sound, as shown in the SAS-AUDD structure in passage [18]. The vociferous reaction of his mother to her cut-up floor is shown in passage [19]. [19] consists of a quoted speech-clause that construes Moonta’s mother’s exclamation about her floor and a SAS sense-type attributive structure that construes Moonta’s hearing experience, that his mother sounds to him as if she were crying.23 Then there is silence; everything has been said; Moonta is confined to his bed for the rest of the evening and will not get supper. Hereafter the only sound Moonta can hear is cutlery, as shown in the SAS-AUDD-simplex in sentence [20].

[18] (αβ) As Father turned into the doorway of the living room || (aα1) Moonta pushed himself over the edge || (aα2) and jumped down from the high bed. || (b) He didn’t think of the skates on his feet. || (SAS-VISD-cα) The skates sliced through the bulged linoleum like a knife [[slicing through bologna]], || (SAS-AUDD-cβ) except that there was a tearing sound. || (FOLC 17)

[19] (a) “My brand-new linoleum!” (SAS-b) Mother sounded [[as if she were weeping every word]]. || (FOLC 17)

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23 This hearing experience obtains as Moonta’s personal hearing experience by Moonta’s selection as hearing-Senser and thinker in the preceding paragraph. Moonta also responds to his mother’s exclamation in the succeeding paragraph.
MOONTA HEARS SUDDEN, ALARMING SOUNDS is the first hearing-pattern that obtains in FOLC. The second and third patterns that obtain are MOONTA HEARS HIS PARENTS AND THE WIND and MOONTA ENGAGES IN SUSTAINED LISTENING. In chapter 1 Moonta’s parents are the main source of sound or its absence. His mother wails about her floor. His father clatters down the hallway. Both parents are silent or punctuate the silence with their clinking of cutlery. In chapter 2 the wind is the main source of sound and a great deal of commotion, and Moonta listens to it for a sustained period. The wind makes a commotion all through the night, and is still making a commotion late on Wednesday afternoon when Moonta is in the attic looking for his missing skates. Moonta is selected three times in chapter 2 as listening-Behaver. As shown in sentences [21-22], the listening-events are all non-finite, all instances of sustained listening. In [21] Moonta is at the seaside helping his father, and in [22] he is up in the attic looking for his missing skates. Moonta has come to the attic and searched the attic bed because, as shown in the PAS-SAS-clause in sentence [23], the attic bed was the quietest place for him to begin his search. Unfortunately no skates turn up in the attic bed. Nor does the attic turn out to be a quiet place, for as shown in passage [24] the wind makes a terrific commotion that arrests Moonta’s search and captures his attention. The SAS-AUDD structures in [24] construes the commotion of the wind, its slamming, piping, bellowing, howling, shrieking, screaming, and intermittent sighs with sly wind-whisperings. The contrast between the wind’s commotion and Moonta’s stillness throughout this scene is striking. Finding it hard to be still, Moonta moves quietly about the attic, reminds himself to be careful, crosses carefully to the window so he will not make noise and alert his mother downstairs (FOLC 27), and “closed the window softly” (FOLC 30)—all while thinking quiet hopeful thoughts about skating. Only once in this scene is Moonta selected as hearing-Senser, and the Phenomenon selected in the hearing-event construes melodic sound: while “stand(ing) very still,” listening attentively to the wind, “[Moonta] could hear his mother singing to herself” (FOLC 28).

[21]  (SAS) It had stormed so hard [[that often Moonta had lain awake || listening]].
Then as Moonta stood there (aβα) without [Ø: making] a sound (PB-aα) he found himself [[listening more to the wind on the roof tiles above him than to Mother down below]]. (SAS-b) It was very secret, and very hopeful, [[listening to the wind]]. (FOLC 28)

Up in the attic Moonta first searched the bed (PAS-SAS-β) because that would be the quietest. (FOLC 27)

Here, up in the attic, inside the silence of the four walls, you could tell (a2) that the storm was going. (b1) The wind hadn’t by any means all gone out to sea, (SAS-AUDD-b2) the wind still came slamming down on the red roof tiles over his head. (c) But it didn’t last anymore. (SAS-AUDD®) (d) Between the hard, rough slammings little silences and hopeful waits would come into the wind. (e) Then the wind would come again. (f) It would pipe and sigh over the top of the roof tiles, with sly wind-whisperings.

(SAS-AUDD®) (g1) The next moment, just as suddenly, it would bellow along the roof, (g2) bluster (g3) and howl tied-wild-beast howls down the wide chimney, (g4) scream and shriek up from the roof tiles. (h) The very next moment the wind would begin its little bad-boy-being-good sly whisperings again. (FOLC 28-29)

Three hearing-patterns also obtain in the orienting chapters of GGH. The first hearing-pattern, GILLY HEARS SHARP SOUNDS, is construed by SAS-AUDD and PM structures. The first sound Gilly hears in the novel is “Pop!” (GGH 2). In the car scene in chapter 1, seated directly behind her social worker on the driver’s side, Gilly blows a huge bubble with her gum that completely eclipses her social worker’s head. The popping sound is construed by a minor clause whose selection of an exclamation mark and italics represents sudden, amplified sound.24

24 This hearing experience obtains as a personal and shared hearing experience. The popping sound is produced by Gilly’s gum and represents her contribution to the interaction between her and Miss Ellis as they drive towards Gilly’s new foster home. Miss Ellis’s contributions to the interaction are selected in the first and third paragraphs of the scene, and Gilly’s activities with her gum and the popping sound
Another sharp sound heard by Gilly is the crashing sound of Trotter’s knife in the kitchen scene in chapter 2. This sound is construed by the second interrupting SAS-AUDD structure shown in sentence [25] and is perceived by Gilly as vengeful. Two PM structures that select Gilly as hearing-Senser in chapter 3 and one that selects her as hearing-Senser in chapter 2 construe Gilly’s hearing of sharp, dissonant sounds as well as an intentionally sharp remark she makes about her new foster brother. In the kitchen and recess scenes in chapter 3 Gilly first “could hear Old Mother Goose [Trotter] honking [something about school] at her gosling [William Ernest]” (GGH 18), then “could hear the boys screaming [things] behind her” (GGH 23). In the kitchen scene in chapter 2 Gilly hears herself making a barbed comment about William Ernest not having the brains to blow his own nose and comb his own hair, as shown in the interrupting clause in sentence [26].

[25] \((\alpha^1)\) “You just said” \(<< i >>\) “you just said \(\| (\beta^1)\) William Ernest was” \(<< ii >>\) “retarded.” \(\|\|\) (i-SAS-AUDD) \((\alpha^{B1})\) the fat woman’s voice was rising, \(\| (\beta^{B2})\) and her knife was crashing down on the carrots with vengeance — (ii-SAS-AUDD) \((\beta^B)\) — her voice dropped to a whisper — (GGH 10)

[26] \((\beta^B)\) “Before you know it,” \(<< i >>\) \(\| (\alpha^1)\) “he’ll be blowing his own nose \(\| (\alpha^2)\) and combing his man hair.” \(\|\|\) (i-PM) \((\beta^\alpha)\) Gilly heard herself saying loudly, (GGH 18)

In Thompson Park Gilly hears voices she has never heard before. These voices belong to Gilly’s new foster mother Trotter and Gilly’s new teacher Miss Harris. The selection of Trotter’s voice as Doer in two SAS material clauses which interrupt Trotter’s speech is shown above in sentence [25]. The selection of Miss Harris’s voice as Carrier in a SAS relational sound-quality-clause which interrupts her brief verbal exchange with Gilly in chapter 3 is shown in sentence [27]. GILLY HEARS NEW VOICES is the second hearing-pattern that obtains in GGH, and the third is made by her gum are selected in the second and fourth paragraphs. Gilly plans to pop the bubble she blows with her gum and is not perturbed when she has to pick bits of gum from her hair and face. Miss Ellis and Gilly, however, both hear Gilly pop her gum and the sound it makes.
GILLY HEARS CHANGING VOCAL QUALITIES, for the tone quality of Trotter’s and Miss Harris’s voices change abruptly in both the kitchen and classroom scenes in chapters 2 and 3. In sentence [25] the volume and pitch of Trotter’s voice rapidly increase in [25α], then rapidly decrease in [25β]; and the tone color of Miss Harris’s voice in [27a-d], which only a moment ago had a “golden” warmth (GGH 21), has suddenly turned steel cold. In chapter 3 so too does the sound quality of the boys who scream at and chase Gilly around the basketball court trying to get their ball back change. When all the boys are down on the ground and thrashed by Gilly, they end up “yelping like hurt puppies” (GGH 23).

[27] (α) “Yes” << i >> (b) “Yes. ||| (c) Gilly it is then. ||| (d) Well” << ii >> “Where were we?” ||| (i-SAS-AUDD) (ααα) — Miss Harris’s voice was more steel than gold now— (ii) (dαα)—she turned her smile on the rest of the class — (GGH 22)

Hearing voices is a distinctive pattern that obtains in GGH and BTT. Gilly’s and Jess’s experiences of hearing voices are construed by PM, SAS, and SAS-AUDD structures. The voices Gilly hears belong to people she does not know and have a dissonant quality. The voices Jess hears belong to people he knows but register to him as mere vocalizations—noise-making, buzzing, and swooshing sounds. JESS HEARS VOCALIZATIONS is the first of two hearing-patterns that obtain in BTT. In chapter 1 the sound of his older sisters’ voices outside the house comes to Jess in the kitchen “through his top ear . . . [as] the happy buzz of voices” (BTT 7); and in chapter 3 in his classroom at lunch, “around him conversations buzzed” (BTT 23). This is the second time in chapter 3 that the voices of classmates are not perceived by Jess as intelligible speech. When the new girl Leslie Burke is introduced to the class first thing in the morning, the swooshing sound made by Jess’s classmates is compared to steam released from a radiator cap (BTT 19). At recess, when Jess shoots forward in his heat, to anyone watching but especially to him “the crowd [sounded] noisier than they’d been during the other heats” (BTT 26-27).

JESS IS CALLED is the second hearing-pattern that obtains in BTT. In the first three chapters of the novel Jess is called emphatically. These emphatic calls are construed by quoted speech or QS 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’’ (BTT 7)—“Jess-see!” (BTT 8). The force by which he is called the second time and is called again in chapter 3—“Jess-see!” (BTT 14)—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 his teacher, 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). Jess is called at other times as well. He is called to practice running in chapter 1 by the “Ba-room, ba-room, ba-room, baripity, baripity, baripity, baripity” of his dad’s truck (BTT 1, italics original) and is cheered on in his heat in chapter 3 by third-grade boys who surely are chanting his name and are “noisier than they’d been during the other heats” (BTT 26-27). Both sounds, the revving and idling of his dad’s truck and the cheering of spectators at recess, are construed by SAS-AUDD structures that obtain as Jess’s personal hearing experience.  

Jess is also called by Leslie in the bus scene in chapter 3. This instance of Jess’s being called is striking for its compositional structure and situation within the chapter. Shown in [28], the sentence consists of two ranking clauses in paratactic relation—a primary PM hearing-event with an embedded verbal projection and a secondary SAS-AUDD structure with an embedded PM hearing-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 [28-1]. 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 [28-1] and call in [28-2]. 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

25 Jess is selected as thinker and prominent Doer in the paragraph selecting the sound of the truck, and he is selected as thinker, emitter, and prominent Doer in the paragraph selecting the noise made by the crowd of boys watching him run in his heat.
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. Moreover it is striking and suggestive that sentence [28] appears at the end of the chapter 3, when Jess is riding home on the bus after his first day of school and first day running have been disastrous.

[28]  *(PM-1)* He heard [[her say || “Jess” once]], || *(SAS-AUDD-PM-2)* but the bus was noisy enough [[that he could pretend || he hadn’t heard]]. ||| *(BTT 28)*

3.2.4  *Seeing Selection*

3.2.4.1  *Seeing Selection, Structures, and Patterns*

Seeing experiences are the most common sensory experiences selected in the four novels. Moonta, Lucky, Jess, and Gilly are all selected as prominent seers in their fictional worlds. These four characters are repeatedly selected as *seeing*-Senser and *looking*-Behaver in PM- and PB-clauses and frequently participate as Phenomenon or circumstantial elements in other characters’ seeing experiences. Sightings of people and things also obtain as the personal seeing experiences of these four characters. The *seeing*-patterns that obtain in the four novels are shown in Table 3.2. Three of these patterns are construed exclusively by SAS-VISD structures. They include MOONTA SEES AN UNCHANGED WINTERTIME SCENE, JESS SEES OFFBEAT INDIVIDUALS, and GILLY SEES FLAWS IN PEOPLE AND THINGS. The *seeing*-pattern LUCKY IS OBSERVANT is construed by PB, PM, SAS, and SAS-VISD structures.

Table 3.2

*Seeing*-Patterns That Obtain in the Orienting Chapters

<table>
<thead>
<tr>
<th>CHAR.</th>
<th>PATTERNS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moonta</td>
<td>SEES AND DOES NOT SEE BEYOND CERTAIN POINTS TRACKS LOOKING AWAY SEES AN UNCHANGED WINTERTIME SCENE</td>
</tr>
<tr>
<td>Lucky</td>
<td>IS OBSERVANT</td>
</tr>
<tr>
<td>Jess</td>
<td>SEES AND DOES NOT SEE LESLIE SEES OFFBEAT INDIVIDUALS</td>
</tr>
<tr>
<td>Gilly</td>
<td>MEETS EYES SEES DISTRUSTFULLY SEES NEGATIVELY SEES FLAWS IN PEOPLE AND THINGS</td>
</tr>
</tbody>
</table>
3.2.4.2 Other Characters’ Seeing Experiences

Characters other than Moonta, Lucky, Jess, and Gilly are selected as looking-Behaver and seeing-Senser in PB- and PM-clauses. These characters include Moonta’s mother, Moonta’s father, and Lees in FOLC, Jess’s momma, May Belle, Leslie, Gary Fulcher, and Miss Bessie in BTT, Trotter, William Ernest, Miss Ellis, Miss Harris, and Mr. Evans in GGH, and Brigitte in HPL. Each character is selected at least once as looking-Behaver. The looking-events in which they participate include “peered (into)” (FOLC 26), “glanced (down)” (GGH 8), “[was] keeping eyes (on)” or “kept eyes (on)” (GGH 10, 17), “looked (around, at, up, away)” (HPL 20; GGH 4, 17, 24; FOLC 12, 26), “gaze[d] (at)” (BTT 20), “stared (at)” (GGH 5), “was staring (at)” (GGH 17), and “glared (at)” (BTT 26; FOLC 12). Far fewer characters, however, are selected as seeing-Senser. Brigitte is selected only once in chapter 2 of HPL when she “surveyed the many jars in the door of the fridge” looking for Lucky’s favorite olives (HPL 12). Mother in FOLC and Miss Ellis and Trotter in GGH are the only characters other than Moonta and Gilly in their respective novels selected as seeing-Senser. In chapter 2 of FOLC Moonta’s mother is selected twice: she “hadn’t seen [Moonta] going up to the attic” and “was eyeing her ironing” when he came down from the attic later that afternoon (FOLC 27, 31). In chapter 1 of GGH (Miss Ellis’s) blue eyes (reflected) in the rear-view mirror “were checking out Gilly’s response” to her speech about Gilly’s attitude towards her placement in foster homes (GGH 2), and in chapter 2 Trotter “missed [seeing]” the look of terror on William Ernest’s face (GGH 17). In the first three chapters of BTT two family members and a crowd of boys are selected as seeing-Senser. In chapter 1, when Jess has finished running and returned to the house, May Belle stands in the kitchen doorway “watching [him]” (BTT 3, 6). Jess’s momma is sitting in her rocking chair that evening “watching TV” when in chapter 2 Jess passes her on the way to his room (BTT 10). In chapter 3 the crowd of boys watching the races at recess rushes down the field “to see” a fight which has broken out between two boys at the finish line (BTT 25).

While characters other than Moonta, Lucky, Jess, and Gilly are selected as looking-Behaver and seeing-Senser, the range of their selection is narrow, much narrower than the selection of Moonta, Lucky, Jess, and Gilly. None but Trotter in GGH and Lees and Father in FOLC is selected more than twice as looking-Behaver and seeing-Senser, and none but Trotter’s
selection spans the full range of orienting chapters. In the first three chapters of GGH Trotter is selected four times as looking-Behaver and once as seeing-Senser. Yet in three of these structures, shown in sentences [29-30] and passage [31], the efficacy of the looking- or seeing-event is compromised by attendant or elided elements within these structures. The selection of informal reference the woman rather than Trotter in [29] and of both of the women rather than Trotter and Miss Ellis in [30], along with the selection of the plural noun women as looking-Behaver and a shared (distributed) looking-event in [30], compromises the efficacy of Trotter’s (individual) looking in the opening chapter of GGH. Her seeing experience in chapter 3, shown in [31], is also compromised. Here the seeing-event is elided in [31b1] and [31b2α]; moreover in [31b1] it has a negative value, which is construed by the primary verb missed (negative conation) in the verbal group selecting the elided seeing-event, and in [31b2α] it has a double negative value, which is construed by not and miss. The seeing-event in [31b] is also overshadowed by the looking-event in [31a], Gilly’s smiling in [31b2β], and her emphatic head shaking in [31b2γ].

[29]  (SAS) The woman looked down. ||| (GGH 4)
[30]  (α) Both of the women turned || (SAS-β) to look at her. ||| (GGH 6)
[31]  (PB-a) W.E. looked up for one split second with terror in his eyes. ||| (PM-b1) Trotter missed [Ø: seeing] the look, || (PM-b2α) but [Ø: she did] not [Ø: miss seeing] Gilly, || (b2β) who smiled widely || (b2γ) and [Ø: who] shook her half-bulldozed head emphatically. ||| (GGH 17)

In PB looking- or PM seeing-clauses that select characters such as Trotter in GGH, May Belle in BTT, Mother in FOLC, or Brigitte in HPL, Gilly, Jess, Moonta, or Lucky often participate in the looking- or seeing-events construed by these clauses. They participate as circumstances of place in PB looking-clauses such as those shown in sentences [32-34] and as Phenomenon in PM seeing-clauses such as those shown in sentences [30-31]. In [32] it is at Jess that Gary Fulcher first directs his (glaring) eyes when Jess challenges his authority on the playground. In [33] it is not at Lucky herself that Brigitte directs her eyes but at Lucky’s possession, her hat. Several PB looking-clauses in GGH and BTT do not select circumstances of place, but such circumstances obtain from the contexts of the looking- or an associated event. The circumstance at Gilly obtains in [34],
as it is at Gilly that her new teacher Miss Harris directs her eyes when she addresses Gilly. In this segment of the classroom scene in chapter 3 Gilly is seated at her new desk, and her new teacher Miss Harris, seated at the front of the room, is reviewing the papers left for her by the principal. Miss Harris is silent for a moment, then suddenly looks up — looks directly at Gilly, at whom her warm smile is aimed — and expresses her delight that Gilly’s full name is Galadriel. [35-36] are examples of PM seeing-clauses that select Moonta and Gilly respectively as Phenomenon. All of Moonta is selected as Phenomenon in the PM seeing-clause in [35α], while in [36] only Gilly’s response (i.e., the look on her face) is selected.

3.2.4.3 Seeing-Patterns Construed by PB and PM Structures

Moonta, Lucky, Jess, and Gilly are selected more often as looking-Behaver and seeing-Senser than other characters in the orienting chapters and are often selected as circumstances of place or as Phenomenon in clauses that select other characters as looking-Behaver or seeing-Senser. Moonta and Gilly are selected twice as often as looking-Behaver/seeing-Senser and Jess seven times as often as other characters (e.g., Moonta’s father, Trotter, Jess’s mom), and Lucky is selected three times as often as Brigitte; and their selection as looking-Behaver/seeing-Senser

The experience construed by the phrasal verb checking out in [36] is a seeing-thinking experience (equivalent to watching-judging). Gilly’s social worker is advising Gilly to cooperate with her new foster mother and is watching Gilly’s face in the rear-view mirror for signs of compliance or resistance. In [36] I am foregrounding the seeing experience construed by this mental clause.
spans the full range of orienting chapters. Moonta, Lucky, Jess, and Gilly direct their eyes to look at or see important people and things in their lives. They look (take a look, stare, glare, or squint) at or see (see, watch, note, or notice) individual people or groups of people, relatives or strangers, people’s features or looks (e.g., a tall red line down a student’s cheek, a look on somebody’s face), figures from the past or present (e.g., a picture of a fox, a running figure), missing objects (e.g., skates), wildlife, landscape features (e.g., a dike), or natural phenomena (e.g., fog). Distinctive seeing-patterns construed by PB looking- and PM seeing-clauses obtain in each novel. Two of these seeing-patterns obtain in FOLC and one obtains in each of the other three novels.

MOONTA SEES OR DOES NOT SEE BEYOND CERTAIN POINTS is one of two seeing-patterns construed by PB and PM structures in FOLC. In the orienting chapters of the novel Moonta sees or does not see beyond certain points inside and outside his house. In the opening scene of the novel, Moonta at once has a far-reaching view from the front stoop of his house and sees the village dike in the distance, but when fog starts rolling in and soon envelops the village, Moonta “could not even see the dike anymore” (FOLC 13). The gloomy sight of fog is more than Moonta can stand, and soon he is lying in bed with his skates on and the bed doors shut tight, where he “couldn’t see the fog come rolling over the village” (FOLC 15). In the attic scene in chapter 2 Moonta has a more expansive view of his village through the attic window than he did from his stoop in chapter 1. His attic rises well above the rooftops of the neighboring houses, “[n]ot only could Moonta look down on the low roofs of the other houses, [but] he could look over [the rooftops and] down on the square field behind the village with its network of crisscrossing drainage ditches” (FOLC 29). In chapter 1, when Moonta stands before his angry parents at the foot of his bed, where he has just cut up the floor with his skates, he cannot bring himself to look at the damage he has caused and stands there feeling ashamed, “looking down at his feet” (FOLC 17). Nor a moment later, when thrust into bed by his father, can Moonta bring himself to look at the object put in his hands by his father. It is his toy horse which he keeps on his bed shelf. Although commanded by his father to play with the horse, and not daring to put it down or to push it out of sight under his quilt, Moonta obediently holds the horse in his hands but “didn’t look at [or look beyond] it” (FOLC 19).
MOONTA TRACKS LOOKING AWAY is the other seeing-pattern construed by PB and PM structures in FOLC. As noted above, three characters other than Moonta—Lees, Moonta’s mother, and Moonta’s father—are selected as looking-Behaver and seeing-Senser in the first two chapters of the novel. Moonta tracks the eye movements (i.e., the looking away at or seeing) of all three characters. In chapter 1, while sitting on his front stoop brooding about the weather, Moonta tracks the movement of Lees’s eyes. Lees has just come from her house to shake out a rug, but no sooner is she outside than she directs her eyes to the sky, “looked at the sky,” and “studied it” (FOLC 12). For Moonta to know that it is the sky at which Lees directs her eyes and not something else (e.g., a loose board or roof tile, a bird, a clanking pipe or weather vane), he must be looking skyward and no doubt studies the sky eagerly for a sign that cold weather is coming (FOLC 12). In chapter 2 Moonta tracks the movement of his parents’ eyes, first his father’s, then his mother’s. When he and his father are at the dike, Father shifts his eyes from Moonta’s to watch some shavings blown by the wind, to look out to sea, and to look in Moonta’s basket. Father is standing across from Moonta by the dike when a sudden gust of wind scoops some shavings from his basket and sends them swirling down the dike towards the village. To Moonta the sight of the shavings blown about in the air resembles snowflakes, and as he and his father follow the flight of the shavings down the dike, his father concedes that Lees may very well be right about the weather turning cold (FOLC 25). Father looks northward, sweeps the horizon—“looked around far out to sea”—then “peered into his empty basket,” and tells Moonta they are done for the day (FOLC 26). Later in the chapter Moonta tracks the movement of his mother’s eyes. Mother is in the kitchen, ironing, turns to face Moonta on the stairs, and scolds him for not taking care to keep himself warm. They talk about his plan for checking ice using a pan of water, then Mother looks away, “eyeing her [unfinished] ironing,” and this signals Moonta that she is done with him, and he slips past her and makes a quiet escape (FOLC 31).

LUCKY IS OBSERVANT is the only seeing-pattern that obtains in HPL. In the first four chapters of the novel, Lucky pays close attention to the people and animals that populate her world. When she and Lincoln are out on the highway, for example, she “looked around to see if anyone was paying attention [to what they were doing]” (HPL 24). In chapter 2 she makes a
careful study of Brigitte’s feet. As shown in sentence [37], Lucky notices that Brigitte’s feet seem to contain more bones than the usual number, that her ankle bones jut out and are sharp, and that her toes look more like fingers. Lucky is equally observant of birds and ants. While listening at the wall in chapter 1, Lucky “noticed” several birds languishing in the hot sun: there are “two” of them; both are “blackbirds” and “small”; and both are “panting like dogs from the heat,” “their beaks open,” and “their feathers puffed” (HPL 1). In chapter 4, though not intending to observe the ants she encounters in the desert but rather to collect a few specimens to tack onto her school report for extra credit, Lucky nonetheless finds herself observing the ants closely. And as she “watched them” traveling to and from and in and out of a small opening in the ground, she observes that they (i) travelled together, (ii) travelled in lanes, (iii) travelled in a limited number of lanes, (iv) lived together, and (v) entered and exited their home by an opening about the size of a quarter (HPL 20). Lucky is also observant of herself. In her room she goes to the mirror by her bed “to look at herself” and observes her distinctive coloring (HPL 18).

[37] (1\(^a\)) Lucky noticed ||(1\(^B\)) that Brigitte’s feet seemed to be filled with many more bones than other people’s feet; || (SAS-2) she had sharp, jutting-out ankle bones and toes [[that were almost like fingers]]. || (HPL 9)

JESS SEES AND DOES NOT SEE LESLIE is the only seeing-pattern construed by PM and PB structures in BTT. Of the 17 times that Jess is selected as looking-Behaver/seeing-Senser in the orienting chapters, Leslie is selected or obtains as a circumstance of place or Phenomenon ten times in these structures. She does not appear in Jess’s visual field, however, until the end of chapter 2. At the end of chapter 1 and the start of chapter 2, when Jess “squinted” in the

27 The mental process notice construes a seeing-thinking experience but functions like the cognitive process think in transitive mental clauses such as [37]. Because it is a mental process with a dual mental function, I have included clauses that select it in my discussion of PM seeing structures.

28 Lucky’s observation of her distinctive coloring is a seeing experience construed by a SAS-VISD-CM-complex: “Her eyes, skin, and hair, including her wispy straight eyebrows, were all the same color, a color Lucky thought of as sort of sandy or mushroomy” (HPL 19).
direction of the Old Perkins place where Leslie has just moved in, then looks that way again, neither time can he see Leslie (BTT 8, 9). A full day goes by in chapters 1 and 2 before Leslie suddenly appears in the field where Jess is training, and Jess is so startled by her appearance that all he can do is to stand there dazed, “staring” (BTT 18). He soon recovers himself, however, makes an excuse, takes off running home, and Leslie passes from sight. After that, Jess is not given the opportunity to see her again until chapter 3, a week later.

Leslie is present in Jess’s visual field throughout chapter 3, but while Jess is aware of her being there he has trouble seeing her, especially up close. That Leslie is troublesome for Jess to see except at a distance is construed by the onset paragraph in chapter 3 shown in sentence [38]. 

[38α] is a PM seeing-clause that selects Jess as seeing-Senser, Leslie as Phenomenon, a finite seeing-event with a negative value, and a phrase that negates the negatively-valued seeing-event and so construes a positive, though distant seeing experience. Here and throughout this chapter, Jess’s seeing Leslie is compromised by the selection of a negatively-valued seeing-event as in [38]; the selection of an impersonal or general pronoun (someone, it) or common noun (figure) as Phenomenon in a seeing-event (all references to Leslie), or Leslie’s selection as a participant but not Phenomenon in a seeing-event. At recess, Jess “saw someone [that turned out to be Leslie] coming down from the upper field,” “saw it [Leslie’s shadow pulling ahead of him in their heat],” then “saw the figure [of Leslie crossing the finish line in front of him]” (BTT 25, 27, italics added). Here Leslie is referred to as a non-descript person (someone), a representation or geometric form (the figure), and an impersonal object (it). In the fifth and last PM seeing-event in chapter 3 Leslie is not selected as a participant. In the brief bus scene at the end of the chapter Jess ignores Leslie all the way home, but at their stop, when Leslie runs towards her house, Jess “couldn’t help turning to watch” (BTT 28). Here on the road between his and Leslie’s houses, Jess sees but does not see Leslie: Leslie is excluded from the seeing-event, and although the seeing-event itself has a positive value, the turning-event does not.

[38] (PM-α) Jess didn’t see Leslie Burke again except from a distance until the first day of school, the following Tuesday, || (β) when Mr. Turner brought her down to Mrs. Myers’ fifth-grade class at Lark Creek Elementary. ||| (BTT 19)
In *GGH* PB *listening*- and PM *hearing*-clauses construe the pattern *GILLY MEETS EYES*. In the orienting chapters Gilly’s eyes frequently line up with other people’s eyes, and almost all of the eyes Gilly encounters in these chapters belong to strangers, new people in her life—Trotter and William Ernest, Trotter’s neighbor Mr. Randolph, Gilly’s new teacher and her new principal, and children at her new school. In her new situation at Thompson Park the first eyes Gilly encounters are Trotter’s. In the living room scene in chapter 1, when Trotter’s back is turned, Gilly gives William Ernest a nasty look, then giggles, at which Trotter turns to face Gilly—“to look at her”—no doubt wondering what has caused Gilly to laugh (*GGH* 6). Gilly’s and Trotter’s eyes meet in the living room scene in chapter 1 and in the kitchen scenes in chapters 2 and 3. In all of these scenes Trotter’s eyes are already fixed on her when Gilly takes note of them. In chapter 2, for example, when Gilly is told to fetch Mr. Randolph for supper and is about to tell Trotter no, Trotter’s eyes are already locked on her and persuade her to do as she was told (*GGH* 11). Similarly, when she encounters William Ernest’s eyes in the kitchen scene in chapter 3, his eyes are already fixed on her when she notes them “staring at her” (*GGH* 17). In Gilly’s encounters with children’s eyes, first William Ernest’s, then classmates’, non-finite *looking*-events (*staring, looking*) are selected (*GGH* 17, 21).

When Gilly starts school in chapter 3, her eyes line up in turn with her teacher’s eyes, her classmates’ eyes, and her principal’s eyes. In the last scene of the chapter Gilly meets eyes with her principal Mr. Evans in his office, and the meeting is virtually a show-down. A segment of this scene is shown in passage [39]. 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 [39] and throughout the scene in the principal’s office Gilly aligns her eyes with Mr. Evans’s eyes and continues to look him in the eye. But Mr. Evans is not easily stared down, for after looking away from Gilly briefly in line 7, he resumes looking at her, then looks at her *directly* in line 10. Yet in Gilly’s mind, when their conversation is done, she has won the show-down: she thinks Mr. Evans has sighed—“saw
[him] half reach for his box of tissues and then pull his hand back” (GGH 25)—and knows she has beaten him.

[39] “Gilly.” He said her name as though it were a whole sentence by itself. Then he just sat back in his chair, his fingertips pressed together, (PB) and [Ø: he] looked at her.

She smoothed her hair and waited, (PB) staring him in the eye. (FIT) People hated that—you staring them down as though they were the ones [who had been bad]. (FIT) They didn’t know [how to deal with it]. Sure enough. (PB) The principal looked away first. “Would you like to sit down?” She jerked her head No.

He coughed. “I would rather for us to be friends.” Gilly smirked. “We’re not going to have fighting on the playground.” (PB) He looked directly at her. “Or anywhere else around here. I think you need to understand that, Gilly.” She tilted her head sassily (SAS) and kept her eyes right on his. “You’re at a new school now. You have a chance [to—uh —make a new start]. If you want to.” (GGH 24)

Gilly’s eyes also line up with the eyes of her social worker and the eyes of her birth mother Courtney. These are familiar eyes to Gilly. 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. As noted in the previous section, the blue eyes selected as seeing-Senser in the car scene in chapter 1 belong to Miss Ellis and align with Gilly’s (GGH 2). 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 behavioral clause selected in sentence [40]. The ranking clause [40α] selects the eyes of the woman (the eyes of Gilly’s mother) as Behaver, her (Gilly) as human location in a circumstance of place, and the behavioral process laugh. Sentence [40] has a number of features that distinguish the meeting of eyes it construes from the meetings of eyes construed by other structures in the first three chapters of the novel. First, the alignment of Gilly’s and her
mother’s eyes are not construed by a looking-event but rather a laughing-event. Second, the looking-event that obtains is a recurring one, as indicated by the selection of the mood adjunct always in [40β]. Third, the noun group functioning as Behaver in [40α] selects an impersonal participant (eyes) and generalized participant (woman), neither of which construes the social intimacy of a kinship term like mother. Fourth, 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 look or stare at her, but her mother’s eyes laugh up at her (i.e., look up at her laughingly). Gilly cannot stay like this for long with her eyes aligned with her mother’s. 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.

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

3.2.4.4 Seeing-Patterns Construed by SAS and SAS-VISD Structures

3.2.4.4.1 Seeing Experiences Construed by SAS Structures in FOLC, HPL, and BTT

No seeing-pattern construed by SAS appearance- or sense-clauses obtains in FOLC, HPL, and BTT. In FOLC only one appearance-clause is selected in the orienting chapters. In chapter 1, when Moonta is made to stay in bed for the evening after damaging his mother’s new floor, “his whole shelf seemed empty [without his skates in their usual place]” (FOLC 20).29 One other SAS structure selected in the same scene obtains as Moonta’s personal seeing experience. This structure is shown in sentence [41]. Moonta, who is still in bed, puts his now empty plate at the foot of his bed and places his toy horse on the shelf where it belongs. Moonta’s experience of

29 This seeing experience obtains as Moonta’s personal experience. Moonta is selected as the prominent Doer in the paragraph that selects this clause and is selected as the prominent sensory perceiver in the preceding paragraph. Moreover, Moonta is the only character in this scene that is interested in the appearance of his bed shelf.
seeing his bed shelf empty is construed by the SAS structure in [41-1] that selects the comment adjunct seemingly. In HPL three seeing-oriented SAS attributive clauses are selected in the orienting chapters. In chapter 2 Lucky recalls the time the week before when Brigitte “looked sad” (HPL 12); and in chapter 4 she observes first that her dog’s ribcage “looked much more huge when she was lying on her back than when she was standing” (HPL 22), then that the observation tower at the captain’s house across the highway “looked empty” (HPL 24).  

    [41]  (SAS-1) Somehow the shelf stayed seemingly empty, || (FIT-2) but the woolly, fuzzy, curly-haired horse was back [[where it belonged]]. ||| (FOLC 20)  

No seeing-pattern construed by SAS appearance- or sense-clauses obtains in BTT, but the SAS structures selected in this novel show greater variation than those selected in FOLC or HPL. In FOLC only one SAS appearance-clause is selected in the orienting chapters, and in HPL a sense-clause and finite process (looked) is selected three times. In BTT, on the other hand, the selection of sense- and appearance-clauses varies. This variation is shown in sentences [42a], [43], [44b], and [45-46]. The SAS sense-clauses in [42a] and [43] select a finite process (looked), a negatively-valued finite process (didn’t look), and a non-finite process (looking). The SAS appearance-type clauses shown in [45-46] consist of expanded verbal groups: an extended verbal group in [45], which selects the attributive process appear and conative verb tried, and an elaborated verbal group in [46], which selects the transitive material process bother and negatively-valued phase-type process seem. [42a], [43-44], and [46] all obtain as Jess’s personal seeing experiences, and [45] obtains as a collective seeing experience shared by Jess and children at his school.  

30 These three seeing experiences obtain as Lucky’s personal seeing experiences. Brigitte’s sad appearance is selected as an event in Lucky’s recollection of recent events. The appearance of her dog’s ribcage is selected as an element in a comparison clause. The appearance of the observation tower is selected in a paragraph in which Lucky is selected first as looking-Beaever, then as hearing-Senser.  

31 In [42a] Jess is selected as May Belle’s conversational partner for this brief exchange in the kitchen scene; thinking structures are also selected in [42b-d]. In [43-44] Jess is the only human participant selected in the field scene.  

32 The seeing experience in [45] is selected in the school field scene in chapter 3 and obtains as a personal or shared seeing experience. Gary Fulcher may be trying to appear to be in charge to Jess, who
attributive structure shown in [47d], which selects a seeing-oriented thing (vision) in a post-modifying phrase (in his sideways vision), is a SAS structure uniquely selected in BTT and only selected once.

[42] (SAS-a) She looked [[as if her mouth was set to say || no]], || (a) but instead she said, || (a) “You shouldn’t ought to beat me in the head,” || (a) and went off obediently || (a) to fetch his T-shirt. || (FIT) (b) Good old May Belle. || (c) Joyce Ann would have been screaming yet from that little tap. || (d) Four-year-olds were a pure pain. || (BTT 6)

[43] (SAS-1) She didn’t look very smart, even for a cow, || (FIT-2) but she was plenty bright enough [[to get out of Jess’s way]]. || (BTT 3)

[44] (PB-a) Miss Bessie stared at him sleepily || (a) as he climbed across the scrap heap, over the fence, and into the cow field. || (b) “Moo—oo,” || (b) she said, || (SAS-b) looking for all the world like another May Belle with her big, brown droopy eyes. || (BTT 2)

[45] (SAS) He tried to appear very much in charge. || (BTT 27)

[46] (SAS) The reaction didn’t seem to bother her. || (BTT 19)

[47] (SAS-a) He felt it || (SAS-a) before he saw it. || (b) Someone was moving up. || (c) He automatically pumped harder. || (SAS-d) Then the shape was there in his sideways vision. || (BTT 27)

3.2.4.4.2 Seeing-Patterns Construed by SAS Structures in GGH

Seeing-oriented SAS attributive structures selected in GGH are as structurally varied as those in BTT but favor elaborated verb groups. These structures select the appearance-phase

challenged his authority earlier but now having just lost his heat will not have the courage to challenge him further. It may also be that, to Leslie, Gary Fulcher tries to appear in charge. Leslie has just won her heat and earned the right to run again, but she does not know when she will run and looks for direction from the person who appears to be in charge. But when Gary Fulcher takes over after Jess and Leslie run their heat, he addresses neither of them but everyone in the field and so presents himself as the person in charge.
process seem and a mental, relational, or material event. Appearance-phase mental (hearing) and relational (requirement) events are selected in two scenes in chapter 1: in the car scene when Gilly asserts that her name is Galadriel, “Miss Ellis appeared not to have heard [her assertion]” (GGH 3); then in the hallway scene, as Gilly moves from the doorway of Trotter’s house to the living room, “everything [in sight] seemed to need dusting” (GGH 4). An appearance-phase material (movement) event is selected in the doorway scene in chapter 2 and appearance-phase mental (noticing) events are selected in the registration and classroom scenes in chapter 3.

When Gilly encounters Mr. Randolph for the first time in his doorway, although he smiles at her widely, “his eyes did not seem to move” (GGH 12). In the principal’s office when Mr. Evans and Trotter are talking about Gilly’s placement and their conversation is punctuated by Gilly’s thoughts, “[Mr. Evans] didn’t seem to notice what a dope Trotter was” (GGH 20). In the classroom scene, when Gilly observes that her new teacher is black and falls back against Trotter, “no one seemed to take notice of [Gilly’s reaction]” (GGH 21).

Two SAS attributive seeing-patterns obtain in the orienting chapters of GGH. The first pattern, GILLY SEES DISTRUSTFULLY, construes dubious, distrustful, or questionable seeing. The selection of appearance-phase relational processes in a range of mental, material, and relational clauses suggests that Gilly doubts, distrusts, or questions (i) other people’s sensory experiences (e.g., Miss Ellis’s hearing), (ii) the doing of people’s eyes (e.g., that Mr. Randolph’s eyes move), (iii) the relating of material qualities to other people as in sentence [48], which selects the material quality bothered and Carrier Trotter, or (iv) whether a material quality (e.g., dusting) applies universally to all that a person owns (e.g., everything in Trotter’s house). The second pattern, GILLY SEES NEGATIVELY, obtains from clauses that select appearance-phase processes and a negative element. In all but one of these clauses the negative element selected is negative polarity: Trotter “didn’t seem bothered” (GGH 4); Miss Ellis “appeared not to have heard” (GGH 4); Mr. Randolph’s eyes “did not seem to move” (GGH 12); and Mr. Evans “didn’t seem to notice” (GGH 24). In one clause, however, the negative element selected is negative reference: in the classroom scene in chapter 3 all of Gilly’s classmates are referred to as “no one” (GGH 21).

[48] (SAS) She didn’t seem bothered. ||| (GGH 4)
3.2.4.4.3  Seeing Experiences Construed by SAS-VISD Structures

3.2.4.4.3.1  SAS-VISD Selection

As noted in the previous chapter, SAS-VISD structures mainly consist of material and relational clauses that select people, places, and things as Doer or Carrier, finite or non-finite material or relational events, and noun groups with epithets. In the orienting chapters of all four novels visual descriptions—that is, the sightings—of people, places, and things obtain as the personal seeing experiences of Moonta, Lucky, Jess, or Gilly. These four characters are often optimally positioned within a scene to notice or make detailed observations about other characters, an aspect of the physical setting, or objects. If part of a group scene, they are the only group member who has a particular view, is interested in a particular view offered, or has newly arrived at a place where everything or everyone sighted is new and notable. Lucky, for example, is seated at the dinette table in her trailer when the kitchen is described as being “so narrow that [Brigitte, who is busy unloading the fridge] didn’t have to take any steps to do this—the counter, sink, stove, and fridge were all reachable from the same spot” (HPL 12). Jess, but not his companion Miss Bessie, is interested in the house next door, the new family that lives there, and the coming of night: “Lights were winking out from all three floors of the old Perkins place. It was nearly dark” (BTT 14). And only Moonta is interested in the “the storm [that] had blown the three-day fog back out into the sea” (FOLC 22). To Gilly, who has newly registered at Thompson Park Elementary, the girl on the playground—a “black” girl “with millions of tiny braids all over her head”—can only strike Gilly as remarkable (GGH 28).

More often than not, however, Moonta, Lucky, Jess, and Gilly are alone in a scene when a sighting obtains as a personal seeing experience. They are alone—seated, standing, or lying down in a scene; and at one time or another all four characters are alone in their bed or bedrooms. Moonta is shut up in his closet bed when the enclosed space is distinguished as “pitch-black” (FOLC 13). Lucky, Jess, and Gilly are alone in their bedrooms when people or things are distinguished in varying degrees of detail: Lucky’s skin, hair, and eyes (HPL 19), Jess’s music teacher (BTT 13-14), and a bureau (GGH 9). Jess is lying on his bed when he sights the distinguishing features of Miss Edmunds in his mind’s eye, and Moonta is seated on his front stoop when current weather conditions and the progress of winter are remarked (FOLC 11).
Sightings also obtain as personal seeing experiences when Lucky, Jess, and Gilly (but not Moonta) are moving from place to place. In *HPL* Lucky is jogging home from work at the end of chapter 1 when her trailer is sighted (*HPL* 7). In *BTT* the sightings of Jess’s field and Jess’s new neighbor in the farm field scenes in chapters 1 and 2 obtain as Jess’s personal seeing experiences: in chapter 1 Jess is climbing over the scrap heap to get to his makeshift racing track on the far side of his field when the section of the field nearer his house is distinguished as “brown and dry” (*BTT* 2); and in chapter 2 the following morning Jess is sprinting along the fence when he is compelled to stop and interact with the person who has “jaggedy brown hair cut close to its face” and is wearing “one of those blue undershirtlike tops with faded jeans cut off above the knees” (*BTT* 18). In *GGH* Gilly is riding along in her social worker’s car when the neighborhood she presently passes through offers a view of “huge trees” and “old houses” (*GGH* 3).

In the orienting chapters of *HPL, BTT,* and *GGH,* but not *FOLC,* words and wordings selected in SAS-VISD structures obtain as Lucky’s, Jess’s, or Gilly’s. Epithets and classifiers selected in these structures are words that Lucky, Jess, or Gilly would use. In *BTT,* for example, the words *jaggedy* and *undershirtlike* are selected in the structure construing Leslie’s looks—the look of her hair and top (*BTT* 18)—and in *GGH* the words *huge* and *old* rather than *majestic* and *older* (*old-style* or *old-fashioned*) are selected in the structure construing the look of the trees and houses in Thompson Park (*GGH* 3). In *HPL,* the hyphenated word *canned-ham* is selected as an epithet in the structure construing the look of Lucky’s trailer (*HPL* 7), and the hyphenated expression *dog-eyebrows,* a Thing selected in the structure construing the look of Lucky’s dog, is a word Lucky would use (*HPL* 8). In *GGH* additional elements selected in structures construing the visual description of people and things are words or wordings Gilly would use. For example, the Attributes *white,* *brown,* and *dirty,* the repetition of *old,* the post-deictic *sort of,* and the post-modifying clause *that gave it a sort of potbelly*—all elements selected in structures construing the look of Gilly’s new home—are Gilly’s words and wordings (*GGH* 3).

### 3.2.4.3.2 Personal SAS-VISD Seeing Experiences

SAS-VISD structures selected in the orienting chapters of the four novels center on notable people (e.g., Leslie, Jess’s music teacher, Brigitte, Lincoln’s father) and various notable things. The notable things include: (i) important personal possessions (e.g., HMS Beagle,
Moonta’s skates, clothing), (ii) personal physical features (e.g., Gilly’s hair, Lucky’s hair, eyes, eyebrows, and skin, Jess’s legs), (iii) dwellings and rooms (e.g., Lucky’s trailer and kitchen, Trotter’s house and living room, Gilly’s bedroom, Mr. Randolph’s house, Moonta’s closet bed and attic), (iv) landscape features (e.g., fields, a fence, a sidewalk), and (v) meteorological conditions (e.g., darkness, windiness). In all four novels the personal seeing experiences construed by SAS-VISD structures are distinctive. Moonta’s seeing experiences center on an unchanged wintertime scene; Lucky’s on valued possessions and observations about others; Jess’s on unusual individuals; and Gilly’s on first impressions.

Moonta’s personal seeing experiences construed by SAS-VISD structures all center on an unchanged wintertime scene in his small Dutch village of Weirom. Moonta’s view of things from the front stoop of his house, at the dike, in bed, or from his attic window is virtually the same view he has had all winter. It is the now second week of January, and “still there was no snow, no ice, no skating—nothing but fog and misery and wetness. It was the deadest winter yet, not even a flake of snow so far” (FOLC 11). Yet even though the weather is so “mild” and “soggy,” with fog blowing back and forth across the dike, and the prospect of snow so remote, Moonta sits in his usual spot on the front stoop of his house and wears his special skating cap—“a gray stocking cap with a black tassel” (FOLC 11). At the dike on Wednesday afternoon, the bottom of his basket, as it is every Wednesday afternoon, is “covered with mussels and clams” (FOLC 25). In his attic, where his view of the village from the attic window is superior to his view from the stoop of his house, the “narrow bunk bed” is found where it can always be found “[not] high [up from the floor] like the downstairs closet beds . . . but low [to the floor] because it had been squeezed in under the slant of the roof” (FOLC 27). And downstairs in his closet bed on his bed shelf sit Moonta’s skates—“just as new as when they’d been bought” (FOLC 13).

Lucky’s personal seeing experiences construed by SAS-VISD structures center on people’s distinguishing physical characteristics and important possessions, both of which fit the seeing-pattern LUCKY IS OBSERVANT discussed above. In chapters 2 and 4 Lucky observes a distinguishing physical characteristic of herself and distinguishing characteristics of Lincoln and his father. Her observations about herself and Lincoln center on heads of hair, the aesthetic and distinctive quality of their heads of hair, hers and Lincoln’s. Lucky recently had her hair done at the local
salon and is not exactly pleased with the results. Her hairdresser, Dot, was supposed to have made Lucky’s hair “go out at the sides in a wedge, in a very original, cute way” but instead Dot had “permed and cut it so that it looked like some kind of mushroom-colored garden hedge” (HPL 10). Lucky’s friend Lincoln, on the other hand, has very original hair. His hair, Lucky observes, is “dark” and straight, “[did] whatever it wanted to, no matter how he combed it,” and “flopped over on his forehead in a springy, independent way [that Lucky liked]” (HPL 25). Lucky’s observations about Lincoln’s father, however, center on his age and aged appearance: he is “an Older Dad,” “twenty-three years older than Lincoln’s mom,” and “looked more like a grandfather than a father” (HPL 28).

Lucky’s other personal seeing experiences center on two important personal possessions—her dog HMS Beagle and the trailer bequeathed to her by her late mother. HMS Beagle is distinguished as a “beautiful [dog], with very short brown fur, little dog-eyebrows that moved when she was thinking, and big ear flaps that you could see the veins inside of if you held them up to the light” (HPL 8). Lucky’s trailer is described at the end of chapter 1 and depicted on the full title page of the novel, shown in Figure 3.1. The trailer has a three-part design, forms its own “half circle of trailers” (HPL 7), and is more a work of art than an ordinary trailer. The component on the left is the “little shiny aluminum canned-ham trailer, where Lucky and HMS Beagle slept,” and the component on the right is “Brigitte’s Westcraft bedroom trailer” (HPL 7). The component at the center is “the long kitchen—dining room—bathroom trailer” (HPL 7). While it is easy to see in this figure that the trailer is “anchored to the ground with metal cables to keep [it] from being blown over in windstorms,” it is not easy to see that “instead of having wheels . . . the three trailers were mounted on concrete blocks” (HPL 7). Nor does the figure show the “passageways [that] had been cut where the trailers’ ends touched, and sheets of metal [that] had been shaped and soldered together to join all three trailers,” passageways which made it possible for you to “walk from Lucky’s canned ham to Brigitte’s Westcraft without ever going outside” (HPL 7).
Jess’s personal seeing experiences construed by SAS-VISD structures mainly center on offbeat individuals, real or imaginary, that draw negative reactions from others. The hippopotamus character Jess features in his latest drawing, for example, represents the “crazy” or “not regular” kind of animal characters he likes to draw and is described as “just leaving the edge of [a] cliff, turning over and over—you could tell by the curving lines—in the air toward the sea below where surprised fish were leaping goggle-eyed out of the water” (BTT 10). Jess’s music teacher is one of two offbeat human characters described in the orienting chapters. Miss Edmunds stands apart from other female teachers at Jess’s school not only because she is “the only female teacher anyone had ever seen in Lark Creek Elementary wearing pants” (BTT 13) but also because she has “long swishy black hair and blue, blue eyes” which no other Lark Creek female has (BTT 12). Leslie too is visibly offbeat. When Jess first encounters her in his back field, she is distinguished by her “jaggedy brown hair,” “bare brown legs,” and offbeat clothes (BTT 16). A week later on the first day of school, she is still wearing this same set of clothes—the same “blue undershirt” and “faded cutoffs,” although now “she had sneakers on her feet but no socks” (BTT 19).

All but one of the SAS-VISD structures that construe Gilly’s personal seeing experiences center on her first impressions of Thompson Park. Trotter’s house, the neighbor’s house, and Gilly’s new bedroom strike Gilly as flawed. When Gilly and her social worker pull up at Trotter’s house, the fence is distinguished as “white” but “dirty” and the house itself as “old and brown with a porch that gave it a sort of potbelly” (GGH 3). When Gilly enters the house,
prodded by her social worker, the hallway is distinguished as “dark” and “crammed with junk” (GGH 4). In the living room, as in the hallway, “everything seemed to need dusting,” the piano bench especially (GGH 4). All of Trotter’s furnishings look unimpressive: they are colorless, outdated, worn out—from the colorless “gray” curtains hung on the living room window to the squashed-looking couch piled with cushions to the matching “brown” chair “with worn arms” sitting there “slumped” across the room to the “black” table by the window on which “an old-time TV set with rabbit ears” sits (GGH 5). Gilly’s bedroom is on the second floor, and when her social worker leaves, Gilly is shown there by Trotter and left to unpack. The room is “about the size of the Nevinses’ new station wagon,” and there is so little space between the bed and the bureau, that Gilly is forced to kneel on her bed to put her things in drawers (GGH 7). When Gilly has finished unpacking and goes next door to collect Mr. Randolph, Mr. Randolph’s sidewalk is “uneven” and his house “more grubby-looking even than Trotter’s” (GGH 11).

The occupants of Trotter’s house, Trotter and William Ernest, also strike Gilly as flawed. When Trotter answers the door and welcomes Gilly to Thompson Park, she is distinguished as a “huge hippopotamus of a woman” whose figure fills the doorway (GGH 4). Behind Trotter, trying not to be seen, clinging to her in the doorway, then following her into the living room and squishing in beside her on the couch, is William Ernest, who has “a muddy little head” (GGH 6) and looks “retarded” (GGH 13). One other person is sighted in the orienting chapters, a person who has made a lasting impression on Gilly and strikes her as flawless. Gilly’s mother, whose image is shown in the picture Gilly shuts away in her drawer, has “glossy black hair [which] hung in gentle waves without a hair astray” (GGH 9).

3.3 Chapter Summary

In the orienting chapters of the novels FOLC, HPL, BTT, and GGH individual characters are selected as prominent sensory perceivers in their fictional worlds. Moonta, Lucky, Jess, and Gilly are all selected as prominent –er participants in PM and PB structures, and many of their seeing and hearing experiences are construed by ascriptive structures (i.e., SAS, SAS-VISD, SAS-AUDD, and SAS-SOMD structures). All four characters all selected as prominent seers and hearers in their fictional worlds, and their seeing and hearing experiences obtain as seeing- and hearing-patterns. One to four seeing-patterns and 2-3 hearing-patterns obtain in each novel. These
patterns are summarized in Table 3.3. Moonta, Lucky, Jess, and Gilly are also selected as prominent smellers, and all but Gilly experience temperature, pain, or touch sensation. Moonta’s smelling experiences are associated with weather conditions, Jess’s with his goal of being the fastest runner in his grade, Lucky’s with companions, and Gilly’s with foster care.

This chapter focused on the selection of prominent sensory perceivers and their perceived (i.e., their personal sensory experiences) in the orienting chapters. In chapter 4, I will focus on Moonta’s, Lucky’s, Jess’s, and Gilly’s selection as prominent emoters and thinkers in the orienting chapters. I will show that Moonta, Lucky, Jess, and Gilly are selected as focalizing characters in the orienting chapters (i.e., as prominent sensory perceivers, emoters, and thinkers) and that their individual focalizations (i.e., their selection as focalizing characters and their selected patterns of seeing, hearing, emoting, and thinking) are distinctive and personally meaningful.

Table 3.3

*Hearing- and Seeing-Patterns That Obtain in the Orienting Chapters*

<table>
<thead>
<tr>
<th>CHARACTER</th>
<th>HEARING-PATTERNS</th>
<th>SEEING-PATTERNS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Moonta</strong></td>
<td>HEARS SUDDEN, ALARMING SOUNDS  HEARS HIS PARENTS AND THE WIND  ENGAGES IN SUSTAINED LISTENING</td>
<td>SEES AND DOES NOT SEE BEYOND CERTAIN POINTS  TRACKS LOOKING AWAY  SEES AN UNCHANGED WINTERTIME SCENE</td>
</tr>
<tr>
<td><strong>Lucky</strong></td>
<td>ENGAGES IN SUSTAINED LISTENING  HEARS RHYTHMICAL SOUNDS  HEARS NOISE</td>
<td>IS OBSERVANT</td>
</tr>
<tr>
<td><strong>Jess</strong></td>
<td>HEARS VOCALIZATIONS  IS CALLED</td>
<td>SEES AND DOES NOT SEE LESLIE  SEES OFFBEAT INDIVIDUALS</td>
</tr>
<tr>
<td><strong>Gilly</strong></td>
<td>HEARS SHARP SOUNDS  HEARS NEW VOICES  HEARS CHANGING VOCAL QUALITIES</td>
<td>MEETS EYES  SEES DISTRUSTFULLY  SEES NEGATIVELY  SEES FLAWS IN PEOPLE AND THINGS</td>
</tr>
</tbody>
</table>
4

FOCALIZATION SELECTION

Psychological Facet

4.1 Psychological Selection

Just as Moonta, Lucky, Jess, and Gilly are selected as prominent sensory perceivers in the orienting chapters of FOLC, HPL, BTT, and GGH, so too are they selected as prominent emoters and thinkers. All four characters are selected as prominent –er participants in CM, PAT, and projecting BT and RT structures, and all but Gilly’s emoting experiences are construed by EM structures. All four characters experience a range of emotions and think about their fictional world experiences in different ways. Distinctive emoting- and thinking-patterns obtain in all four novels. One or two emoting-patterns and 4-9 thinking-patterns obtain in each novel. Moonta, Lucky, Jess, and Gilly emote or think about their problems and goals, personal situations at home or at school, themselves, companions, friends, or adults. They experience pleasure, sympathy, anger, sadness, hope, humiliation, anxiety, and other emotions; and their thinking represents knowing, deciding, reasoning, imagining, recollecting, expecting, refusing, and other thinking processes. Fourteen categories of thinking are represented by the FIT structures that construe Moonta’s, Lucky’s, Jess’s, and Gilly’s thinking in the orienting chapters.

This chapter focuses on Moonta’s, Lucky’s, Jess’s, and Gilly’s selection as prominent emoters and thinkers and the selection of emoting- and thinking-patterns in the orienting chapters. The chapter is divided into two main sections. The first section focuses on emoting selection (i.e., emoter and emoting-pattern selection) and the second on thinking selection (i.e., thinker and thinking-pattern selection). In the first section of the chapter, I catalogue the structures that construe emoting experiences in the orienting chapters of the four novels, examine the categories of emotion represented by these structures, and discuss the distinctive emoting-patterns that obtain in each novel. In the second section, I examine the categories of thinking represented by thinking structures, the distinctive functions of these structures, the distinctive thinking-patterns that obtain in each novel, and the content of Moonta’s, Lucky’s, Jess’s, and Gilly’s thoughts about themselves and others.
4.2 Emoting Selection

4.2.1 Emoter Selection and Emoting Structures

Moonta, Lucky, Jess and Gilly are all selected as prominent emoters in the orienting chapters. Emoting experiences in the four novels are construed by PAT, PAS, or EM structures. Gilly’s and Moonta’s emoting experiences are mainly construed by PAS structures, while Lucky’s and Jess’s are mainly construed by EM structures. None of Gilly’s emoting experiences are construed by EM structures.

Examples of the three types of structures that construe emoting experiences in the orienting chapters of the four novels are shown in sentences [1-11]. [1-4] are examples of PAT structures, [5-6] EM structures, and [7-11] PAS structures. The PAT structures in [1-4] select Gilly, Jess, Lucky, or Moonta as *emoting*-Carrier, an emoting quality as Attribute, and a circumstantial element or a ranking or rank-shifted clause with details about the emoting experience. The emotions represented by the emoting qualities selected in these structures include anger (Gilly is *seething*), impatience (Jess is *impatient*), sympathy (Lucky feels *sorry*), and pleasure (Moonta is *glad*). The EM-clauses in [5-6] are typical of the EM structures selected in *HPL*. Here EM structures are the preferred structures for construing emoting experiences. [5] construes a positive emoting experience and [6] a negative one. [5] selects *liked* as the emoting mental process and *that kind of hair* as the emoting stimulus (Phenomenon). [6] consists of four ranking clauses and one rank-shifted clause, and it is the elaborating clause marked [6-1β] that construes the negative emoting event *hated*. The PAS simplex and complexes in [7-11] all construe emoting experiences that obtain as Gilly’s, Jess’s, Moonta’s, or Lucky’s. In [7-10] Gilly, Jess, Moonta, and Lucky are selected as participants in a ranking or rank-shifted clause with an emoting element. [7] selects an emoting circumstantial adjunct (*angrily*) in a material clause that selects *she* (Gilly) as Doer. [8] selects an emoting quality (*ache*) as Range in an ergatively-structured relational clause that selects *Jess* as Medium. [9] consists of a relational clause and an elaborating behavioral clause in a paratactic nexus. The primary clause in this nexus selects an emoting quality (*awful*) and the secondary clause *he* (Moonta) as Behaver. This elaborating paratactic structure construes Moonta’s unpleasurable experiences standing before his parents with his skates caught in his mother’s new flooring. [10] consists of a relational clause that
selects an emoting quality (*disappointing*) expanded by a series of embedded clauses, one of which selects *Lucky* as Carrier. The emoting experience construed in [10] obtains as Lucky’s, as she is the only one who is *mainly interested in finding out about people’s Higher Power* and would be disappointed if such a finding was not forthcoming. Finally, in [11] Gilly’s emotional state (her ill humor) is selected as Goal in a material clause.

[1] *(PAT)* She was still seething over the hair combing. \|\| (GGH 20)

[2] *(PAT-1)* He was impatient [[to run]], \| (2) but he really didn’t mind [[having a chance [[to see [[how the others were doing since spring]]]]]]. \|\| (BTT 25)

[3] *(PAT-α)* At first she felt sorry for them \| (β₁) because they were so tiny \| (β₂) and could be killed so easily. \|\| (HPL 21)

[4] *(PAT-α)* Moonta was glad [[she’d gone]], \| (β₁) because there he sat like a fool with hopeful tears in his eyes— \| (β₂) just because Lees had promised ice]. \|\| (FOLC 12)

[5] *(EM)* Lucky liked that kind of hair a lot. \|\| (HPL 25)

[6] *(EM-1)* Then she cried, \| (2α) which Lucky hated, \| (2α) and told Lucky \| (2β) it was [[because it reminded her so much of home]]. \|\| (HPL 12)

[7] *(PAS-1)* Angrily she jumped \| (2α) and caught it \| (2β) before it bounced. \| (GGH 23)

[8] *(PAS)* It made Jess ache inside [[to watch his dad [[grab the little ones to his shoulder, \| or lean down \| and hug them]]]]. \|\| (BTT 16)

[9] *(PAS-1)* It was awful— \| (2) there he had to stand before Father and Mother, his skates [[caught in the sticky new linoleum [[where it bulged up against the wall with the beds]]]]. \|\| (FOLC 17)

[10] *(PAS)* It was a little disappointing [[that today nobody had explained \| how exactly they had found their Higher Power, \| which was [[what Lucky was mainly interested [[in finding out about]]]]]]. \|\| (HPL 4-5)

[11] *(PAS)* It didn’t help Gilly’s mood. \|\| (GGH 20)

Rarely in the orienting chapters are characters other than Moonta, Lucky, Jess or Gilly selected as emoters. The emoting experience of only one other character in *FOLC* and *HPL* and
two characters or a group of characters in *BTT* and *GGH* are construed by EM, PAT, or PAS structures. In *FOLC* Moonta’s mother “was too upset to notice [that Moonta’s father had walked in the house wearing his shoes]” (*FOLC* 17); and she reports to Moonta that “she had got worried [when she didn’t find him at home after school]” and went looking for him, “worried sick [that he had drowned]” (*FOLC* 15). In *HPL* Brigitte’s experience of feeling sad is construed once by a PAS structure (*HPL* 11) and once by a PAT structure (*HPL* 12). In *BTT* the emoting experiences of Jess’s mom, Gary Fulcher, and the collective experience of Jess and his fellow competitors at recess are construed by PAS or PAT structures. Jess’s mom speaks “angrily” to his older sisters as she reaches for her purse to give them money (*BTT* 7); Gary Fulcher agrees to let Leslie run in the finals but does so “angrily” (*BTT* 28); and “everyone [gathered to race and especially Jess] was impatient with Gary, who was trying for all the world to sound like this year’s Wayne Pettis” (*BTT* 24). In *GGH* the collective emoting experience of the boys Gilly tangles with at recess is construed by a circumstance of manner, shown in sentence [12].

[12] (PAS) They were yelping like hurt puppies. ||| (GGH 23)

In *GGH* only one character other than Gilly is selected as an emoter. This is striking, given the number of characters introduced in the first three chapters of the novel. None of the adult characters introduced in chapters 1-3—Miss Ellis, Trotter, Mr. Randolph, Miss Harris, and Mr. Evans—and none of the children introduced in the school scenes in chapter 3 are selected as emoters. Only William Ernest’s experience of intense fear in the breakfast scene in chapter 3 is construed by a PAS structure. This structure was shown in section 3.2.4 and construes the split-second look of “terror in [William Ernest’s] eyes” when he looks up from the kitchen table where he is seated with Gilly (*GGH* 17). Trotter must surely feel some kind of emotion in the kitchen scene in chapter 2 when she gets after Gilly for calling William Ernest retarded, but her emotion is not construed by an emoting structure. Nor is the emotion surely felt by the boys at school who fight Gilly for their ball construed by an emoting structure.

4.2.2 Categories of Emotion Represented

Fifteen categories of emotion are represented by the selection of emoting elements in PAT, EM, and PAS structures in the orienting chapters of the four novels. These categories are
shown in Table 4.1 on the next page. As the table shows, Moonta’s, Jess’s, Gilly’s, and Lucky’s emoting experiences are predominantly construed by PAT structures and emoting qualities.

Very few emoting mental processes are selected in the four novels. Only one is selected in BTT, and none is selected in GGH. Any number of emoting mental processes might have been selected in the orienting chapters but were not. Like-type emoting mental processes such as loved, disliked, regretted, resented, or raged or a wide range of please-type emoting mental processes might have been selected. For example, Moonta, Lucky, Jess, or Gilly might have been pleased by something said or done by another character, or delighted, annoyed, distressed, grieved, relieved, soothed, scared, or angered. But only two emoting mental processes are actually selected, liked and hated. Both processes are selected in HPL, and liked is selected in BTT.

The emoting qualities selected in PAT and PAS structures typically construe emoting experiences unambiguously. This is true of all the examples shown in [1-4] and [6-11]. For example, the emoting qualities seething, impatient, awful, and disappointing selected respectively in [1-2], [4], and [10] construe the emoting experiences of anger, excitement, pleasure, and unpleasure. Once each in GGH and HPL, however, an emoting quality does construe Gilly’s or Lucky’s emoting experience ambiguously. These PAT structures are shown in sentences [13-14]. In [13] Gilly’s feeling heavier, as she makes her way to her new classroom, may construe an experience that is sad, solemn, unpleasant, difficult, or emotionally-draining. In [14] Lucky is not actually afraid of what Lincoln will do to the road sign with her marker but suspects and does not like thinking that Lincoln is going to ruin the sign he aims to fix. In other words, the emoting quality selected in this structure construes a complex mental experience, both cognitive and emotive, but whose emotive component construes dislike not fear.

[13] (RT-1α) Gilly had thought || (RT-EM-1β) she hated all schools so much [[that they no longer could pain || or disappoint her]], || (PAT-2) but she felt heavier with each step—like a condemned prisoner [[walking an endless last mile]]. ||| (GGH 20)

[14] (PAT-1) Lucky was afraid [[he was going to try to fit DOWN next to it]], || (2α) but she knew || (2β) he couldn’t, || (2γ) and it would look bad. ||| (HPL 24)
Table 4.1
Categories* of Emotion Represented in the Orienting Chapters

<table>
<thead>
<tr>
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<td>√</td>
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<td></td>
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<td></td>
<td>disgustedly</td>
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* These categories are used in Roget's *International Thesaurus* 4th ed. (Chapman, 1977). The numbers appearing in the first column of the table correspond to the entry number used in the thesaurus.
4.2.3 Emoting Experiences

4.2.3.1 Personal Sets of Emotion Experienced

Jess, Gilly, Moonta, and Lucky all experience a range of emotions in the orienting chapters. Each personal set of emotions, shown in Table 4.2, is unique in terms of the categories of emotions represented. Each set is made up of pleasant and unpleasant emotions, and each is unique in terms of the stimuli that elicit certain emotions.

Table 4.2

Personal Sets of Emotion Experienced in the Orienting Chapters

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<th>GILLY</th>
<th>MOONTA</th>
<th>LUCKY</th>
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<td>Hate</td>
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<td>Ill Humor</td>
<td>Gratitude</td>
<td>Pleasure</td>
</tr>
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<td>Sympathy</td>
<td>Pleasure</td>
<td>Hope</td>
<td>Relief</td>
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<tr>
<td>Unpleasure</td>
<td>Sadness</td>
<td>Hate</td>
<td>Relief</td>
</tr>
<tr>
<td></td>
<td>Unpleasure</td>
<td>Hope</td>
<td>Resentment</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>Pleasure</td>
<td>Unpleasure</td>
</tr>
</tbody>
</table>

4.2.3.2 Emoting-Patterns

In the orienting chapters two emoting-patterns in BTT and one emoting-pattern each in GGH, FOLC, and HPL obtain. JESS EMOTES ABOUT HIS FAMILY SITUATION is the first of two emoting-patterns that obtains in BTT. Jess and his dad are the only male members of the Aarons family, and Jess’s dad is away most of the time. Jess has two older sisters, Ellie and Brenda, and two younger sisters, May Belle and Joyce Ann, and spends most of the day with his mom, helping around the farm. Jess has no brothers; no boys live close to him; and at times he “felt so lonely among all females” (BTT 15). Until a year ago, Jess and his dad hung out together when his dad
got home from work in the evening. Now “it made [Jess] ache inside” (BTT 16) to see his dad come home at the end of the day and only acknowledge his sisters. JESS EMOTES ABOUT PRIVATE PURSUITS is the other emoting-pattern that obtains in the orienting chapters of BTT. Brainstorming titles for drawings and engaging in running make Jess feel pleasure and impatience: he “liked the ring of [the name he gave his new hippopotamus character]” (BTT 22), and as the school races get underway at recess, Jess “was impatient,” and “felt good” about running (BTT 26).

GILLY EXPERIENCES COUNTERPOINTED EMOTIONS ABOUT HER NEW FOSTER PLACEMENT IN THOMPSON PARK obtains as an emoting-pattern in the orienting chapters of GGH. In the opening scene of the novel Gilly experiences contentment and pleasure: on exploding a huge bubble in the back seat of her social worker’s car, Gilly “calmly” picks little globs of gum from her face (GGH 2), then leans back “contently” and stays this way for the rest of the ride (GGH 3). In contrast, on her first full day at Thompson Park in chapter 3, which is also her first day of school, Gilly is anything but contented and pleased: she is sad and angry. Climbing the stairs to her new room at school, she “felt heavier with each step” (GGH 20). Her hair is partly to blame for her bad mood. When she first meets her new principal midway in the chapter, she “was still seething over the hair combing [incident earlier, when her hair would not cooperate]” (GGH 20). Nobody, and especially Trotter, “help[ed] Gilly’s [angry] mood (GGH 20). Gilly’s anger builds and at recess finds an outlet, when she jumps and catches the basketball “angrily” on the playground (GGH 23). This mounting anger and other emotions are represented by the selection in sentence [13 above] of multiple emoting elements, which include the emoting relational process felt, emoting quality heavier, and emoting mental processes hated, pain, and disappoint.33

33 The emoting mental processes hated, pain, and disappoint selected in the idea-clause in [13-1, above] do not construe emotions experienced by Gilly in present narrative time, as the projecting cognitive mental clause selects the past in past tense. This type of structure is rare in all four novels. It is only found in GGH and is only found once. Because the emoting experiences construed by the emoting mental processes selected in the idea-clause in [13-1] are, first, elements of an idea-clause and, second, emotions experienced in the past, I have not included them in Figures 4.1-4.2. It may be legitimately argued that the heaviness Gilly feels climbing the stairs in her new school is a composite emotion represented by two emoting categories: Hate (hated) and Unpleasure (pain and disappoint).
In the orienting chapters of \textit{FOLC} the \textit{emoting}-pattern \textsc{Moonta experiences varying degrees of intense counterpointed emotions about skating} obtains. Moonta’s first emoting experiences in the novel are intensely negative. When he sits on his front stoop in chapter 1 waiting for the skating weather promised to him by Lees and all that arrives is fog, he cannot help “glooming [about]” and “hating” and “hating the weather” (\textit{FOLC} 11). Then when he cuts up the floor with his skates, he is overcome by intense feelings of shame and displeasure: never in his life has he “[felt] so ashamed” standing before his parents with his skates strapped to his Sunday shoes and the blades of his skates held fast in the floor—“it was awful” (\textit{FOLC} 15, 17). Moonta’s experiences of positive emotion, his first experience of pleasure in the opening scene of chapter 1 and his subsequent experiences of gratitude and contentment later in the chapter, are much less intense than, and overshadowed by, his experiences of negative emotion. In the stoop scene, for example, his pleasure—his “[being] glad [that Lees was] gone, because there he sat like a fool with hopeful tears in his eyes—just because [she] had promised him ice” (\textit{FOLC} 12)—is overshadowed by his hating, glooming about, and tearing up over the weather. Later in bed, when his parents are gone, he “gratefully” wolfs down the sandwich he was not supposed to have because of the mess he made with his skates and for the moment lies back “contently” in his bed until he sees the empty space on his shelf where his skates ought to be (\textit{FOLC} 19, 20). It is not until chapter 2, when the fog blows out to sea and the wind is raw and cold, that Moonta’s pleasure intensifies: at the dike he “felt so good [about the look of things]” (\textit{FOLC} 23). But until he finds his skates and is actually skating, his pleasure is intermittent. Later in chapter 2, when his mother warns him not to hang around the ditches and his grandfather teases him about snooping around for his skates, he defends himself “disgustedly” and “indignantly,” angry and resentful (\textit{FOLC} 31, 33).

Finally, the pattern \textsc{Lucky experiences an inventory-like set of emotions about her unraveling life} obtains as an \textit{emoting}-pattern in \textit{HPL}. Lucky’s set of emoting experiences in the orienting chapters—her likes and dislikes, her pleasures, disappointments, sympathies, and concerns—resembles an inventory. The \textit{emoting}-clauses that construe these experiences select significant people (Brigitte, Sammy, Lincoln), significant places (Hard Pan, Sierra City), sacred buildings (a church, a synagogue), mysterious things (a scrotum, Higher Powers, prayer), desert
life (ants), gender (girl), and an undesirable state (trouble). Lucky “liked [Lincoln’s] kind of hair” (HPL 25). One of her favorite parts of the meeting on Friday afternoon is the closing prayer, “which Lucky liked because there was no church or synagogue or anything in Hard Pan” (HPL 5). She “did not like [Brigitte’s mother] one bit” (HPL 11), “hated [Brigitte crying]” (HPL 12), and “hated the strong salty wrinkled black [kind of olives that Brigitte kept in the fridge]” (HPL 12). Lucky “was glad she was a girl and would never [possess the body part named in Sammy’s story]” (HPL 7), and she “was glad that there were only a few signs on the long highway to and from Sierra City” (HPL 18). In chapter 1 Lucky’s experience of not having received an explanation about finding her Higher Power “was a little disappointing [for her]” but not disheartening or disarming (HPL 5). When she is out in the desert in chapter 4, she “felt sorry for [ants]” (HPL 21), “worried about Lincoln getting in trouble [for fixing the road sign],” and “was afraid” that the way he planned to fix the sign would look bad (HPL 24).

4.3 Thinking Selection

4.3.1 Section Overview

The second section of this chapter focuses on Moonta’s, Lucky’s, Jess’s, and Gilly’s selection as prominent thinkers in the orienting chapters and the distinctive thinking-patterns that obtain in each novel. This section on thinking selection is longer than the sections on seeing and hearing selection in chapter 3 and emoting selection above. Consequently I have divided this section into seven parts:

4.3.2 Thinker Selection and Thinking Structures
4.3.3 Categories of Thinking Represented by CM, DM, BT, and RT Structures
4.3.4 Problem- and Goal-Oriented Thinking
4.3.5 Thinking Construed by CM, PAT, PAS, BT, and RT Structures
4.3.6 Thinking Construed by Free Thinking Structures
4.3.7 Summary of Subsections 4.3.2-4.3.6
4.3.8 Imaginative, Self-, and Other-Oriented Thinking

My discussion of thinking selection in the four novels centers on thinking-patterns, several striking individual thoughts construed by CM/DM, PAT, and RT structures, and a mental list construed mainly by FIT structures. My discussion of characters’ thinking about
themselves and others is not limited to section 4.3.8, although the primary focus of this section is self- and other-oriented thinking. Sections 4.3.5-4.3.7 also contain brief discussions of thinking structures that contribute to the selection of self- and other-oriented thinking in the four novels.

4.3.2 Thinker Selection and Thinking Structures

Moonta, Lucky, Jess, and Gilly are all selected as prominent thinkers in the orienting chapters. They are repeatedly selected as thinking-Senser in mental clauses that select cognitive and desiderative mental processes. Their thinking is construed by all the structures noted in sections 2.5.3-2.5.5 including non-projecting cognitive or desiderative mental structures (CM or DM structures); mental projection structures (BT or RT structures); psychological attribution structures (PAT structures) that select cognitive or desiderative qualities or entities; psychological ascription structures (PAS structures) that select a range of thinking-oriented elements; and free thinking structures (FDT or FIT structures). PAS and FIT structures are preferred thinking structures in the four novels. PAS structures are preferred in FOLC and HPL and FIT structures in BTT and GGH.

The selection of multiple thinking structures within and across paragraphs is common in all four novels. Examples follow in paragraphs [15-18]. [15-16] consist of sequences of PAS and FIT structures respectively. [17] consists of three FIT structures and a PAS structure with an if-then nexus. [18] consists of three PAS structures, three FIT structures, and a RT structure. Other structures that are not thinking structures such as [15a], [18aβ], and [18bα] are often found in paragraphs that select multiple thinking structures.

[15] (a) There was no one home. \(\text{PAS-b}\) That meant [[he could look at his skates without anyone knowing it]]. \(\text{PAS-c}\) It was certainly better [[to play with his skates than to sit [looking at a fog [come rolling up out of the sea]]]]]. \(\text{FOLC 13}\)

[16] \(\text{FIT-a}\) Oh, crud. \(\text{FIT-b}\) He’d run too long. \(\text{FIT+}(c^{1\alpha})\) Now everyone would know \(c^{1\beta}\) he’d been out \(c^{\beta\beta}\) and start in on him. \(\text{BTT 5}\)

[17] \(\text{FIT-a}\) No, the ants acted like one single machine, instead of zillions of separate tiny minds and bodies. \(\text{FIT-b}\) They had good teamwork. \(\text{PAS-c}\) \(\text{FIT+}^\beta\) If
some died, \( c^0 \) [\( \emptyset : \) then] the others didn’t stand around [[worrying about it]].
\( \text{FIT-d} \) For ants, there was definitely no “I’’ in “team.” \( \text{HPL 21} \)

\( a^\beta \) As she watched [[them traveling along in a couple of lanes to and from a quarter-size hole]], \( \text{PAS-a}^\alpha \) Lucky had a sudden large revealing thought about ants. \( \text{PAS-b}^{\beta_1} \) At first she felt sorry for them because they were so tiny \( \text{PAS-b}^{\beta_2} \) and [\( \emptyset : \) because they] could be killed so easily. \( \text{FIT-c} \) She could kill ten or twenty at one time, probably. \( \text{RT-d}^\alpha \) But then she realized \( \text{RT-d}^\beta \) that, with ants, it wasn’t so much the one individual ant [[that counted]]. \( \text{FIT-e}^1 \) They all stayed seriously on their jobs \( \text{FIT-e}^2 \) and none of them went off on tangents [[the way people do]].
\( \text{FIT-f} \) For instance, you didn’t have [[one ant deciding \( \text{FIT-f} \) to meet a friend \( \text{FIT-f} \) and another ant knocking off work early \( \text{FIT-f} \) and another ant lying around \( \text{FIT-f} \) staring at the clouds]]. \( \text{HPL 20-21} \)

Thinking structures in the four novels commonly function to select thinkers and thoughts but have unique functions as well. CM and DM structures select thinking processes that are not selected by the projecting clauses in BT and RT structures (e.g., ignored, endured, expected), and they construe a character’s thinking about something (e.g., a name, a question, words). PAT structures construe doubt and degrees of certainty (e.g., wasn’t sure, was pretty sure, was sure). PAS structures select a locus of thought (a character’s head, mind, or brain) as well as construing speculative and causal thinking about situations and people. The idea-clause in BT and RT structures construes complete and partially-formed ideas and idea-making as an important and often solitary fictional world activity, while the projecting clause in these structures functions as an anchoring structure for FDT and FIT structures. Finally, FDT and FIT structures play an instrumental role in the identification and development of subject matter and represent categories of thinking not represented by other thinking structures. These categories of thinking are discussed below.

Characters other than Moonta, Lucky, and Jess, but not Gilly, are selected as thinkers in the orienting chapters. Moonta’s father, Lees, and villagers in FOLC; Jess’s dad, both of Jess’s
older siblings, Jess’s classmates, home room teacher, and music teacher in BTT; four characters, Lucky’s dog, and Lucky’s hair in HPL; all of these individuals are selected as thinkers. Lees, every kid in Weirom, Lucky’s guardian Brigitte, and Jess’s sister Ellie are selected as thinking-Senser in CM-clauses (FOLC 12; HPL 13, BTT 6). Moonta’s father, Jess’s sister Brenda, Jess’s teacher Mrs. Myers, Gary Fulcher, and HMS Beagle are selected as thinking-Senser in RT structures (FOLC 18; BTT 7, 20, 22; HPL 9), and Jess’s teacher Miss Edmunds is selected as thinking-Senser in a RT structure embedded in a BT structure (BTT 12). HMS Beagle, Brigitte, Brigitte’s mother, Lincoln’s mother, and Lucky’s hair are selected as thinking-Senser in RT structures that select the desiderative mental process want (HPL 22, 9, 11, 23, 25). Two of these RT structures, those selecting Brigitte and Lucky’s hair as thinking-Senser, are embedded within a RT or PAS structure that construes Lucky’s thinking. Finally, Brigitte, Short Sammy, grown-ups and all the kids in Moonta’s village, and Jess’s dad are selected as thinkers in PAS causal or speculative thinking structures that construe Lucky’s, Moonta’s, or Jess’s thinking (HPL 7, 15; FOLC 26; BTT 16).

4.3.3 Categories of Thinking Represented By CM/DM and BT/RT Structures

Twenty-one categories of thinking are represented by the mental processes selected in CM/DM and BT/RT structures. As shown in Table 4.3, six categories of thinking are uniquely represented each by CM/DM, seven are uniquely represented by BT/RT structures, and seven are shared. Mental processes selected in these structures include, but are not limited to, the processes shown in the fifth column of the table. The verbal process tell, selected in sentences [19-20], construes thinking not speaking. The structure tell himself/herself, which is selected twice in BTT and once in GGH, obtains as a thinking structure because of self-address. Projecting BT-clauses that select tell himself/herself are interpreted in this study as representing the thinking category Affirming.

[19] \((BT-1^{\alpha_1})\) She wrote that to me, \((BT-1^{\alpha_2})\) Gilly told herself, \((1^\beta)\) as she did each time [she looked at it], \([\emptyset: ;]\) \((FIT-2)\) [\(\emptyset: she wrote that\)] only to me. \((GGH 9)\)

[20] \((BT\oplus)\) \((1^\beta)\) See, << i >> \((2)\) you can stand up to a creep like Fulcher. \((i-BT)\)

\((1^\alpha)\) he told himself, \((BTT 26)\)
Table 4.3
Categories* of Thinking Represented in CM/DM and BT/RT Structures

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<td>705</td>
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* These categories are used in Roget’s International Thesaurus 4th ed. (Chapman, 1977). The numbers appearing in the first column of the table correspond to the entry number used in the thesaurus.

† These five categories are actually listed in Roget’s International Thesaurus as Action (Handling), Necessity (Requiring), Memory (Recollecting), and Judgment (Deciding). Rather than using these original nominal forms I have used non-finite verbal forms to achieve terminological consistency.
4.3.4 Moonta’s, Lucky’s, Jess’s, and Gilly’s Problem- and Goal-oriented Thinking

4.3.4.1 Problem- and Goal-Oriented Thinking

Moonta’s, Lucky’s, Jess’s, and Gilly’s thinking about their problems and goals is construed by PAS, RT, or FIT structures, or a combination of these. Problem- and goal-oriented thinking is construed by (i) different clauses within a single sentence as in HPL, (ii) one or more sentences in succeeding paragraphs or scenes as in BTT and GGH, or (iii) groups of sentences linked across chapters as in FOLC. In FOLC Moonta’s problem- and goal-oriented thinking is construed by thinking structures selected in the first and penultimate paragraphs of chapter 1 and in the attic scene in chapter 2. In BTT and HPL Jess’s and Lucky’s problem- and goal-oriented thinking is construed by proximal thinking structures selected in chapter 1. In GGH Gilly’s problem- and goal-oriented thinking is construed by thinking structures selected in the supper and bedroom scenes in chapter 2. Goal-oriented thinking—goals and objectives—are construed by thinking structures that select future tense.

4.3.4.2 Problem-Oriented Thinking in FOLC, BTT, and GGH

Moonta’s problem-oriented thinking is construed by two different thinking structures in the orienting chapters. The first, shown in sentence [21], is selected in the onset paragraph of chapter 1, and the second, shown in sentence [22], is selected in the attic scene in chapter 2. In [21] Moonta is thinking about his problem while he sits gloomily on his front stoop waiting for the weather to change.34 Moonta’s problem-oriented thinking is expanded in [22] when he looks towards the skating field at school from his attic window. Here his problem-oriented thinking is construed by a RT structure whose idea-clause consists of a ranking identifying clause and three rank-shifted clauses. Not only does Moonta not know how to skate, but being as big as he was, he was ashamed to have to learn (to skate) with the littlest kids, kids that are not in the big room at school and are much younger and smaller.

[21] (PAS) Moonta couldn’t skate. ||| (FOLC 9)

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34 This sentence obtains from context as a PAS thinking structure, a PAS fact-complex: It was a fact [[that Moonta couldn’t skate]].
First he admitted [Ø: to himself] \( (\text{RT-}\alpha) \) that the real reason [[he kept worrying about the Skate School Field]] was [[because he was ashamed \(<i>\) [[to have to learn with the littlest kids]] ]]. \( (\text{RT-}\beta) \) (\( \beta^\alpha \)), big as he was, \( (\text{FOLC} 30) \)

Jess’s problem-oriented thinking is construed by a long FIT structure, shown in sentence [23]. This sentence consists of two ranking clauses—a three-part hypotactic elaborating clause in [23\( \beta \)] and an attributive clause in [23\( \alpha \)]—as well as numerous rank-shifted clauses. Jess’s complicated problem, which occupies his mind as he moves quietly through his house in a transitional scene early in the novel, is that he is the only boy in his family, is smashed between sisters who either despised him for growing up or cried at his looks (and get him in trouble), and is worshipped (i.e., regarded with great respect) only occasionally by his seven-year-old sister May Belle. In short, Jess feels penned in by his siblings and unappreciated.

When you were the only boy [[smashed between four sisters]], \( (\text{FIT}\oplus) \) (\( \beta^1 \)) and [Ø: when] the older two had despised you \( (\beta^{2\alpha}) \) ever since you stopped letting them dress you up \( (\beta^{2\beta_1}) \) and wheel you around in their rusty old doll carriage], \( (\beta^{3\alpha}) \) and [Ø: when] the littlest one cried \( (\beta^{3\beta}) \) if you looked at her cross-eyed]], \( (\alpha) \) it was nice [[to have somebody [[who worshipped you]] ]]. \( (BTT 2) \)

Gilly’s problem-oriented thinking is construed by the paragraph shown in [24], which consists of a PAS and four FIT structures. This sequence of thinking structures is found in the doorway scene in chapter 2. Gilly has come to fetch the neighbor, has taken him by the elbow, and is leading him along the sidewalk when her problem becomes clear to her: she hadn’t done anything to deserve being put with people like this—a blind black man (Mr. Randolph), a fluff-brained religious fanatic (Maime Trotter), and a retarded seven-year-old (William Ernest). It is all she could think of, inching along the sidewalk, headed back to her new foster home, that this situation she has newly been placed in by Miss Ellis is unfair and too much for Gilly to handle.

[[All she could think of]] was Miss Ellis. \( (\text{PAS-a}) \) [[All she could think of]] was Miss Ellis. \( (\text{FIT}\oplus) \) (\( \beta^1 \)) OK, \( (\beta^2) \) so she hadn’t been so great at the Nevinses’, \( (\beta^3) \) but she hadn’t done anything [[to
deserve this]. (FIT) (c^3) [Ø: They had put her in]\(^{35}\) A house run by a fat, fluff-brained religious fanatic with a mentally retarded seven-year-old—(c^2) well, maybe he was [Ø: retarded] (c^3) and maybe he wasn’t actually retarded, (c^4) but chances were good [[the kid was running around with less than his full share of brains]] (c^5) or why would Trotter make such a big deal of it? (FIT-d) But she could’ve handled the two of them. (FIT-e) It wasn’t fair [[to throw in a blind black man [[who came to eat]]]]. (GGH 13)

4.3.4.3 Goal-oriented Thinking in FOLC, GGH, and BTT

Moonta’s goal-oriented thinking is construed by a group of sentences, shown in [25], that is semantically linked to a sentence in chapter 1, shown in [26]. The group of four sentences in [25] consists of a RT structure and three PAS structures and is found in the same paragraph as Moonta’s problem, shown in sentence [22]. Moonta’s goal in its simpler (unexpanded) form is to learn to skate, and in its more complex (expanded) form to learn to skate well enough so he can move to the canal, when there is good ice, to skate with the big kids and grown-ups. These two forms of Moonta’s goal are construed by embedded idea-clauses in [25c] and [25d] that select the future tense temporal and modal operators could and would. The PAS structures in [25b-d] are distinctive structures in the orienting chapters of FOLC: none selects a ranking clause, and all select the expansion noun hope and an embedded idea-clause that construes a simple or more complex goal or an objective. Moonta’s objectives to be the first villager to know there is skating ice on the ditches, to be the first villager to skate on the ditches, to practice skating, and to be on the ditches alone are construed by [25a-b]. The PAS structures in [25] that construe Moonta’s personal goal (his big and almost desperate hope to learn to skate) are linked to the FIT structure in [26] found at the end of chapter 1 that also selects the expansion noun hope, an embedded idea-clause, and future tense modal operator would. [26] construes Moonta’s recollection of his father’s hope or goal for him four years ago when he bought Moonta a new pair of skates, the same skates Moonta has kept on his bed shelf for the past four years. His

\(^{35}\) 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).
father’s goal that Moonta surely would learn to skate became Moonta’s personal goal at the time, four years ago, and is still his goal.

[25] (RT-a) He wanted (RT-aβ) to be the first one [[to know when the ice was safe in the ditches]]. (PAS-b) In the hope [[that << i >> [Ø: then] he could practice skating first, << and [σ: be on the ditches] all alone]]. (PAS-c) In the big hope [[that he could learn [Ø: to skate] before the little kids [Ø: learned to skate]]]. (PAS-d) In the almost desperate hope [[that he [Ø: would] learn [Ø: to skate] well enough << before anyone else started skating, << so that then << ii >> he could move to the canal [Ø: to skate] with all the big fifth and sixth graders and the grown-ups of the village]]. (PAS-e) if he knew first, (PAS-f) when ice came to the canal (FOLC 30)

[26] (FITα) Father had bought the skates, << i >> (β) for a big hope for Moonta [[that the next winter of ice he surely would learn to skate]]. (i-FIT) (α) he’d said, (FOLC 21)

Jess’s goal-oriented thinking is construed by a group of sentences shown in [27]. These sentences are found immediately above the paragraph containing the thinking structures that construe Jess’s problem and consist of a RT structure and two FIT structures. Jess’s goal to be the fastest runner in the fifth grade is construed by the projected identifying clause in the RT structure which selects the future tense modal operator could and the entity the fastest runner, an entity selected again four times in [27b] and equated with the entity the best runner in [27c]. Jess’s goal to be identified as the fastest (the best) runner in his grade comes to mind, and must do so every morning, when having been woken by the sound of his dad’s pickup truck, he sneaks off to the field to practice running.

[27] (RT-aα) He figured (RT-aβαα) if he worked at it << i >> (ββ) he could be the fastest runner in the fifth grade << when school opened up. (FITα) (β) He had to be the fastest [Ø: runner] — (b21) not one of the fastest [Ø: runner] (b22) or next to the fastest [Ø: runner], (b3) but the fastest [Ø: runner]. (FIT-c) [Ø: He had to be] The very best [Ø: runner]. (i-FIT) (αβαβ) — and Lord, had he worked — (BTT 2)
Gilly’s goal-oriented thinking is construed by two mental projection structures, a BT and a RT structure, shown in sentences [28-29]. In [28] Gilly’s goal is not fully construed by the idea-clauses: the first of these clauses selects only an Identifier (what I should do) and not an identifying process or Identified, and the second, though grammatically complete, selects a modal operator (should) rather than temporal operator (would) and construes no information about the purpose or content of Gilly’s writing. In [29], however, Gilly’s goal is fully construed, fully articulated. Here the projecting clause selects the cognitive mental process promised and three idea-clauses that construe Gilly’s goal to find out where her mother is so she can write to her and tell her mother to come and take her to her real (rightful, lawful) home. Sentences [28-29] appear at the end of chapter 2. It is Gilly’s first night in her new foster home, and as she drifts off to sleep thinking about her new situation in Thompson Park, the promise she makes to herself in [29] is one she has made to herself many times before but has not been able to keep. It is an unachieved, and perhaps unachievable goal.

[28] \((\text{BT}) (\beta^\alpha) [[\text{What I should do}]], \lll (\lll) [[\text{What I should do}]] \text{is } [[[\text{Ø: to write my mother}]]. \lll (\i\text{BT}) (\alpha^\alpha) \text{thought Gilly, } \lll (\alpha^\beta) \text{as she lay that night in the narrow bed with her arms [folded under her head]], (G\text{GH 15})

[29] \((\beta) \text{As she dropped off to sleep, } \lll (\text{RT}^\oplus) (\alpha) \text{Gilly promised herself for the millionth time } \lll (\beta^1) \text{that she would find out } [[\text{where Courtney Rutherford Hopkins was}]], \lll (\beta^2) \text{write to her, } \lll (\beta^3) \text{and tell her } \lll (\beta^{3\alpha}) \text{to come } \lll (\beta^{3\beta_1}) \text{and take her beautiful Galadriel } [\sigma: \text{to her real} \text{ home}]. \lll (G\text{GH 15})

4.3.4.4 Problem- and Goal-oriented Thinking in HPL

Lucky’s problem- and goal-oriented thinking are construed by two thinking structures in the same sentence, shown in sentence [30]. This sentence consists of a dependent attributive clause and two dominant RT structures. The projecting clause in both RT structures selects the cognitive mental process felt (feel, in the sense of being conscious of, OED Online). The first RT structure selects the conjunction like whose function is the same as the binder that selected in the second RT structure. Lucky’s problem is construed by the first RT structure and her goal by the second: her life is off course (out of control), and to get it back on course (in the right direction)
she will have to find *her* Higher Power. Lucky’s thinking about her problem and goal are 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.

[30] (β) Being ten and a half, \( (RT-\alpha_\beta) \) Lucky felt \([\emptyset: || (RT-\alpha^{\beta_1\alpha}) \| \) like \([\emptyset: \text{like}\approx \text{that}\])\) she had no control over her life\( || (\beta^{1\beta}) \) — partly because she wasn’t grown up yet — \( || (RT-\alpha^{\beta_2\alpha}) \) but \([\emptyset: \text{she felt} || (RT-\alpha^{\beta_2\beta}) \) that if she found her Higher Power \( || (RT-\alpha^{\beta_2\beta}) \) \([\emptyset: \text{then}]\) it would guide her in the right direction. \( (HPL\ 5) \)

4.3.5 Thinking Construed by CM, PAT, PAS, BT, and RT Structures

4.3.5.1 Thinking Construed by CM Structures

The Phenomenon or attending circumstances in one or more CM structures in the orienting chapters of each novel construes important details about Moonta’s, Lucky’s, Jess’s, and Gilly’s problematic personal situations at home or at school and their desire to think in more or less abstract ways and to improve or avoid thinking about their current situations. The Phenomenon selected in one CM structure in each of the novels GGH, FOLC, and BTT, and the majority of Phenomenon selected in CM structures in HPL represent Gilly’s vulnerability, Moonta’s resolve, Jess’s endurance, and Lucky’s attraction to higher order thinking.

Gilly refuses to think of herself as vulnerable, and in all but one scene in the first three chapters of GGH she presents herself to others as tough and combative, hardened by life experience. In the first bedroom scene in chapter 2 when Gilly is alone looking at her mother’s picture, something is triggered inside her, and her toughness begins to dissolve. But sensing danger, she quickly recovers herself and shuts the picture away in a drawer. Gilly’s sense of danger in this scene, her emotional vulnerability, is construed by the Phenomenon *the danger signal*, the cognitive mental process *knew*, and her selection as *knowing*-Senser in a CM thinking structure (GGH 9). This is the only time that *danger* is selected in any structure in the orienting chapters of GGH, and its selection is significant. To know a danger signal is to recognize that danger is present, that one is in danger and vulnerable (i.e., to being harmed or injured, *OED Online*). Only here in this one scene in chapter 2, when Gilly stops to look at the only picture she
has of her mother, recalls her last foster home, and thinks about her mother and the meaning of
mother does Gilly think of herself as someone that hurts.

One sentence in the opening scene of FOLC, shown in [31], consists of a dominant CM-
clause and three dependent attributive clauses which construe Moonta’s resolve to pursue his
goal of learning to skate this winter and not to submit to forces that would prevent him from
achieving this goal. Moonta’s resolve not to retreat indoors, despite conditions that are
conducive neither to skating nor to sitting outdoors, is construed partly by the cognitive mental
process refused and macrophenomenal clause to budge selected in the CM-clause and partly by
the qualities wet and damp selected or elided in the dependent clauses. These dependent clauses
construe current weather conditions, the current condition of the stoop Moonta is sitting on,
and Moonta’s own condition after sitting on the stoop for hours waiting for the weather to
change. The –er participants selected in these clauses represent forces that, if submitted to,
would dash Moonta’s hope of learning to skate this winter. These forces, formidable on their
own and even more so as a coordinated group, consist of a meteorological process (the weather),
an object made of bricks and mortar (the brick stoop), and Moonta’s whole wet self (all of him).
But as formidable as these forces are, the force of Moonta’s resolve is formidable too.

[31] (β¹) As wet and damp as the weather was, || (β²) and [Ø: as wet and damp as]
the brick stoop [Ø: was] || (β³) and [Ø: as wet and damp as] all of him was, ||
(CM-α) Moonta refused [[to budge]]. || || (FOLC 11)

Jess’s situation at school is not much better than his situation at home. The sentence
shown in [32], which construes Jess’s disengagement at school for all but a half-hour each week,
consists of a CM structure that selects an extended cognitive mental process, a circumstance of
reason, and a long embedded enhancing clause interrupted twice. Jess’s dissatisfaction with his
situation at school is construed by the first part of the CM ranking clause which selects the
extended mental process managed to endure, the Phenomenon the whole boring week of school, and
the circumstance of time for (want of) that one half hour (period) on Friday afternoons. The
embedded enhancing clause selects the titles of four songs whose individual words or wordings
represent concepts, principles, or beliefs—ideals that appeal to Jess and buoy him up: Flight
(“My Beautiful [Air] Balloon”); Belonging, Inheritance, Possession ("This Land is Your land"); Freedom, Companionship (“Free to Be You and Me”); Motion, Conveyance (“Blowing in the Wind”). Indeed Jess’s strength to endure his present situation—that is, his boredom at school and loneliness at home—must derive in part by his belief in such ideals.

[32] (CM®) He managed to endure the whole boring week of school for [Ø: want of] that one half hour on Friday afternoons [[when they’d sit on the worn-out rug on the floor of the teachers’ room << i >> || and sing songs like “My Beautiful Balloon,” “This Land Is Your Land,” “Free to Be You and Me,” “Blowing in the Wind,” and << ii >> “God Bless America”]]. |||| (i-CM) (there was no place else in the building for Miss Edmunds [[to spread out all her stuff]]) (ii-CM) because Mr. Turner, the principal, insisted (BTT 13)

CM structures throughout the orienting chapters of HPL select abstract nouns as Phenomenon all but once and so construe Lucky’s thinking as higher order. Bargaining, a troublesome question, a strategy, qualities and dispositions, phonological, graphic, and semantic units are all selected as Phenomenon in the first four chapters of HPL. In chapter 1 Lucky “thought of what kind of deal she would make with herself if she hit rock bottom” (HPL 3) and “thought of a question that Short Sammy’s story had lodged into one of her brain crevices” (HPL 6). In chapter 3 she “wondered about some way to trap and catch the exact right [mother],” “kept thinking of [not motherly] traits and habits like Brigitte’s,” and “had learned to say Brigitte’s name the French way—Bree-JEET—instead of the American way, BRIDGE-it [soon after Brigitte arrived in Hard Pan two years ago]” (HPL 13). In chapter 4 she “studied the words in large black capital letters against the orangy-yellow background [on the road sign]” (HPL 22) and “had never thought about [such] interpretations [that the words slow children at play written on the road sign might strike someone as meaning that children in Hard Pan were not very smart]” (HPL 23). The many occasions that Lucky engages in higher-order thinking, construed by CM structures, suggests that Lucky enjoys thinking, is precocious and perhaps gifted, or has decided that only by thinking she can get her life back on course.
4.3.5.2  Thinking Construed by PAT Structures

Moonta, Lucky, Jess, and Gilly are exclusively selected as thinking-Carrier in PAT structures that select the cognitive Attribute sure. These PAT structures, whose main function in each of the four novels is the construal of Moonta’s, Lucky’s, Jess’s, or Gilly’s certainty about themselves or their personal situations, or their certainty about other characters, select Moonta, Lucky, Jess, or Gilly as Carrier, the Attribute sure, a neutral attributive process (be or feel), and an embedded fact-clause. All four characters are certain about some aspect of their current situation, Moonta about his ability to explain, Lucky about Brigitte’s plan to return to France, Jess about being right, and Gilly about revealing herself. None but Gilly, however, is undoubtedly certain about his or her present situation, although Gilly’s unqualified certainty, as I will show in section 4.3.6, is construed by PAS rather than PAT structures. Only one PAT structure in the orienting chapters of the four novels selects the mental state entity doubt.

Moonta’s certainty about being able to explain himself and getting his father to understand why he should have his skates back is construed by the PAT structure shown in sentence [33]. This sentence consists of two ranking attributive clauses that select Moonta as Carrier, sure as Attribute, and embedded fact-clauses that construe Moonta’s thoughts about an upcoming conversation between him and his father about his skates. Moonta’s skates were taken from him on Monday in chapter 1, and now on Wednesday afternoon in chapter 2 Moonta plans to search his house, find his skates, and put them back on his bed shelf where they belong. He will have to explain to his father why it had to be that way that his skates have come to be back on his shelf. That Moonta is certain of his ability to explain himself to his father and that his father will understand is construed by the embedded fact-clauses in [33-1] and [33-2]. The embedded fact-clause in [33-2] also construes Moonta’s uncertainty as to whether he will explain himself well.

[33]  (PAT⊕) (1) Moonta felt sure [[Ø: that] he could explain to his father why [[it had to be that way]] — (2) [Ø: he felt] sure now [[that it was so good and cold, || that even if he explained it badly || Father would understand]], |||  (FOLC 27)

Lucky is certain that Brigitte is planning to leave Hard Pan and stop being her guardian. In chapter 2 Lucky overhears Brigitte’s phone conversation with her mother and “was sure that
the old lady’s plan [to get Brigitte to move back to France and live near her] was working,” for each week, Lucky recalled, some little thing arrived from France in the mail that made Brigitte cry (HPL 11). But even if Brigitte ceased being Lucky’s guardian and Lucky were alone, Lucky is fairly certain that she could manage this change in her life if she had her higher power. Higher Power is selected as a participant in two PAT structures and in a mixed PAT structure in chapters 1 and 2. In chapter 1 it is selected once in an embedded projection, shown in sentence [34], and once in the dependent clause of a PAS-PAT structure (selected as it), shown in sentence [35]; and in chapter 2 it is selected in an embedded fact-clause, shown in sentence [36]. [34] is the only PAT structure in the orienting chapters of HPL that construes Lucky’s doubt about finding her higher power. In all but this one structure in the opening chapter of HPL Lucky is pretty certain about aspects of her situation: the Qualifier pretty and Attribute sure are selected in four PAT structures (HPL 2, 8, 13, 22). In [35-36] Lucky is pretty sure that if she had a Higher Power, not only would she be able to trap and catch a perfect mother but she would also be able to figure out which things in her life she could change and which she could not.

[34] (PAT) But she still had doubts and anxious questions in all the crevices of her brain, especially about [[how to find her Higher Power]]. |||| (HPL 8)

[35] (PAS(β)) If she could only find it, || (PAT-α) [Ø: then] Lucky was pretty sure [[ [Ø: that] she’d be able to figure out the difference between the things [[she could change]] and the things [[she couldn’t]], like in the little prayer of the anonymous people]]. |||| (HPL 8)

[36] (PAT) She was pretty sure [[ [Ø: that] she’d be able to, || if only she had a Higher Power]]. |||| (HPL 13)

Jess’s certainty about the gender of the person he encounters at the end of chapter 2, that his intuition was right, is construed by a PAT structure, shown in sentence [37]. This sentence consists of two thinking structures: an initiating FIT structure that selects the person encountered (she) as –er participant, and a continuing PAT structure that selects Jess as Carrier as well as the mental state quality sure as Attribute and an embedded fact-clause that construes Jess’s confirmed certainty about the person’s gender. Gender is foremost on Jess’s mind when
he encounters this person in his back field. He looks for visible signs that the person is a boy or girl, intuits that she is a girl, but cannot confirm his intuition until she approaches him. Then he is sure. But his certainty—his being sure, affirming himself as intuitive, and being right about gender—is uncomfortable for him, for he quickly gives his name, gives his new neighbor a quick good-bye, cuts his training short for the day, and sprints off. This discomfort is further construed by the adversative relation between the initiating and continuing clauses.

[37] (FIT-1) She even had one of those dumb names [[that could go either way]], ||
(PAT-2) but he was sure now [[that he was right]]. (BTT 18)

A PAT structure at the end of chapter 3 in GGH, the only PAT structure in the orienting chapters of the novel that selects the mental state quality sure, construes Gilly’s certainty that she can make herself known to others. In her conversation with Mr. Evans after recess, Gilly infers from his comment about her being at a new school now and having a chance to make a new start, that the staff of Thompson Park Elementary has heard about her from her previous school. Gilly’s silent response is shown in passage [38]. This passage consists of a sequence of thinking structures: three FIT structures in [38a-c] and a PAT structure in [38d] that selects Gilly as Carrier, a past-in-future tense assignment-type attributive verb (made), the mental state quality sure, and a circumstance of manner whose participant that represents the content of [38c]. What people have learned about Gilly—what she revealed to the people of Hollywood Gardens and would have revealed to the people of Thompson Park—is that she is gruesome.

[38] (FIT©) (a) So Hollywood Gardens had warned him, eh? ||| (b) Well, so what? ||| (c) The people here would have learned soon enough. ||| (PAT-d) Gilly would have made sure of that. ||| (GGH 24)

4.3.5.3 Thinking Construed by PAS Structures

PAS structures construe only Moonta’s, Lucky’s, Jess’s, and Gilly’s thinking in the orienting chapters (see section 4.3.1 above). These thinking structures are preferred in FOLC and HPL and as shown in section 4.3.3, they construe problem- and goal-oriented thinking in FOLC and GGH. In BTT, HPL, and FOLC Jess, Lucky, and Moonta are selected as the locus of thinking,
and in these three novels thoughts are construed as kinetic. PAS structures in *HPL* select Lucky’s brain as a prominent participant in her fictional world experience; in *HPL* and *FOLC* PAS structures construe Lucky’s and Moonta’s explanations about their experiences; and in *BTT* PAS structures construe Jess’s secret thoughts about his music teacher and his concern about other characters’ perceptions of him. The paucity of PAS thinking structures in *GGH*, especially those that construe causal thinking, reveal what may be interpreted as Gilly’s resistance to engage in certain types of thinking about her personal situation. PAT structures in this novel construe Gilly’s absolute certainty about her transformative powers.

Thoughts selected as Doer or Goal in PAS material structures construe all but Gilly’s thinking in the orienting chapters. These thoughts include Moonta’s hope (Doer) about the weather and his idea (Goal) to use the wind to know when ice has come (*FOLC* 28, 30); Jess’s private knowledge (Goal) about his music teacher thinking well of him, his thoughts about her name (Doer), and his thoughts about beauty (Doer) (*BTT* 12, 14, 28); and Lucky’s question (Doer) about the meaning of a word, her thoughts about motherly traits (Goal), and her special memory (Goal) about helping Lincoln to correct the sign on the highway (*HPL* 6-7, 14, 25). These thoughts are kept, given, stashed, worked on, come, settle in, or roll through the head, mind, or brain of Lucky or Jess or are given to or writhe through (all of) Moonta. The selection of Moonta’s, Lucky’s, and Jess’s thoughts as participants in PAS material clauses represents the process of thinking as active and thoughts as kinetic.

Lucky’s brain (head or mind) is selected as a participant in PAS structures in all but chapter 2 and is an important participant in Lucky’s fictional world experience as indicated on one hand by its repeated selection in PAS structures and on the other by the range of its selection. Not only is Lucky’s brain (head or mind) selected as a participant in circumstances of place, but as shown in sentences [39-40], it is also selected as topical Theme and thinking-Senser in PAS structures. In [39] Lucky’s mind is selected as topical Theme in a circumstantial element, while in [40] the roles of thinking-Senser (one and the other sides of her mind) and topical Theme are conflated. Compare the selection of Lucky’s brain (head or mind) here in *HPL* with the selection of Moonta’s, Gilly’s, and Jess’s brains (heads or minds) in *FOLC*, *GGH*, and *BTT*. Jess’s head or mind (but not his brain) is selected as a participant in circumstances of place but is not
selected as topical Theme; and Moonta’s and Gilly’s brains (heads or minds) are not selected in PAS structures.

[39]  **(PAS)** In her mind, Lucky worked on a list of good traits and bad traits in mothers.  

[40]  **(PAS)** One side of Lucky’s mind wondered if Lincoln noticed her hair-eyes-skin-all-one-sandy/mushroomy-color aspect, but the other side doubted it because he was always absorbed in his knots or in *Knot News*.  

In *HPL* and *FOLC* Lucky’s and Moonta’s explanations about their experiences are construed by PAS reason-clauses. These clauses are predominantly secondary clauses and typically select the conjunction *because*. PAS reason-clauses in *HPL* and *FOLC* are selected in mixed thinking structures as in sentences [41-43]. [41] selects a primary FIT structure and secondary PAS structure, and [42] selects a primary RT structure and a secondary PAS reason-clause. [43] selects a primary RT structure and a rank-shifted PAS reason-clause. *Explaining* is an important cognitive activity for both Lucky and Moonta but is especially important for Moonta. In the first two chapters of *FOLC* reason-clauses are selected 15 times, more than twice the number of times they are selected in *HPL*.

[41]  **(FIT)** A ward must stay alert, carry a well-equipped survival kit at all times, and watch out for danger signs— because of the strange and terrible and good and bad things [[that happen when you least expect them to]].  

[42]  **(RT-α)** Lucky knew [that] Lincoln had a hard time talking on the phone because he needed both hands for tying knots on a string or a cord.  

[43]  **(RT-α)** Moonta thought that the real reason [[he searched there first]] was [[because he’d always liked the open, narrow bunk bed]].
PAS *reason*-clauses in *HPL* construe Lucky's explanations to herself about her personal situation: her problem and goal, her activities and feelings, and the activities of important people in her life. *Reason*-clauses collocate with Lucky's problem- and goal-oriented thinking. As shown in [30 above], her problem (that she has no control over her life) is interrupted by a *reason*-clause that construes a partial explanation (because she wasn’t grown up yet); and further to her goal (to find her Higher Power and use it to get control of her life), she will use her Higher Power to tell the difference between things she can and cannot change: “[b]ecause sometimes Lucky wanted to change everything, all the bad things that had happened, and sometimes she wanted everything to stay the same forever” (*HPL* 8). *Reason*-clauses construe Lucky’s explanations to herself that relate to important people in her life (her parents, her guardian, her friend), her all-important dog, and important things (a desert event, desert life, home). She explains her doings or feelings to herself: why she puts her ear to the wall (*HPL* 2), why she loves thunderstorms (*HPL* 15), and why she feels sorry for ants (*HPL* 19). She explains to herself why Lincoln is unable to observe her distinctive coloring (*HPL* 19) and why people did or do or think certain things—why her parents divorced (*HPL* 15), why Brigitte’s mother’s plan to lure Brigitte back to France is working (*HPL* 11), why Brigitte flew to California when she hated to fly (*HPL* 15), why people might misunderstand the road sign about children and their intelligence (*HPL* 23), and why Brigitte is leaving her (*HPL* 4).

*Reason*-clauses in *FOLC* construe Moonta’s explanations to himself about his doing and the state of things. In chapter 2 Moonta begins searching for his skates in the attic and quickly leaves the attic and runs out of his house when the wind slams against the attic window and gives him an idea. He begins searching for his skates in the attic “because that would be the quietest [place to start looking for his skates],” and he runs quickly out of his house “because [his mother] so often called him back to put on more clothes, or to do this or that” (*FOLC* 27, 32). He explains to himself why he must do things habitually, secretly, strategically, and quickly (*FOLC* 11, 25, 27, 32). In chapters 1 and 2 he explains to himself why things are as they are—his skates and skating clothes, skating weather and ice, the movement of things in the wind, and the state of his roof (*FOLC* 11, 12, 13, 20, 22, 23, 27). Moonta also explains to himself why he feels
foolish (*FOLC* 12), why he is glad to be alone (*FOLC* 12), and why his spirits improve on Wednesday afternoon when his prospects of learning to skate improve (*FOLC* 22).

In *BTT* Jess’s appreciation of, concern about, or heartache over what or how other characters might or do perceive him are construed by PAS structures selected throughout the orienting chapters. It means a lot to Jess that his music teacher Miss Edmunds appreciates him, and he “kept the knowledge of [her high regard for him] buried inside himself like a pirate treasure” (*BTT* 12). Speculative PAS structures in two of three chapters construe Jess’s concern or distress that people think unkindly or falsely about him. In one of these structures Jess resists looking back at the group of boys cheering him on in his heat, concerned that “[i]t would seem conceited to look back” (*BTT* 27). In the other structure Jess laments to himself that his dad, so affectionate with his little sisters, was never affectionate with him: for “[i]t seemed to [Jess] that he had been thought too big for [hugs and kisses] since the day he was born” (*BTT* 16).

PAS structures in *GGH*, shown in sentences [44-46], construe Gilly’s certainty about her power over people and events. [44-45] are attributive structures that select the mental state quality *sure* as Attribute, an embedded *fact*-clause, and an abstract noun or apostrophized character as Carrier. [46b] is a PAS circumstantial clause simplex that selects the circumstantial element *for sure* as Attribute and a Carrier (*that*) that represents the content of the FIT structure in [46a]. In [44] Gilly is certain that her having power over her new foster brother will lead to her having power over her new foster mother; in [45] Gilly is certain that by telling her mother about her deplorable situation in Thompson Park, her mother will go into a rage and come to rescue her; and in [46] Gilly most certainly will make William Ernest’s improvement a top priority. In all three PAT structures Gilly is doubtlessly certain about her power to control people and to change the course of events, as indicated by the selection of positive polarity and the absence of qualifiers such as *pretty, fairly, or almost.*

[44]  (PAS) Power over the boy was sure [[to be power over Trotter in the long run]].  
||| (*GGH* 14)

[45]  (PAS®) (α) Courtney Rutherford Hopkins was [[sure to go into a rage]], wasn’t she, || (β) when she heard that news? ||| (*GGH* 15)
4.3.5.4 Thinking Construed by RT and BT Structures

4.3.5.4.1 RT and BT Structures

Moonta, Lucky, Jess, and Gilly are all selected as prominent thinking-Senser in RT structures in the orienting chapters, and all but Moonta’s thinking is construed both by RT and BT structures\(^{36}\), as none of the latter structures are selected in FOLC. Of the two types of mental projection nexuses selected in the other three novels, the RT-nexus is preferred. In section 4.3.2, I noted that the projecting clause in RT structures selects mental processes that represent categories of thinking not represented by mental processes selected by CM-clauses, and in section 4.3.3, I noted that RT structures construe problem- and goal-oriented thinking. RT structures construe distinctive thoughts in three of the novels and a parallel thought in FOLC and BTT. These structures construe Jess’s running-related thoughts; Lucky’s knowledge about her world, her desire for change, and her reasoning about her brain; Gilly’s thoughts about place and permanence; and Moonta’s and Jess’s reluctance to risk angering their parents. Uniquely in BTT, the thinking construed by BT structures is striking and substantive.

4.3.5.4.2 Thinking Construed by BT Structures in BTT

Four BT structures in BTT, shown in sentences [47], [48b], [49], and [50], construe positive thinking—Jess’s positive thoughts about himself. These BT structures, selected in chapters 2 and 3 of the novel, counterpoint other psychological structures that construe Jess’s loneliness, his sense of not being appreciated, and his concern about other people’s mistaken perceptions of him. [47-48] are selected in the drawing scene in chapter 2 and [49-50] in the recess scene in chapter 3. The idea-clause in [47], which selects the relational process are, plural personal pronoun we, and quality alike, construes Jess’s relationality to, his sense of accordance or standing united with, his music teacher Miss Edmunds. This is a recurring and self-assuring or self-affirming thought for Jess, as indicated by the selection of the modal operator would.

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\(^{36}\) Jess, Gilly, and Lucky are all exclusively selected as thinking-Senser in BT structures in the orienting chapters of their novels.
(representing recurrence) and the cognitive mental process *tell* (as in the sense of positively asserting to or assuring oneself, *OED Online*). [48b\(1^\alpha\)] construes Jess’s interpretation of comments made by Miss Edmunds in [47a] recalled by Jess while he is drawing in his room in chapter 2. Miss Edmunds’s positive comments about the drawing Jess showed her in fourth grade, that he is *unusually talented*, are interpreted by Jess and *believed* to mean that *he was the best* at drawing in his grade (and perhaps his whole school). The idea-clause in [49c] construes Jess’s positive thoughts about himself as a runner (i.e., sprinter) and competitor. He compares himself to fourth grader Bobby Miller, who has easily won his heats, and observes *matter-of-factly*, as suggested by italics, that neither he nor Gary Fulcher is as good at running as Jess. Yet even though Jess thinks of himself in [49c] as assuredly good at running and in [48] as the best at drawing in his grade, his thinking lacks conviction. His competency at drawing is construed in [48] by someone else’s thinking, that of Miss Edmunds; and in [49c] by an ambiguous clause whose –er participant (they or he) is elided, whose value is negative, and whose Attribute *good* would have been more explicit and definitive if expanded (i.e., good at running). Finally, the idea-clause in [50] construes Jess’s self-assuring observation to himself that he *can stand up to creeps* like Gary Fulcher.

[47] \((\text{BT-}\beta)\) We’re alike, << i >> me and Miss Edmunds. \(\mid\mid\) \((i\text{-BT})\) (a) Jess would tell himself \((\text{BTT 14})\)

[48] \((a^1\alpha)\) She said \(\mid\mid\) \((a^1\beta)\) he was “unusually talented,” \(\mid\mid\) \((a^2\alpha)\) and she hoped \(\mid\mid\) \((a^2\beta\alpha)\) he (a) wouldn’t let anything discourage him, \(\mid\mid\) \((a^2\beta\beta)\) but would “keep it up.” \(\mid\mid\) \((\text{BT-}b^\beta)\) That meant << i >> [[that she thought \(\mid\) he was the best]]. \(\mid\mid\) \((i\text{-BT})\) \((b^\alpha)\), Jess believed, \((\text{BTT 12})\)

[49] \((a)\) Bobby Miller won the threes easily. \(\mid\mid\) \((b)\) He was the best of the fourth graders, almost as fast as Fulcher. \(\mid\mid\) \((\text{BT-}c^\beta)\) But [Ø: they are] *not as good as me*, \(\mid\mid\) \((\text{BT-}c^\alpha)\) Jess thought. \(\mid\mid\) \((\text{BTT 26}, \text{italics original})\)

[50] \((\text{BT}^\oplus)\) \((b^1)\) See, \(\mid\mid\) << i >> \((b^2)\) you can stand up to a creep like Fulcher. \(\mid\mid\) \((i\text{-BT})\) (a) he told himself, \((\text{BTT 26})\)
RT structures in BTT construe Jess’s thoughts about running and his thoughts while running. Jess’s goal to be the fastest runner in his grade is construed by the RT structure shown in [27 above]. In the classroom scene in chapter 3 two RT structures construe Jess’s knowledge about himself as a runner and his thoughts about running at recess. In both structures, shown in passage [51], Jess is selected as thinking-Senser. [51a] selects the projecting cognitive mental process knew and a projected attributive clause whose Attribute better is expanded and whose Carrier he corresponds to the he (Jess) selected as thinking-Senser in the projecting clause. [51b] consists of two RT structures in an adversative paratactic relation. The second in [51b2] selects the projecting cognitive mental process planned and a projected material clause whose Recipient is Jess’s running opponent Gary Fulcher and whose Goal is the cognitive participant surprise. [51a] construes Jess’s knowledge about his improvement as a runner since he last competed in a race at school, and [51b2] construes his plan to surprise Gary Fulcher by beating him in their upcoming heat at recess. RT structures in chapters 2 and 3, shown in sentences [52-51], construe Jess’s thoughts while running, first while training in his back field, then while competing in his heat on the first day of school. [52] construes his pretending that Wayne Pettis, last year’s fastest runner, is running just ahead of him in his field and that he strives to keep up to him. [53-1] and [53-2] construe Jess’s desire to look and see where the other runners are in relation to himself, to know how far ahead he is in his heat.

[51] (RT-aα) He knew || (RT-aβ) he was better [[than he had been last spring]]. || (b1α) Fulcher might think || (b1βα) [Ø: that] he was going to be the best, || (b1ββ) now that Wayne Pettis was in sixth [Ø: grade], || (RT-b2α) but he, Jess, planned || (RT-b2β) to give old Fulcher a le-etle surprise come noon. || (BTT 22)

---

37 By running I mean training for and competing in the school racing event.
38 The idea-clause in this RT structure is best interpreted as Jess is better at running than he was last spring. The post-modifying element at running is recoverable from the FIT structure selected in chapter 1: “Earle Watson who was no good at running, but had a big mouth, would yell ‘Bang!’ and they’d race to a line they’d toed across at the other end” (BTT 4, italics added).
He pretended that Wayne Pettis was there, just ahead of him, and [Ø: that] he had to keep up. (BTT 16)

He wanted to look back and [Ø: he wanted] to see [[where the others were]], but he resisted the temptation. (BTT 27)

In *HPL* Lucky’s knowledge about her world is construed by RT structures whose projecting clauses select the cognitive process *know* or desiderative process *desire*. RT structures that construe knowledge of people and the world are selected in *HPL* much more frequently than in the other three novels. As shown in the scorecard in Table 4.4, Lucky is selected at *thinking*-Senser (i.e., *knowing*-Senser) in the projecting clause of nine RT structures that construe her knowledge about people in her life and knowledge about her world. She knows, for example, that Lincoln has a hard time holding onto the phone when he is talking to her (*HPL* 17), that Brigitte’s mother has a sinister plan that involves Brigitte (*HPL* 11), and that the Captain’s observation tower is too hot for him to observe from in late afternoon (*HPL* 24). She also knows that the sign on the highway will not look right if Lincoln tries to fix it a certain way (*HPL* 24), that the colon is a punctuation mark (*HPL* 24), that the latest edition of the *Knot News* recently arrived (*HPL* 18), that money is routinely collected at anonymous group meetings (*HPL* 4), and that opponents in an election are very interested in a candidate’s past (*HPL* 23).

<table>
<thead>
<tr>
<th></th>
<th>LUCKY</th>
<th>JESS</th>
<th>MOONTA</th>
<th>GILLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowing something about self</td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Knowing something about people or world</td>
<td>9</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

Lucky’s thinking about her complicated brain and her desire at times to change her life are also construed by RT structures, shown in sentences [54-55]. [54] consists of a RT-nexus whose projecting clause selects Lucky as *thinking*-Senser and the cognitive process *figured*, and
whose idea-clause contains the following elements: a possessive attributive clause that selects she (Lucky) as Carrier and structural elements of her brain (crevices and wrinkles) as a conjoined possessed-entity Attribute; an interrupting ergative clause; and an embedded PAS if-then nexus, whose then-clause selects a comparative element. [54] construes Lucky’s reasoning about the structural complexity, expansiveness, and fullness of her brain: her brain had many crevices and wrinkles (structural complexity), could cover a king-size bed if flattened out (expansiveness), and is filled with questions and anxious thoughts (fullness). [55] construes Lucky’s thoughts about her life and her desire to change it. This sentence obtains as a PAS thinking structure whose embedded circumstantial because-clause consists of RT and CM structures that select the desiderative process wanted. The embedded RT structure construes Lucky’s desire to change everything in her life, to undo all the bad things that had happened, while the embedded CM structure construes her second thought to change nothing at all.

[54] (RT-α) She figured || (RT-β¹) she had so many crevices and wrinkles [Ø: in her brain], << i >> [[that if you were to take her brain || and flatten it out, || [Ø: then] it would cover a huge space, like maybe a king-size bed]]. ||| (i-RT) (β²) almost all of them filled with questions and anxious thoughts, (HPL 6)

[55] (PAS⊕) [Ø: That was] [[ (RT) Because sometimes Lucky wanted || (RT) to change everything, all the bad things [[that had happened]], || (CM) and sometimes she wanted everything [[to stay the same forever]] ]]. ||| (HPL 8)

Two RT structures in GGH construe Gilly’s thoughts about place, placement, and permanence. The first structure, shown in [29 above], construes Gilly’s goal to write to her mother and tell her to come and take her home. This has long been Gilly’s goal—to be home—to have a permanent home with her mother. Yet here she is again in another place, another placement, no less impermanent than she was when she first was placed in foster care. The second RT structure, shown in sentence [56], construes Gilly’s thoughts about her impermanence, her constant movement from place to place, from placement to placement. This structure is selected in the first bedroom scene in chapter 2. While unpacking her things, Gilly is struck by the thought that her activity, unpacking her suitcase, is really a bother, a waste of
time, given the inevitability that she will not be staying long in Thompson Park. This RT structure and the other in [29] both construe paradoxes. In [29] Gilly can promise herself a million times to write to her mother and tell her mother about her situation, but without her mother’s address, the promise is whimsical. In [56] Gilly may in fact never know how long she will stay at a place, but she does know that she will not be staying there long and whatever place she is moved to next will not be home. For Gilly, as smart as she is, these paradoxes must bother her greatly.

[56] \( (RT-\alpha) \) She never knew \( (RT-\beta) \) if she’d be in a place long enough \( [ [ \text{to make it worth the bother} ] ] \).

In *FOLC* and *BTT* Moonta’s and Jess’s desire not to upset their fathers is construed by a RT or mixed RT-DM thinking structure. Moonta’s reluctance to anger his father after his father hoists him into bed and confines him there for the evening is construed by the RT structure shown in sentence [57]. This sentence consists of two RT-nexuses in paratactic relation. The nexuses have a very similar structure. Both projecting clauses select Moonta as thinking-Senser (i.e., desiring-Senser) and the desiderative mental process dare with a negative value, although Moonta is elided as thinking-Senser in the second nexus. Both idea-clauses are material clauses that select a place-type material process (put, push), Moonta’s toy horse as Goal, and a circumstantial adjunct or circumstance of place. Moonta has not been long in bed holding his horse, as he was directed to do by his father, when he considers his options. The idea-clause in [57-1] construes one option—to put the horse down; and the projecting clause in [57-2] construes another option—to push the horse out of sight. Both options, however, are framed negatively by the negative value of the projecting clause. Neither are serious options if Moonta desires to improve his situation. In *BTT* Jess’s reluctance not to upset his dad by showing him his collection of drawings is construed by the mixed thinking structure shown in sentence [58]. This sentence consists of an RT-nexus and DM-clause in a paratactic adversative relation. The RT-nexus construes Jess’s desire to show his drawings to his dad and make his dad proud of him, while the adversative DM-clause construes his reluctance to do so. His dad made it clear to him in the past that drawing was not a manly pursuit.
He didn’t dare \( (1^\alpha) \) [\( \emptyset \) to] put the horse down, \( (2^\alpha) \) [\( \emptyset \) and he] didn’t dare \( (2^\beta) \) [\( \emptyset \) to] push it out of sight under the quilts. \( (\text{FOLC} \ 19) \)

He would like \( (\text{RT-1}^\alpha) \) to show his drawings to his dad, \( (\text{DM-2}) \) but he didn’t dare. \( (\text{BTT} \ 10) \)

4.3.6 Thinking Construed by FIT and FDT Structures

4.3.6.1 FIT and FDT Structures

FIT structures construe thinking in all four novels and obtain as Moonta’s, Lucky’s, Jess’s, and Gilly’s thoughts by referential, semantic, or temporal linking to adjacent thinking and other structures selecting Moonta, Lucky, Jess, or Gilly as –er participants (see section 1.3.3 above). Many of the categories of thinking represented by FIT structures are also represented by CM or RT/BT structures, but some are unique. One or several categories of thinking are preferred in FOLC, BTT, and GGH. FIT structures construe Moonta’s, Lucky’s, Jess’s, and Gilly’s thoughts about circumstances related to their personal problems and complicated personal situations. Past-oriented, questioning-oriented, and imaginative FIT structures construe Moonta’s, Lucky’s, Jess’s, or Gilly’s thoughts about significant events from the past, the quality of their interpersonal relationships, the puzzling behavior of others, and significant others in or absent from their lives.

4.3.6.2 Categories of Thinking Represented by Free Thinking Structures

Fourteen categories of thinking are represented by free thinking structures selected in the orienting chapters of the four novels. As shown in Table 4.5, four of these categories are uniquely represented by FDT/FIT structures and ten are represented by CM/DM structures, BT/RT structures, or both. The table also shows a definition for each category of thinking. I have used these definitions, along with linguistic elements and semantically-equivalent structures, to classify free thinking structures.

Examples of FIT structures that obtain as the categories of thinking included in Table 4.5 are shown in [59-77]. FIT structures that obtain as Questioning, Recollecting, or Reasoning are shown in [59-60]. [59] obtains as Questioning by its selection of an interrogative-type mood structure, [60] as Recollecting by its selection of the past-in-past tense, and [61-62] as Reasoning by the construal of
Table 4.5
Categories* of Thinking Represented by FDT/FIT Structures in the Four Novels and Their Definitions

<table>
<thead>
<tr>
<th>NO.</th>
<th>CATEGORY</th>
<th>CM/DM</th>
<th>BT/RT</th>
<th>FDT/FIT</th>
<th>DEFINITION (OED Online)</th>
</tr>
</thead>
<tbody>
<tr>
<td>539</td>
<td>Expecting</td>
<td>√</td>
<td></td>
<td>√</td>
<td>expect: to anticipate the occurrence of something</td>
</tr>
<tr>
<td>535</td>
<td>Imagining</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>imagine: to represent to oneself in imagination; to form a mental image of, picture</td>
</tr>
<tr>
<td>585</td>
<td>Questioning</td>
<td>√</td>
<td></td>
<td>√</td>
<td>inquire of oneself: to seek information by questioning oneself; to put a question or questions to oneself</td>
</tr>
<tr>
<td>475</td>
<td>Knowing</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>know: to be cognizant, conscious, or aware of (a fact); to be informed of, to have learned; to apprehend (with the mind), to understand</td>
</tr>
<tr>
<td>537</td>
<td>Recollecting</td>
<td>√</td>
<td></td>
<td>√</td>
<td>recollect: to recall, remember</td>
</tr>
<tr>
<td>478</td>
<td>Thinking</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>think: to form or hold in the mind (an idea, image, or intuition); to carry out (something) as a mental operation</td>
</tr>
<tr>
<td>523</td>
<td>Affirming</td>
<td></td>
<td>√</td>
<td>√</td>
<td>affirm: to declare or state positively</td>
</tr>
<tr>
<td>501</td>
<td>Believing</td>
<td>√</td>
<td>√</td>
<td></td>
<td>believe: to give credence to, to accept (a statement) as true</td>
</tr>
<tr>
<td>494b</td>
<td>Deciding†</td>
<td>√</td>
<td></td>
<td>√</td>
<td>decide: to pronounce a final judgment</td>
</tr>
<tr>
<td>482a</td>
<td>Reasoning</td>
<td>√</td>
<td></td>
<td>√</td>
<td>reason: to think (something) through, work out in a logical manner</td>
</tr>
<tr>
<td>521</td>
<td>Assenting</td>
<td></td>
<td></td>
<td>√</td>
<td>assent: to give or express one’s agreement with a statement or matter of opinion</td>
</tr>
<tr>
<td>494a</td>
<td>Concluding</td>
<td>√</td>
<td></td>
<td></td>
<td>conclude: to reach as a logically necessary end by reasoning</td>
</tr>
<tr>
<td>753</td>
<td>Insisting†</td>
<td></td>
<td></td>
<td>√</td>
<td>insist: to take a persistent or peremptory stand in regard to something</td>
</tr>
<tr>
<td>790</td>
<td>Opposing</td>
<td></td>
<td></td>
<td>√</td>
<td>oppose: to contend, fight, or argue against; to be antagonistic or hostile to; to resist or obstruct (a thing, person, action, etc.)</td>
</tr>
<tr>
<td>499a</td>
<td>Theorizing</td>
<td></td>
<td></td>
<td>√</td>
<td>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; an idea or set of ideas about something; an individual view or notion)</td>
</tr>
</tbody>
</table>

* As in Table 4.3 above, these categories are used in Roget’s International Thesaurus 4th ed. (Chapman, 1977).

† These categories are listed in Roget’s International Thesaurus as Judgment (Concluding, Deciding) and Demand (Insisting).
analogical reasoning or formal logic (if cold, then ice). [59-60] are semantically equivalent to BT structures that select a projecting clause such as *he wondered* (Questioning), *he recalled* (Recollecting), *he reasoned* (Reasoning), or *she analogized* (Reasoning). These equivalents are included with the examples.

[59]  **(FIT-Questioning)** But did it?  |||  (FOLC 30)

**EQUIVALENT:** But did it, *he wondered*?

[60]  **(FIT-Recollecting)** (a) Of course Father had sat up with him too,  || (β) to relieve

Mother for a few hours of sleep.  |||  (FOLC 20-21)

**EQUIVALENT:** Of course Father had sat up with him too, *he recalled*, to relieve

Mother for a few hours of sleep.

[61]  **(FIT-Reasoning)** (β) And after the cold [Ø: came],  || (α) ice should come.  |||  (FOLC 28)

**EQUIVALENT:** And after the cold, *he reasoned*, ice should come.

[62]  **(FIT-Reasoning)** [[Listening to that woman]] was [[like licking melted ice cream off the carton]].  |||  (GGH 8)

**EQUIVALENT:** Listening to that woman was like licking melted ice cream off the carton, *she analogized*.

FIT structures that obtain as Concluding, Deciding, or Imagining are shown in [63-65]. In

[63]  Jess observes in [63a-b] that a big-jointed U-Haul is parked outside the old Perkins place, and in [63c] he concludes that his new neighbors have a lot of junk. Thus [63c] obtains as Concluding, and its semantic equivalent BT structure selects the projecting clause *he concluded*. In

[64]  Gilly decides that she will not attempt to remove bits of gum from her hair. For this FIT structure the semantic equivalent BT structure selects the projecting clause *he decided*. In

[65]  while Jess is practicing running in his back field, he imagines having won this year’s racing event and being idolized by a group of third-grade boys. [65b] obtains as Imagining by its succession to the imaginary hearing-event selected in [65a] and its being semantically equivalent to the BT structure that selects the projecting clause *he imagined*.

[63]  (a) A U-Haul was parked right by the door.  |||  (b) [Ø: It was] One of those big jointed ones.  |||  (FIT-a-Concluding) These people had a lot of junk.  |||  (BTT 8)
[64]  **(FIT-Deciding)** There was no use [[trying to get the gum out of her hair]].  

[65]  (a) He could hear [[the third-grade boys screaming him on]].  

They would follow him around like a country music star.  

FIT structures that obtain as **Believing, Knowing, Expecting, Theorizing, Opposing, or Assenting** are shown in [66-70]. In passage [66] all three FIT structures construe personal beliefs (opinions) not objective facts or shared knowledge as in [67] and thus are semantically equivalent to BT structures that select the projecting clause he speculated and not he knew as in [67]. Passage [68] selects two thinking structures: a RT structure in [68a] whose projecting mental process figure (out) represents Reasoning, and a FIT identifying structure in [68b] whose Identified, identifying process, and all but the classifying element of the Identifier are elided. Jess is trying to work out in his mind whose desk he has and speculates that the initials SK carved in the desk stand for Sally Koch. [68b] obtains as speculating (Theorizing) by its close proximity to a Reasoning structure and selection of the modal adjunct probably, and is semantically equivalent to a BT structure that selects the projecting clause he speculated. [69] also obtains as Theorizing (i.e., hypothesizing) by its selection of the modal operator could, modal adjunct probably, and series of verbal clauses that construe hypothesized speech. [70] obtains as Expecting by the selection of the temporal operator would and future tense relational process be, and construes Jess’s expectation that his dad will be surprised by Jess’s physical development over the last couple of years. FIT structures in [71-70] construe the rejection or acceptance of a proposition made by others. In [71] Gilly rejects Trotter’s accusation that she is making fun of William Ernest. In [72] Jess accepts that his favorite teacher Miss Edmunds may in fact be the hippie Jess’s mom makes her out to be. [71] obtains as Opposing by its selection of negative polarity and is semantically equivalent to a BT structure that selects the projecting clause she objected. [72] obtains as Assenting by its selection of the modal adjunct probably and is semantically equivalent to a BT structure that selects the projecting clause he conceded.

[66]  **(FIT-Believing)** (a) It wouldn’t help to try to defend Miss Edmunds against their unjust and hypocritical attacks.  

(b) Besides, she was beyond such stupid behaviour.  

(c) It couldn’t touch her.  

(BTT 14)
Ice came only in stillness. ||| (FOLC 28)

Jess ran his forefinger around the heart with two pairs of initials, BR + SK, \(\text{RT-a}^\text{a}\) trying to figure out \(\text{RT-a}^\text{b}\) whose desk he had inherited. \(\text{FIT-b-Theorizing}\) Probably [Ø: it was] Sally Koch’s [Ø: desk]. \(\text{FIT-b-Theorizing}\) Probably [Ø: it was] Sally Koch’s [Ø: desk]. ||| (BTT 20)

But a Guardian like Brigitte could probably just say, \(\text{FIT-Theorizing}\) “Well, that’s about it for this job. \(\text{FIT-b-Theorizing}\) I’m going back to France now. ||| (HPL 4, italics original)

Old Dad would be surprised [[at how strong he’d gotten in the last couple of years]]. \(\text{FIT-Expecting}\) || (BTT 5)

She hadn’t mentioned the boy. \(\text{FIT-Opposing}\) \(\text{FIT-Affirming}\) \(\text{FIT-Assenting}\) She probably was. ||| (BTT 13)

FIT structures that obtain as **Insisting** or **Affirming** are shown in [73-77]. [73-74] obtain as **Insisting** by their construal of assertive, emphatic, or aggressive thinking. [73] selects an asseverative comment adjunct (of course) and [74] an exclamatory statement. [75] construes Gilly’s absolute certainty that her mother would not stand for (i.e., would not condone, support, consent to) her being made to live in a home like Trotter’s. These three FIT structures are semantically equivalent to BT structures that select the projecting clause *she charged* or *she asserted* strongly (emphatically or aggressively). FIT structures in [76-77] obtain as **Affirming**. In [76] Gilly affirms to herself (or comforts herself with the thought) that her mother loves her, and in [77b] she affirms that she is well on her way to achieving her goal of getting out of foster care. These structures are semantically equivalent to BT structures that select the projecting clause *she told herself comfortingly*. **Affirming** and **Insisting** FIT structures are both forms of self-talk.

**FIT-Insisting** Of course he was going to run. \(\text{FIT-Insisting}\) That ignorant hippopotamus!\(^{39}\) \(\text{FIT-Insisting}\) That ignorant hippopotamus!\(^{39}\) \(\text{FIT-Insisting}\) That ignorant hippopotamus!\(^{39}\) \(\text{FIT-Insisting}\) That ignorant hippopotamus!\(^{39}\) \(\text{FIT-Insisting}\) That ignorant hippopotamus!\(^{39}\) \(\text{FIT-Insisting}\) That ignorant hippopotamus!\(^{39}\)

\(^{39}\) This minor clause is semantically equivalent to the major clause “That woman Trotter is an ignorant hippopotamus.” The noun group *that woman Trotter* is recoverable from a FIT structure selected in chapter 2: “Listening to *that woman* was like licking melted ice cream off the carton” (GGH 8, italics added).
[75]  **(FIT-Insisting)** (α) Her mother wouldn’t stand [[for her beautiful Galadriel to be in a dump like this for one single minute]], || (β) once she knew. ||| (GGH 15)

[76]  **(FIT-Affirming)** (1) See—|| (2\(^1\)) right there in the corner she had written || (2\(^2\)) “For my beautiful Galadriel, I will always love you.” ||| (GGH 9)

[77]  **(BT-a\(^\beta\))** She could stand anything, << i >>—a gross guardian, a freaky kid, an ugly, dirty house—|| (a\(^\beta\)) as long as she was in charge. ||| **(FIT-b-Affirming)**

She was well on the way. ||| (i-BT) (a\(^\alpha\)) she thought (GGH 5)

4.3.6.3  **Recollecting the Distant or Recent Past**

In the orienting chapters of *FOLC*, *BTT*, and *GGH* but not *HPL* FIT structures that select the secondary past-in-past tense construe Moonta’s, Jess’s, and Gilly’s thinking about significant events in the distant or recent past. Jess thinks about his falling out with his dad and falling in with his teacher Miss Edmunds, Moonta his sickness four winters ago, and Gilly her previous foster homes. Each of these events is directly related to Jess’s, Moonta’s, or Gilly’s complicated personal situation or problem-oriented thinking. All three characters recall a past experience in a quiet moment when they are not engaged in conversation with others and typically when they are alone in their bedroom or closet bed.

Jess’s recollections of falling out with his dad and falling in with his new teacher Miss Edmunds are construed by sequences of FIT structures in the bedroom scene in chapter 2. Jess has come to his room after supper to get away from his sisters, to draw, and to think about things. Stretched out on his bed, working on a drawing, he thinks about two important people in his life—his dad and his music teacher—and their contrasting opinions about his artistic ability and interest in drawing. These recollections are shown in passages [78-79]. Jess’s recollection about his dad in [78] is construed by six consecutive FIT structures. The finite *had* is selected in all the primary or secondary projecting verbal or mental clauses in [78a-b] and [78d-e], and it is also selected in both material clauses in [78f]. All the complexes in passage [78], including [78c] which selects the simple past tense *was*, obtain as *Recollecting*. Here Jess recalls his dad’s angry reaction to a picture he drew in first grade and his dad’s negative opinion of sons that did that sort of thing. In [79] Jess recalls Miss Edmunds’s response to a drawing he left her after class one
day in fourth grade. Her encouraging words about his drawing, that he is unusually talented and
should continue to draw, made a deep impression on him. Jess’s recollections about his dad and
his music teacher, about displeasing the one, pleasing the other, and feeling undervalued at
home, figure in Jess’s complicated personal situation.

[78] (FIT-Recollecting) (a) When he was in first grade, he had told his dad that he wanted to be an artist when he grew up. He’d thought his dad would be pleased. (c) He wasn’t [Ø: pleased]. (d1) “What are they teaching in that damn school?” he had asked. (e1) “Bunch of old ladies [Ø: are] turning my only son into some kind of a—” he had started to say]. (f1) He had stopped on the word, but Jess had gotten the message. (BTT 10-12)

[79] (FIT-Recollecting) (a) One day last winter he had given her one of his pictures. Just shoved it into her hand after class and [Ø: he had] run. (c) The next Friday she had asked him to stay a minute after class. (d) She said [Ø: that] he was “unusually talented,” and [Ø: that] she hoped [Ø: that] he wouldn’t let anything discourage him, but [Ø: that he] would “keep it up.” (BTT 12)

In the first and last scenes of chapter 1 in FOLC Moonta’s recollections of his missed chance of learning to skate four winters ago and his bout with pneumonia a year earlier are construed by FIT structures. Seated on his front stoop, Moonta recalls his mother’s insistence when he was five years old that he stay indoors while everybody else in his village, including his parents, went skating: “It was now four whole winters,” he recalls, “since there’d been ice on the canal,” and “[because] Mother had kept him in the house with a cold that last week of ice,” he had not learned to skate (FOLC 10-11). Three paragraphs in this opening scene construe Moonta’s recollection of his first missed opportunity of learning to skate and relate directly to his problem of not yet having learned to skate. “[H]e’d had to stay in bed [then,]” he recalls, and “Aunt Cora had come to take care of him” (FOLC 10). “[H]e really had been sick the winter before—sick with pneumonia,” he recalls, but the next winter, when he was five and there was
skating ice, “all he’d had was a cold” (FOLC 10). In the third paragraph of this recollection, a portion of which is shown in passage [80], Moonta recalls being told by his mother that his uncle, at Moonta’s age, had been sick one winter when the canal had frozen over, had gone skating anyway, had fallen through the ice, had gone out skating again, had caught pneumonia, and had died. In the last scene of the chapter Moonta, now in bed and alone in the house, recalls additional details about his own sickness when he was four. “There had been good ice all those sick weeks of that winter,” he recalls, “[yet] Father and Mother hadn’t gone skating at all” but taken turns sitting with him till he was better (FOLC 20-21).

[80] (FIT-a) And Mother was deathly afraid of pneumonia. (PAS-b) That was [[because her only brother << i >> had died of pneumonia]]. ¶ ¶ (FIT-Recollecting©) (c\(^1\)) He’d had a cold, ¶ (c\(^2\)) but he’d gone skating, ¶ (c\(^3\)) and he’d gone through the thin ice. ¶ (d\(^1\)) But even with his cold he’d only gone home long enough [[to change his clothes]], ¶ (d\(^2\)) and then he’d gone out skating again. ¶ (e\(^1\)) Then he’d got pneumonia, ¶ (e\(^2\)) and then he’d died. ¶ (i-PAS) when he was young   (FOLC 11)

Before and after her arrival in Thompson Park Gilly recalls her previous foster care placements. Gilly’s recollection of her placements in the distant past is triggered by her social worker’s comment about her new foster parent being nice. Had that not been said of her other foster parents as well, Gilly recalls, seated in the back seat of her social worker’s car in chapter 1; had it not been said of “Mrs. Richmond, the one with the bad nerves,” and “the Newman family, who couldn’t keep a five-year-old who wet her bed” (GGH 3)? Gilly’s recollection of her most recent placement at the Nevinses is construed by the first two FIT structures shown in passage [81]. In [81a-b] Gilly recalls how clean and orderly the Nevinses’ house and neighborhood had been during her stay in Hollywood Gardens and how out of place she had felt being there. Her placement with the Nevinses in Hollywood Gardens, as the rest of the passage shows, is securely behind her now, and as soon as she writes to her mother and tells her about her situation, she will be rid of foster care placements for good.

[81] (FIT-Recollecting©) (a) The Nevinses’ house had been square and white and dustless, just like every other square, white, dustless house in the treeless development [[where
they had lived]. (b) She had been the only thing in the neighborhood out of place. (FIT-c-Affirming) Well, Hollywood Gardens was spotless once more. (FIT-d-Affirming) They’d got rid of her. (FIT-e-Opposing) No [Ø: they’d not got rid of her]. (FIT-f-Insisting) She’d got rid of them—the whole stinking lot. (GGH 8)

4.3.6.4 Preferred Categories of Thinking in FOLC, BTT, and GGH

4.3.6.4.1 Preferred Categories of Thinking in the Orienting Chapters

Categories of thinking are preferred in the orienting chapters of FOLC, BTT, and GGH. Knowing is preferred in FOLC and BTT, and Deciding, Affirming, and Insisting are preferred in GGH. FIT structures in chapter 2 of FOLC and throughout the orienting chapters of BTT and GGH construe Moonta’s knowledge about ice, Jess’s knowledge about routines in his life, and Gilly’s judgments about her new foster home, her plan of action, and her self-talk about her current situation.

4.3.6.4.2 Moonta’s and Jess’s Knowing

Moonta’s knowledge about ice, shown in passages [82-84], are construed by FIT structures selected in the attic scene in chapter 2. Many of these structures select ice as Subject, select ice as a participant within the thinking structure as in [82c], or select ice in the surrounding text. Four consecutive FIT structures in [82] construe Moonta’s knowledge about the intimate relationship between cold, calm weather, and ice formation. [83-84] consist of multiple thinking structures—sequences of PAS-FIT and FIT-CM-FIT thinking structures respectively—whose FIT structures in [83b] and [84c²] construe Moonta’s knowledge about the usual location of the first formations of ice in his village. His knowledge in [84c²], that you looked for ice in ditches not in an attic, may not at second thought be as true as he had assumed, for the CM clause in [84c¹] construes his not knowing.

[82] (FIT-KnowingΩ) (a) Oh, the ice wouldn’t come || (a²) while the wind was still blowing || (a³) and the sea [Ø: was still] storming. (b) Ice came only in stillness. (c) The real hard, bearing-down cold came over the water only after stiff, cold days and long, still nights. (d) The stiller the day [Ø: was], || (d¹α)
the stiller the night \[\emptyset: \text{would be}\], \(d^2\beta\) \[\emptyset: \text{and}\] the stiller the water \[\emptyset: \text{was}\], \(d^2\alpha_1\) the sooner the ice came, \(d^2\alpha_2\) and the thicker it grew. \(\text{FOLC 28}\)

\[\text{PAS}^{\ominus} \,(a^\beta)\] If ice came after this cold, \(a^\alpha\) \[\emptyset: \text{then}\] that’s \[\emptyset: \text{where the ice would come first— to those ditches}\]. \(\text{FIT-Knowing}\) \(b^1\) It always did, \(b^2\) it always had. \(\text{FOLC 29}\)

\[\text{FIT}\,(a^1)\] Oh, it was cold here— \(a^2\alpha_1\) why, it was \(<i>\text{even colder here than down in the Skate School Field,} \, \alpha^2\beta\) even if ice did come there first. \(\text{FIT}\,(b)\) But did it? \(\text{CM-c}^3\) Of course he didn’t know; \(\text{FIT-c}^2\)-\text{Knowing} you looked for ice in ditches, not up in an attic. \(\text{i-FIT}\,(a^2\alpha_2)\), it must be, \(\text{FOLC 30}\)

Jess’s knowledge about routines in his life at home and at school are construed by FIT structures selected in the bedroom scenes in chapters 1 and 2, the outdoor scenes in chapter 1, the cow shed scene in chapter 2, and the classroom scene in chapter 3. Jess’s knowledge about home routines—routines related to his start-up each day, his work day, suppertime, his parents, and the carryings-on of his sisters—are all construed by FIT structures selected in the first two chapters. Jess knows that he must be very quiet each morning when he gets up to run, because “the walls [in his house] were thin,” and “Momma would be mad as flies in a fruit jar if [he and May Belle] woke her up this time of day” (BTT 1). He knows that the morning is routinely cold, but by “noontime when his mom would have him out working, it would be hot enough” (BTT 2). Jess’s knowledge that he and his mom do most of the work around the farm and that his sisters and dad do little to help is construed by FIT structures selected in the cow shed scene, shown in [85-86]. [85-4] and [86i] construe Jess’s knowledge that the running of the farm has effectively fallen to him and his mother. [85-86] also construe Jess’s knowledge about evening routines: his mom’s agreeability to fixing supper for latecomers in [86c], his mom and sisters’ cheerfulness at the end of the day in [86c-d], his dad’s fatigue at the end of the day in [86i], and the invariability of Jess and his family’s routines on weekends in [86h]. Jess’s knowledge about routines at school are construed by FIT structures selected in chapter 3. These routines relate to lunch, his teacher’s behavior on the first day of school, and the behavior of fifth grade girls. Jess knows from his own experience in previous grades that “[students at his school] were not
supposed to talk during lunch,” and knows from his sisters that his new home room teacher “Monster-Mouth Myers shot fewer flames on the first day of school” (BTT 23). Then there are girls: “girls,” Jess knows, “did more of that heart stuff in fifth grade than boys” (BTT 20).

4.3.6.4.3  Gilly’s Deciding, Affirming, and Insisting

Deciding, Affirming, and Insisting are preferred categories of thinking in GGH. Gilly make decisions throughout the orienting chapters of their novels about her personal goal to unleash herself in her new situation. In the first kitchen scene in chapter 2 Gilly decides, as shown in sentence [87], not to start a fight with her new foster mother over something as trifling as fetching her neighbor for supper but to save her fights for something more important. This is Gilly’s first substantive decision in the novel, and it is construed by a RT structure that selects the mental process decided. Decision-oriented FIT structures selected prior to the structure selected in [87] do not construe substantive decision-making. For example, Gilly’s decisions, first in chapter 1 in the car scene not to attempt to remove the gum from her hair, then in chapter 2 in the first bedroom scene to improve William Ernest’s taste in television
programs do little to change her situation in Thompson Park, and that, after all, is her goal. In the RT structure in [87] and in three FIT structures selected subsequently, Gilly decides to postpone acting out until the time is right. She decides that “[unpacking her suitcase] was something to fill the time” (GGH 9), that “she’d never let it bother her [that the girls in her new class giggled a lot at recess]” (GGH 23), and that, having shown her stuff on the playground, “she’d cool it a little” (GGH 25). Between the scene in her bedroom in chapter 2 and the scene in principal’s office in chapter 3 Gilly finds, as shown in passage [88], that keeping her urge to fight in check is not easy to do. Banging shut her bedroom door, spitting obscenities, insulting Trotter—none of these things, she decides in [88b^2], is enough. It is criminal the way she is treated by Trotter, and in [88f] Gilly decides that her social worker Miss Ellis would surely hear all about Gilly’s mistreatment from the mistreated one herself.

[87] **(PAS-1)** The word No was just about to pop out of Gilly’s mouth, || (2^4) but [Ø: [[all it took]] was] one look at Trotter’s eyes, || (RT-2^a) and she decided || (RT-2^b) to save her fights for something more important. || (GGH 11)

[88] **(a)** Gilly banged the door to her room for all [[she was worth]]. || (b^1) She spit every obscenity [[she’d ever heard through her teeth]], || (FIT-b^2-Deciding) but it wasn’t enough. || (FIT-c) That ignorant hippopotamus! || (FIT-d) That walrus-faced imbecile! || (FIT-e^1) That—that—oh, the devil—Trotter wouldn’t even let a drop fall from her precious William Ernest baby’s nose, || (FIT-e^2a) but she would let Gilly go to school—a new school [[where she didn’t know anybody]]— || (FIT-e^2b) looking like a scarecrow. || (FIT-f-Deciding) Miss Ellis would surely hear about this. || (g) Gilly slammed her fist into her pillow. || (FIT-h) There had to be a law against foster mothers [[who showed such gross favoritism]]. || (GGH 19)

In various scenes throughout the orienting chapters FIT structures construe Gilly’s comforting self-talk about her ability to handle her new situation. Gilly affirms to herself in the bedroom and stairwell scenes at the end of chapters 1 and 3 that she is on course in Thompson Park and can handle her social worker and all the newcomers in her life. In chapter 1 she
makes it difficult for her social worker and new foster mother to talk about her in the living room, expedites her social worker’s departure, and chases William Ernest from the couch by pounding out a song on Trotter’s out-of-tune piano, then tells herself when everybody is gone that “[s]he was well on the way [to turning things around for herself]” (GGH 6). In chapter 3, headed back to her classroom after her meeting with the principal, Gilly assures herself that she is on course at school. In the last paragraph of the chapter, a portion of which is shown in passage [89], Gilly assures herself in [89a-c] and [89e] that the principal is already yo-yoing, that he and everybody else at Gilly’s new school has taken note of her and is worried what she will do next, and that very soon Gilly would have the whole place in a uproar.

[89] (FIT-a-Affirming) Only a half day and already the principal was yo-yoing. ||| (FIT-b-Affirming) Give her a week, boy. ||| (FIT-Affirming©) (c¹) [Ø: Give her] A week || (c²) and she’d have the whole cussed place in an uproar. ||| (FIT-d) But this afternoon, she’d cool it a little. ||| (FIT-e-Affirming) Let them worry. ||| (FIT-f) Then tomorrow or maybe even the next day, Wham. ||| (GGH 25).

FIT or FDT structures in the car scene in chapter 1, the bedroom, bathroom, and sidewalk scenes in chapter 2, and the recess and post-recess scenes in chapter 3, construe Gilly’s insistence that she is the powerful one in her new situation in Thompson Park. In [89f above] Gilly insists that in the next while she will deliver the goods, the Wham, and rid herself of this new lot of people as she rid herself of the last. In the sidewalk scene in chapter 2 Gilly insists that her social worker will be sorry that she placed her with Trotter. This assertion, shown in sentence [90], is one of several assertions construed by FDT structures in the orienting chapters of GGH. Here Gilly implies that she has the power, the agency, to make Miss Ellis sorry for making her live with the likes of Trotter and her black neighbor. FIT structures selected in the short bathroom scene in chapter 3 and shown in passage [91] construe Gilly’s insistence that she will demonstrate her power to the new people in her life. In [91a] and [91d-f] she insists that she will demonstrate her power to Trotter and the lot of others that people her world, that she will show them who she was and that she was not to be trifled with. Indeed on the basketball court in chapter 3 she shows herself to be a powerhouse when singlehandedly she takes on a group of
boys, then insists to herself in her mind that she has come out on top. “Six to one,” she insists to herself, “are pretty good odds even for the great Gilly Hopkins” (GGH 24).

[90] (FDT-Insisting) Boy, Miss Ellis, are you ever going to be sorry [[Ø: that] you did this to me]]. ||| (GGH 13)

[91] (FIT-a-Insisting) Well, she would show that lard can a thing or two. ||| (bα) She yanked open the left top drawer, || (bβα) pulling out a broken comb, || (bββα) which she viciously jerked through the wilderness on her head, || (bβββ) only to be defeated by a patch of bubble gum. ||| (c1) She ran into the bathroom ||| (c2α) and rummaged through the medicine chest ||| (c2β) until she found a pair of nail scissors [[with which to chop out the offending hair]]. ||| (dβ) When despite her assault by comb and scissors a few strands refused to lie down meekly, || (dα) she soaked them mercilessly into submission. ||| (FIT-e-Insisting) She’d show the world. ||| (FIT-Insisting⊙) (f) She’d show them [[who Galadriel Hopkins was || [Ø: that] she was not to be trifled with]]. ||| (GGH 19)

In a sequence of FDT structures in the opening scene of GGH, shown in passage [92], Gilly asserts her personhood, her sense of being distinct from others, and addresses past and present folk in her life. Eight FDT structures are selected in this passage, and six of them select as Subject the personal pronoun I referring to Gilly. FDT-clauses in [92a-d] and [92f] select Gilly as conflated Subject, Carrier, and topical Theme and in [92a] and [92i] select Gilly as conflated Subject and Doer. These FDT-clauses construe Gilly’s charges to herself that she is mean (not nice), self-controlled, exceptionally intelligent (brilliant), infamous (famous), hard to handle (hard to manage), artful (clever), and on the move; and the FDT-clauses in [92e] and [92g] construe other charges to herself that she is great and gruesome and that nobody wants to tangle with her. Gilly’s asserted perceptions of herself in this passage are addressed to folks, the vocative selected in [92a1]. Folks refers to Miss Ellis, who is driving her to her new foster home and talking to her about the past, and also refers to all the foster parents Gilly has had through the years while being in foster care, whose names she has just counted off in her mind. Gilly also
asserts her self-perceptions—that she is a capable person—to her new foster mother Trotter, whom she addresses in [92i].

[92]  \(\text{FDT-Insisting}^{\circ}\) (a) Well, I’m eleven now, folks, || (a) I don’t wet my bed anymore. || (b) But I am not nice. || (c) I am brilliant. || (d) I am famous across this entire county. || (e) Nobody wants to tangle with the great Galadriel Hopkins. || (f) I am too clever and (f) and [Ø: I am] too hard [[to manage]]. || (FDT-g-Insisting) Gruesome Gilly, they call me. || (h) She leaned back comfortably. || (FDT-Insisting) (i) Here I come, Maime baby, || (i) [Ø: whether you are] ready or not. || (GGH 3)

4.3.6.5  Lucky’s Mental List of Good and Bad Motherly Actions

FIT structures selected in HPL construe Lucky’s thinking about motherly actions—the mental, material, or behavioral actions Lucky’s perfect mother would or would not undertake. On Friday afternoon in chapter 3, before leaving her house to meet Lincoln by the highway, Lucky generates a mental list of “good” and “bad” motherly actions based on her experience of having had and lost a mother (HPL 14). This mental list is shown in Figure 4.1 and consists of eight FIT structures that construe motherly actions related to danger, child care, marriage, and divorce. All the FIT structures in Lucky’s list select the elided mood element a good mother would or a good mother would not even consider. For example: “[A good mother would] keep totally alert for dangers, especially ones caused by storms” or “[A good mother would not even consider] going out in the morning after a storm in the desert, no matter how beautiful it is, especially barefoot.” Lucky thinks about her mental list of good and bad motherly actions as a list of good and bad traits in mothers, as shown in [40 above] by the selection of Goal in the PAS structure that introduces the list.

4.3.6.6  Questioning-Oriented Thinking in BTT and GGH

Jess and Gilly both pose silent questions in the orienting chapters of their novels, Jess in the cow shed and classroom scenes in chapters 2 and 3 and Gilly in various indoor and outdoor scenes in chapters 2 and 3 while she is adjusting to her new living space and members of her new foster family. Jess and Gilly pose questions in their minds about their own behavior or the
behavior or actions of others, which in a larger sense all relate to their complicated personal situations and interpersonal relationships. These questions are construed by FIT structures that mainly select WH-elements and represent Jess’s and Gilly’s emotive and cognitive states.

Questioning-oriented FIT structures in BTT construe Jess’s questions about his own behavior towards his sister, the behavior of the girls in his class, and his teacher’s action just before recess. When May Belle comes to tell Jess something important at the cow shed in chapter

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One question posed by Jess in chapter 2 of his novel is not construed by a FIT structure but rather a RT structure. In the cow shed scene, when Jess hears his older sisters arriving home from their shopping excursion in town, “[h]e wondered what they had bought with all their money?” (BTT 15).
2, Jess cuts her off, telling her she ought to be in bed, then questions his behavior towards her, asking himself, “Why couldn’t he quit picking on her?” (BTT 15). At school in chapter 3, when Wanda Kay Moore and Mary Lou Peoples, the most patronizing girls in his class, single out their new classmate, Leslie, and disparage her for eating yogurt at lunch, Jess, as shown in passage [93], has a strong reaction to Wanda’s and Mary’s disparaging comments and asks himself why they could not just leave Leslie alone and let her do as she pleased. Then when Jess and his classmates have finished eating their lunches and Mrs. Myers insists on dismissing the girls first and makes the boys sit back down, Jess asks himself, “Would she never let them go?” (BTT 24). The questions Jess asks himself at school, first about his classmates’ behavior towards Leslie, then about his teacher’s treatment of him and the boys are more significant to Jess than he realizes or is willing to contemplate. In [93a-b] the selection of Doers they, Leslie Burke, and she (in the embedded clause), the Goal people, and the process eat may all be substituted for the Doers mother, sisters, Gary Fulcher, Jesse Aarons, and he (Jess), the Goal him (Jess), and the process do or be, yielding the questions: Why couldn’t everybody (his mother, sisters, Gary Fulcher) leave him in peace? Why shouldn’t Jesse Aarons be or do anything he durn pleased? Substitutions may also be made for selections in Jess’s question about his teacher’s treatment of the boys as quoted above. The Goal referent his mother may be substituted for his teacher, and him (Jess) may be substituted for them (the boys), yielding the question: Would she (his mother) never let him (Jess) go? In other words, the three questions Jess poses in the classroom scenes in chapter 3 not only construe Jess’s thoughts about specific situations involving his classmates and teacher but also represent Jess’s thinking more broadly about the state of his life at this point in time: his feeling as though he lives in a battle zone, that he thinks of himself as confined, that he is aware that his sisters, mother, father, and classmates all leave him little room to express himself and to choose what he will do and be; and all of this—his whole complicated personal situation—is best kept buried inside him than to be brought to the surface of his thoughts and fully articulated. That Jess desires to share his thoughts and feelings about his situation with someone and especially his dad but cannot is construed by the first question he poses in the cow shed scene in chapter 2 when his dad pulls up the driveway: “who was there to know how he felt?” (BTT 15).
(FIT-Questioning®) (a) Why couldn’t they leave people in peace? ||| (b) Why shouldn’t Leslie Burke eat anything [[she durn pleased]]?” ||| (BTT 23)

Questioning-oriented FIT structures in GGH are mainly selected in the doorstep, sidewalk, supper, and last bedroom scenes in chapter 2 and construe Gilly’s questions about the new people in her life and her situation with her mother. The questions Gilly poses about the new people in her life, about Trotter, William Ernest, and Mr. Randolph, are not genuine requests for information, however, but disapproving remarks Gilly makes to herself which she formulates as questions. On Mr. Randolph’s doorstep, for example, when confronted by the alarming look of Mr. Randolph’s white eyes as he looks at her from the doorway, Gilly plays back in her mind her recent exchange with Trotter about something she had supposedly said about William Ernest, and wonders “why Trotter would make such a big deal of [a remark about William Ernest’s intelligence if in fact he had his full share of brains]?” (GGH 13). Then a moment later when Mr. Randolph loses his balance shuffling up Trotter’s front steps, Gilly asks herself, “Why didn’t he get a white cane or something?” (GGH 13). Finally at supper Gilly wonders why Trotter would invite someone like Mr. Randolph to eat supper with them, for “[e]verybody knew, didn’t they, that families like Courtney’s did not eat with colored people?” (GGH 15). If genuinely curious about these new people in her life, Gilly might have asked herself information-, explanation-, or evidence-seeking questions such as: What is it about Trotter that makes her so sensitive to comments about her foster son and so willing to share a meal with somebody she is not related to, somebody who is black and blind? What real evidence do I have that William Ernest is retarded? Why does Mr. Randolph choose to leave his white cane at home and rely on his escort to get him to and from Trotter’s house safely in such cold weather?

Gilly also poses questions about her situation with her mother when she returns to her room after supper at the end of chapter 2. These questions too are not seeking-to-know-type questions but are disapproving and lamenting remarks she makes to herself. Shown in passage [94], these questions are part of a sequence of thinking structures that consists of an onset BT structure in [94a] and four FIT structures in [94b-e]. [94e] construes Gilly’s question about the content of the lies her mother continues to be told that keeps the two of them apart and is
similar in spirit to the questions Gilly poses about Trotter, William Ernest, and Mr. Randolph. [94c], on the other hand, resembles a lament or plea: How can her mother know where she is? How can her mother know what she is going through? How can Gilly contact her mother and let her know that she wants to be with her?

[94] (BT-a₁) She’ll come to get me then, for sure, (BT-a₂) thought Gilly. (FIT-Insisting⊕) (bα) Her mother wouldn’t stand for her beautiful Galadriel [[to be in a dump like this for one single minute]], (bβ) once she knew. (FIT-c-Questioning) But how was she to know? (FIT-d-Knowing) Miss Ellis would never admit it. (FIT-Questioning⊕) (eα) What kind of lies was the social worker telling Courtney (eβ) to keep her [[from coming to fetch Gilly]]? (GCH 15)

Gilly also poses questions about her appearance, people’s treatment of her, and how she should respond in certain social situations. It puzzles Gilly that she does not resemble her mother, that her mother’s hair and teeth are perfect and Gilly’s are not. Looking alternately at the mirror in her room and her mother’s picture and comparing the appearance of the mother and the daughter, Gilly asks herself: ‘Weren’t girls supposed to look like their mothers?’ (GCH 9). In her first clash with Trotter in chapter 2, accused of making a wise-crack about William Ernest’s intelligence, Gilly objects to Trotter’s accusation, asking herself, “What was this woman talking about?” (GCH 10). In chapter 3, first in her classroom, then on the playground at recess, Gilly does not know how to handle herself with her new teacher and classmates. When Miss Harris expresses her delight about Gilly’s name being the famous name Galadriel from a book by Tolkien, Gilly wonders what she should say or do: “Should she pretend she knew all about [her name being famous] or play dumb?” (GCH 21). At recess, instead of hooking up with her escort Monica Bradley, who is standing opposite her with a group of friends with her back to Gilly, giggling, Gilly asks herself, “Why should she [care]?” and turns her back on Monica and her friends to show them that she can be that way too (GCH 23).

In the orienting chapters Jess and Gilly pose silent questions about their complicated personal situations and confusing interpersonal relationships. These questions reflect Jess’s and Gilly’s emotional or mental states in different contexts. As shown in Tables 4.6c-d, Jess’s and
Gilly’s questions represent four and six categories of emotion and mental states respectively. Eight categories are shown in the tables, and six of these—Aggravation, Amusement, Indifference, Lamentation, Offense, Confusion, and Self-Reproach—are only represented by questioning-oriented thinking structures in the orienting chapters. Categories of emotion and mental states are defined in Tables 4.6a-b.\textsuperscript{41}

Table 4.6a

Categories of Emotion Defined

<table>
<thead>
<tr>
<th>NO.</th>
<th>CATEGORY</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>885</td>
<td>Aggravation</td>
<td>The action of irritating. \textit{Irritate}, To excite to impatient or angry feeling; to exasperate, provoke; to vex, fret, annoy, ruffle the feelings of</td>
</tr>
<tr>
<td>878</td>
<td>Amusement</td>
<td>The pleasurable occupation of the attention, or diversion of the mind; the pleasurable action upon the mind of anything light and cheerful</td>
</tr>
<tr>
<td>862</td>
<td>Impatience</td>
<td>Intolerance of delay; restlessness of desire or expectation; restless longing or eagerness</td>
</tr>
<tr>
<td>636</td>
<td>Indifference</td>
<td>Absence of care for or about a person or thing; want of zeal, interest, concern, or attention; unconcern, apathy</td>
</tr>
<tr>
<td>875</td>
<td>Lamentation</td>
<td>The passionate or demonstrative expression of grief</td>
</tr>
<tr>
<td>952c</td>
<td>Offense</td>
<td>(In passive) The action or fact of being offended. \textit{Offend}, To hurt or wound the feelings or susceptibilities (disposition, sensibility) of; to be displeasing or disagreeable to; to vex, annoy, displease, anger; (now esp.) to excite a feeling of personal upset, resentment, annoyance, or disgust in (someone); to attack</td>
</tr>
</tbody>
</table>

\textsuperscript{41} Tables 4.6a-b include word and numbered entries for categories of emotion and mental states in \textit{Roget's International Thesaurus} 4\textsuperscript{th} ed. (Chapman, 1977). \textit{Offense} (952c) is a subcategory of \textit{Anger/Resentment} (952a-b). \textit{Anger} and \textit{Resentment} are not included in this table but are included in other tables in this study. \textit{Confusion} (532a) is one of two categories comprising entry 532; the other category is \textit{Abstraction} (532b). \textit{Self-reproach} (969b) is a subcategory of \textit{Disapproval} (969). All of the categories defined in these tables can be expressed as emotive or mental states (e.g., a state of aggravation, a state of lamenting, a state of feeling offended, a state of confusion, a state of self-reproach).
### Table 4.6b
Categories of Mental States Defined

<table>
<thead>
<tr>
<th>NO.</th>
<th>CATEGORY</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>532a</td>
<td>Confusion</td>
<td><em>The quality of being confused; Confused, Said of perceptions or notions in which the elements or parts are mixed up and not clearly distinguished</em></td>
</tr>
<tr>
<td>969</td>
<td>Self-reproach</td>
<td><em>Blame, censure, or reproof expressed towards or directed against oneself</em></td>
</tr>
</tbody>
</table>

### Table 4.6c
Categories of Emotion Represented by Questioning Structures in *BTT* and *GGH*

<table>
<thead>
<tr>
<th>FOCUS OF QUESTIONS</th>
<th>JESS’S QUESTIONS</th>
<th>GILLY’S QUESTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>885</td>
<td>Aggravation</td>
<td>the girls picking on Leslie</td>
</tr>
<tr>
<td>878</td>
<td>Amusement</td>
<td>her pretending with her teacher</td>
</tr>
<tr>
<td>862</td>
<td>Impatience</td>
<td>the boys being let go</td>
</tr>
<tr>
<td>636</td>
<td>Indifference</td>
<td>her caring what other girls do</td>
</tr>
<tr>
<td>875</td>
<td>Lamentation</td>
<td>someone knowing how he felt</td>
</tr>
<tr>
<td>952c</td>
<td>Offense</td>
<td>Miss Ellis telling lies about her Trotter making a big deal about her wise-crack Trotter knowing how smart she is</td>
</tr>
</tbody>
</table>

### Table 4.6d
Categories of Mental States Represented by Questioning Structures in *BTT* and *GGH*

<table>
<thead>
<tr>
<th>FOCUS OF QUESTIONS</th>
<th>JESS’S QUESTIONS</th>
<th>GILLY’S QUESTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>532a</td>
<td>Confusion</td>
<td>girls looking like their mothers</td>
</tr>
<tr>
<td>969</td>
<td>Self-Reproach</td>
<td>him picking on his sister</td>
</tr>
</tbody>
</table>
4.3.7  **Summary of Subsections 4.3.2-4.3.6**

As shown in the first part of this discussion about thinking selection in the orienting chapters, Moonta, Lucky, Jess, and Gilly are selected as prominent thinkers in their fictional worlds. All four characters engage in problem- and goal-oriented thinking, are certain about something important to them, have striking thoughts about themselves and their complicated personal situations, and prefer to think in certain ways. All but Lucky think about the distant past; only Lucky thinks by mental list-making; and Jess and Gilly pose silent questions about people’s behavior, including their own. All four characters’ thinking is construed by CM, PAT, PAS, RT, and FIT structures, each of which has a unique function in terms of the representation of fictional world thinking. Twenty-one categories of thinking are represented by the mental processes selected in CM, DM, BT, and RT structures, and four additional categories are represented by FIT structures.

4.3.8  **Imaginative, Self-, and Other-Oriented Thinking**

The remainder of this chapter focuses on imaginative thinking and two types of thinking directly related to worldview, self- and other-oriented thinking. In subsection 4.3.8.1, I examine Lucky’s and Jess’s imaginative thinking about their personal situations and people. Indeed only Lucky and Jess repeatedly engage in imaginative thinking in the orienting chapters. In subsection 4.3.8.2, I examine all four characters’ perceptions of themselves and others. First I examine the range of structures that construe self- and other-oriented thinking, then I focus on specific perceptions of self and others construed by these structures. Here I am centrally concerned with Moonta’s, Lucky’s, Jess’s, and Gilly’s thoughts about themselves and others and will focus on the content rather than structure of a thought.42 In subsections 4.3.8.2.3 and 4.3.8.2.4 I continue to identify thinking structures and structural elements in numbered examples, and when quoting characters’ thoughts I typically include all but the thinker (whom I will have already identified) to help readers identify the thinking structure that construes a particular thought.43 To some extent

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42 This will be my focus as well in chapter 7, “Developing Worldviews,” when I examine self- and other-oriented thinking beyond the orienting chapters.

43 Quoted thinking structures containing the binder *that* are RT structures, while those preceded by the binder *that* are FIT structures. This practice helps to keep my discussion readable.
my discussion of Moonta’s, Lucky’s, Jess’s, and Gilly’s thinking about themselves and others draws on material already presented in this chapter. For the sake of economy and readability I continue to refer to previous examples using the notational device [# above].

4.3.8.1 Imaginative Thinking in HPL and BTT

4.3.8.1.1 Imaginative Thinking Selection

Moonta, Lucky, Jess, and Gilly all engage in imaginative thinking in the orienting chapters, but only Lucky and Jess do so repeatedly. In Table 4.5 (above) I defined *Imagining* as the cognitive process of *representing to oneself in imagination, forming a mental image of*. Lucky and Jess engage in imaginative thinking about their personal experience in two or more orienting chapters, and as shown in [95-99], their thinking is construed by CM, PAS, RT, and FIT structures. In [97] a CM-clause that selects the mental process *saw* and a rank-shifted comparison clause construes Jess’s imaginative thinking about his music teacher. In [98] an embedded RT structure functioning as Identified, whose projecting clause selects the mental process *imagined*, construes Lucky’s imaginative thinking about her mother’s death. In [99] a RT structure, whose projecting clause selects the mental process *pretended*, construes Jess’s imaginative thinking about himself as a serious contender in the upcoming racing event.

[95] \((\text{FIT-α})\) There poor Lucky would be <<i>> at rock bottom. \text{i-FIT} (β), standing alone in the kitchen trailer, \((HPL\ 4)\)

[96] \((\text{FIT+})\) (1) He would get right down on the floor \text{and wrestle, the way} [they used to]. \text{FIT} (BTT\ 5)

[97] \((\text{FIT-1})\) Jess wouldn’t argue that, \((\text{CM-2})\) but he saw her as a beautiful wild creature \text{[who had been caught for a moment in that dirty old cage of a schoolhouse, perhaps by mistake]}. \text{FIT} (BTT\ 13)

[98] \((\text{PAS+})\) That is \text{[what Lucky imagined her mother was doing— snifing up the morning and feeling the cool ground with her toes— when she stepped on a downed power line, was electrocutted, and died]}. \text{FIT} (HPL\ 16)

[99] \((\text{RT+})\) (α) He pretended \text{that Wayne Pettis was there, just ahead of him, (β)} \text{and [Ø: that] he had to keep up. (β)} ^2 \text{FIT} (BTT\ 16)
4.3.8.1.2  Lucky’s and Jess’s Imaginative Thinking

Lucky’s and Jess’s imaginative thinking focuses on their personal problems and personally significant women in (peripheral to or removed from) their lives. Lucky’s imaginative thoughts about her life and mothers are construed by all four types of thinking structures illustrated in the section above. The FIT structure in [95 above] selected in chapter 1 construes Lucky’s mental image of herself alone in her kitchen having lost her guardian and hit rock bottom in her life. Thinking structures selected in chapters 2 and 3, shown in passage [100] and [98 above], construe Lucky’s imaginative thinking about mothers. The CM and FIT structures in [100] construe Lucky’s mental image of Brigitte’s mother—the mother who calls Brigitte regularly from France and sends her gifts to remind her of home. The CM structure in [100a], whose ranking clause selects the mental process imagined, and the FIT structures in [100b-c], both of which obtain as Imagining, construe Lucky’s mental image of Brigitte’s mother as stringy, tough, unstylish (with her gray hair pulled back and clipped), strict, and formal. Lucky’s mental image of her late mother Lucille is construed by the identifying PAS structure shown in [98 above]. This complex, which selects an Identified consisting of embedded clauses (an enhancing clause and interrupting clauses) and an embedded RT structure, construes Lucky’s imaginative thinking about her mother’s last moments of life and sudden death two years ago. Lucky’s mental image of her mother walking barefoot, stepping on a power line, and being electrocuted is not a memory but rather a mental re-creation of her mother’s death, as indicated by the selection of the present-tense identifying process is in the ranking clause and the selection of the mental process imagined in the embedded projecting clause. This mental re-creation is fixed in Lucky’s mind and comes to mind here in chapter 3 when Lucky is sitting at the kitchen table drinking sun tea and is lost in her thoughts.

[100]  (a\textsuperscript{1\textbeta}) Even though Lucky had never met Brigitte’s mother, (a\textsuperscript{1\alpha}) she did not like her one bit; (CM\textsuperscript{\#}) (a\textsuperscript{2\alpha}) she imagined her || (a\textsuperscript{2\beta}) as looking like Brigitte but more stringy and tough, with bangs and hair in a barrette at her neck, but the hair gray instead of blond. ||| (FIT-Imagining\textsuperscript{\@}) (b\textsuperscript{1}) The mother would never walk on the backs of her shoes || (b\textsuperscript{2}) or make noises || when she sucked ice.
She would be strict and formal, like a school principal or the wife of the President of the United States. (HPL 11)

Jess’s imaginative thinking about the upcoming racing event at school and seeing his favorite teacher Miss Edmunds are construed by CM, RT, and FIT structures selected in the first two chapters of BTT. Jess engages in imaginative thinking before and after his work day, while practicing running first thing in the morning, and while drawing in the evening. In chapter 2 while sprinting across his field early in the morning, Jess “pretended that [last year’s fastest runner] Wayne Pettis was there [in the back field], [running] just ahead of him,” and pretends that “he had [to run hard] to keep up [with him]” (BTT 16). This RT structure, shown in [99 above], and two FIT structures selected in chapter 1, shown in [96 above] and [64 above], all relate to Jess’s personal goal of being this year’s fastest runner in fifth grade. His imaginative thought about Wayne Pettis in [99 above] is associated with the action he has undertaken to achieve his goal (i.e., practicing running every day in his field). His imaginative thoughts about wrestling his dad in [96 above] and being followed like a celebrity by third graders in [64 above] are outcomes envisioned by Jess when he has achieved his goal. Jess also engages in imaginative thinking about his music teacher Miss Edmunds while drawing in his room in chapter 2. The CM structure that construes Jess’s mental image of his favorite teacher as a beautiful wild creature caught in a cage, shown in [97 above], is one of many thoughts Jess has about Miss Edmunds in this scene, but it is the only imaginative thought he has about her.

4.3.8.2 Self- and Other-oriented Thinking

4.3.8.2.1 Moonta’s, Lucky’s, Jess’s, and Gilly’s Perceptions of Themselves and Others

Moonta, Lucky, Jess, and Gilly all engage in self- and other-oriented thinking in the orienting chapters. All four characters think about their personal identifications, qualities, failings, and efficacy. Jess and Gilly also think about their personal abilities and feats. Moonta’s self-perceptions are more limited than the other characters’ and Jess’s more detailed, while Gilly’s perception of her efficacy is strikingly bold. Adults are the predominant focus of all four characters’ other-oriented thinking. Moonta’s other-oriented thoughts mainly focus on family members, Lucky’s and Gilly’s on mothers, Jess’s on his favorite teacher; and as noted above in section 4.3.5, Moonta and Jess perceive their fathers as easily angered or upset.
4.3.8.2.2 Thinking Structure Selection

Self- and other-oriented thinking in the four novels is construed by thinking structures that select Moonta, Lucky, Jess, or Gilly or other characters as Phenomenon, topical Theme, or participants in ranking or rank-shifted elements. All five types of thinking structures—CM/DM, PAT, PAS, RT/BT, and FIT/FDT structures—construe self- and other-oriented thinking in the orienting chapters. CM structures such as [31 and 97 above] construe self- or other-oriented thinking by selecting Moonta, Lucky, Jess, or Gilly as thinking-Senser, a macrophenomenal clause, or another character as Phenomenon: [31] selects Moonta as thinking-Senser and the nullified act of budging, and [97] selects Jess as thinking-Senser and his teacher as Phenomenon. PAT structures such as those in [33-1, 36, and 37α above] construe self-oriented thinking and select Moonta, Lucky, or Jess (but not Gilly) as Carrier and the cognitive quality Attribute sure. RT and BT structures construe self- and other-oriented thinking by selecting Moonta, Lucky, Jess, or Gilly both as thinking-Senser in the projecting clause and either themselves (self-oriented thinking) or others (other-oriented thinking) as topical theme in the idea-clause. Self-oriented RT and BT structures in [54 and 77 above], whose projecting and idea-clauses select Lucky and Gilly as thinking-Senser and Theme, construe Lucky’s thought that her brain is structurally complex and Gilly’s thought that she could stand anything. Examples of other-oriented RT and BT structures selected in HPL are shown in sentences [101-102]. [101] construes Lucky’s thinking about Brigitte’s would-be child having good posture and [102] construes her thinking about Brigitte’s mother being scheming. In both structures Lucky is selected as thinking-Senser; in [103] that child of Brigitte and Brigitte’s mother are selected respectively as topical Theme in [102-104]. PAS thinking structures shown in sentences [103-104] construe self- and other-oriented thinking by selecting Moonta, Lucky, Jess, Gilly, or other characters as participants. The appearance-type self-oriented PAS thinking structure in [103] selects he (Jess) as Medium in an embedded ergative structure and construes Jess’s perceived lack of intimacy with family members, his being too big for hugs and kisses. The cause-type PAS thinking structure in [104], which construes Lucky’s perceptions of Brigitte’s mother’s efficacy, selects she (Brigitte’s mother) as –er participant in the dependent clause.
[101] \(BT\-\alpha^\beta\) That child would also have very good posture, \(\, || (BT\-\alpha^\alpha)\) Lucky thought, \(\, || (\beta)\) squaring her hunched-in shoulders. \(\, || (HPL \ 9)\)

[102] \(RT\oplus\) \(\beta\) Lucky knew for a fact \(\, || (\beta)\) that Brigitte’s mother was working on a secret, sinister plan [[to lure Brigitte back to France]]. \(\, || (HPL \ 11)\)

[103] \(PAS\oplus\) \(\alpha\) It seemed to him \(\, || (\beta^\alpha)\) that he had been thought too big for that \(\, || (\beta^\beta)\) since the day he was born]. \(\, || (BTT \ 16)\)

[104] \(PAT\-\alpha\) Lucky was sure [[the old lady’s plan was working]], \(\, || (PAS\oplus-\beta)\) because she sent little packages [[that made Brigitte cry]]. \(\, || (HPL \ 11)\)

FIT structures construe self-oriented thinking in all but FOLC and construe other-oriented thinking in all four novels. Self-oriented FIT structures, an example of which is shown in sentence [105], select Lucky, Jess, or Gilly as topical Theme; [105], for example, selects she (Lucky) as topical Theme, and the Rheme construes Lucky’s thoughts about a favorite part of her appearance. Other-oriented FIT structures, an example of which is shown in sentence [106], select characters other than Moonta, Lucky, Jess, or Gilly as Topical Theme. [106-2], for example, selects Moonta’s father and mother as topical Theme, and the Rheme construes Moonta’s thoughts about his parents’ identity as champion skaters. In several of these other-oriented FIT structures the character’s name—Trotter, for example, as in [74 above]—is recoverable from context. The other-oriented FIT structure shown in sentence [107], which selects Miss Edmunds as predicated Theme and whose Rheme construes Jess’s thoughts about a personal quality or the value to him of his favorite teacher, is rare. Uniquely in GGH FDT structures construe Gilly’s thinking about herself. These structures prefer the selection of the first-person personal pronoun I (referring to Gilly) as topical Theme and as in [92 above] construe Gilly’s thoughts about her personal qualities.

[105] \(FIT\) Except she would never tell the very private and lovely part about her glistening eyebrows. \(\, || (HPL \ 25)\)

[106] \(FIT\-1\) There had been good ice all those sick weeks of that winter, too, \(\, || (FIT\oplus) \, (2^\alpha)\) but Father and Mother hadn’t gone skating at all— \(\, || (2^\beta)\) even though they were champions. \(\, || (FOLC \ 21)\)
But it was she [[who was the diamond, \( \bullet \) [\( \emptyset \): that was] sparkling out of that muddy, grassless, dirty-brick setting]]. \( \bullet \bullet \) \( \text{FIT}(BTT14) \)

Noun groups or rank-shifted clauses in FIT structures as in sentences [108-110] and rank-shifted clauses in RT structures as in sentence [109] also construe self- or other-oriented thinking. Gilly’s thought about Trotter’s identity in [108] is construed by the noun group lard can. Lucky’s thought about a personal quality and Jess’s thought about his efficacy in [109-1] and [110] are construed wholly and partly by rank-shifted clauses. Moonta’s thoughts about his efficacy in [111] is construed by rank-shifted clauses within the idea-clause.

Well, she would show that lard can a thing or two. \( \bullet \bullet \) \( \text{FIT}(GGH19) \)

Brigitte did not fully realize the ways [[Lucky was almost perfect]]

but she did notice thoroughly the ways [[Lucky was not [\( \emptyset \): perfect]]]. \( \bullet \bullet \) \( \text{FIT}(HPL13) \)

Still it would be better [[to give Fulcher a scare]] \( \bullet \) \( \text{FIT}(BTT26) \)

Moonta knew \( \bullet \) \( \text{RT}(FO\text{LC}28) \)

Moonta identifies himself as a big boy, whose failing—not being able to skate—can be overcome by his own actions. In the first paragraph of \( \text{FO\text{LC}} \), shown in passage [110], Moonta thinks of himself as big, the only big person in his room at school who cannot skate. Moonta identifies himself as big three times in the first two chapters and thinks about his failing in the first sentence of the novel. In sentences [112b] and [112d-e], selected in the opening paragraph of the novel, Moonta perceives himself as a fourth grader, a member of the big room at school, and a soon-to-be ten-year-old who is big for his age. Some paragraphs later, while he is still seated on his front stoop and is thinking about the possibility of having to wait another year to learn to skate, Moonta realizes that “as big as he was for his age [now], he’d be almost a big person [a year from now],” “big and shameful as Aunt Cora” \( \text{(FO\text{LC}11)} \). In the attic scene in
chapter 2, again Moonta thinks about his size, then about his ability to speak for himself and thereby change his situation. First he “admitted [to himself] that the real reason he worried about the Skate School Field was [not because he did not know for sure whether ice typically came there first but] because he was ashamed, big as he was, to have to learn [to skate] with the little kids” (FOLC 30). Then thinking about his skates, he “felt sure that he could explain to his father why [he needed them back] . . . and his father would understand” (FOLC 27). At first thought, while sitting outside in chapter 1, Moonta did not believe he could do anything to improve his prospects of learning to skate this winter, but at second thought, now in the attic in chapter 2, he “knew that all he had to do” for ice to come and for him to get a chance to skate, was to be patient and “wait for the stillness [of night] to come” (FOLC 28).

[112] (PAS©) (a) Moonta couldn’t skate. (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. (d) But he—Moonta—was nine years old and was] going on ten, and in the fourth grade. (e) [What made it worse,] [Ø: was] [he was big for his age]. (FOLC 9)

Lucky identifies herself as a half-grown person and ward, whose qualities, abilities, and complicated brain can help her to understand her world and will land her the perfect mother. In her problem- and goal-oriented thoughts in the patio scene in chapter 1 in [30 above], Lucky identifies herself as being ten and a half and not being grown up yet. Later in chapter 1 when she is walking home and thinking about the tension between her desire to know and not to know (i.e., to learn or not to learn about) something related to Sammy’s rock-bottom story, Lucky observes to herself that “this is where [her] brain was very complicated” (HPL 7). She identifies herself as a ward in chapter 3, and in chapters 2 and 3 thinks about the qualities and practices of a ward and her particular failings as a ward. Wards like Lucky, as shown in sentence [113], have to be alert and carry survival supplies. Indeed this is true of Lucky, who is always on the look-out for danger and signs, is eager to acquire new information about her world, and takes her survival kit backpack wherever she goes. But it is clear to Lucky that her inability to speak French and
her poor posture are significant failings for being Brigitte’s ward; for Lucky is very aware that “Brigitte did not fully realize the ways Lucky was almost perfect, but she did notice thoroughly the ways she was not” (HPL 13). Lucky is a resourceful, efficacious person, and while she may not have the resources at present to find her Higher Power and regain control of her life, she “was pretty sure that [with the help of a Higher Power] she’d be able to trap and catch the exact right mother [for herself]” (HPL 13) and “figure out the difference between the things she could change and things she couldn’t” (HPL 13). In the highway scene in chapter 4 when Lucky is observing ants while waiting for Lincoln to arrive, she realizes how big and powerful she is—“she could kill ten or twenty [of these ants] at one time,” if she wanted to (HPL 21). She also believes that her words, as shown in passage [114], have the power to change people’s circumstances, here to improve Lincoln’s chances of becoming president of the United States.

Jess identifies himself as a misfit, whose qualities, abilities, feats, and failings relate either to his personal situation at home or to his private pursuits, and whose sense of efficacy relates more to family than friends. While drawing in his room in chapter 2, Jess thinks about his music teacher Miss Edmunds, whom he identifies as “his fellow outlaw” (BTT 12), and also thinks about his ability to endure. Jess’s perceptions of himself as rich, as a diamond in the rough, as unusually talented, and as the best—all of which figure in his thoughts about Miss Edmunds and are shown in sentences [115] and [116b] and in [48 above]—are self-perceptions he was offered by Miss Edmunds in fourth grade, then adopted as his own. Also while drawing, Jess thinks about his ability to endure attending school Monday to Thursday just for the half-hour
he is able to spend with Miss Edmunds on Friday in music class. In the farm and school field scenes in chapters 1 and 3 Jess thinks about his past running achievement, his spiritedness or pluck, his swiftness and improvement as a runner, and his ability to stand up for himself at school. In the farm field scene he recalls a rainy day last spring when for one afternoon he won the title of “‘fastest kid in the third, fourth, and fifth grades’” (BTT 4, italics original); he tells himself, warming up, that “no one had more grit than he” (BTT 3), and as in [70 above] that he is stronger than he was when he and his dad used to wrestle. In the school field scene he perceives himself as an improved runner, as he did in [51 above]; thinks, “there wasn’t anybody in [fourth grade this year, even Bobby Miller] who could give him much of a race” (BTT 26), and that he “[could] stand up to a creep like [Gary] Fulcher [when required]” (BTT 26). Also in the farm field scene in chapter 1 Jess thinks about the poor start he had when he first learned to run: “he had never learned to run properly” (BTT 3). When Jess is working in the yard in chapters 1 and 2 his sense of efficacy is strikingly limited. Jess does more than his share of work around the farm, but as in [85-86 above] he cannot do anything to change the behavior of his sisters and parents and their attitudes towards him that would ease his workload. And when he is tired and irritable in the cow shed scene in chapter 2 and is short with May Belle, he chastens himself for his lack of self-control: “Why couldn’t he stop picking on her” (BTT 15). Still, he does have some sense of efficacy in certain situations at home and at school. With his sister May Belle in sentences [117-118] he is able to explain the humor of his drawings and make her laugh and convince her to help him with farm work, and with his rival at school in [110 above] he is able to give him a scare by running well in his heat.

[115] (FIT) (1) He was rich, very rich, || (2) but no one could know about it for now except his fellow outlaw, Julia Edmunds. || (BTT 12)

[116] (FIT) (a) We don’t belong at Lark Creek, Julia and me. || (b) “You’re the proverbial diamond in the rough,” || (b) she’d said to him once, || (b) touching his nose lightly with the tip of her electrifying finger. || (BTT 14)

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44 See section 4.3.5.1, Thinking Construed by CM Structures.
If he decided to show his latest drawing to May Belle, he would have to explain the joke, but once he did, she would laugh like a live audience on TV.

Momma never sent the babies out to help, although if he worked it right he could usually get May Belle to do something.

Gilly identifies herself as a gruesome individual with awesome qualities and a strikingly strong sense of efficacy. In the car scene in chapter 1 she identifies herself as “Gruesome Gilly” (GGH 5) and in the car and office scenes in chapters 1 and 3 as “the great Gilly Hopkins” (GGH 5, 24). As noted in sections 4.3.6.4.3 and 4.3.5.2, Gilly thinks of herself as self-controlled, intelligent, artful, mobile, unmanageable, notorious, and capable of making herself known to others. Her only shortcoming is that she does not look like her birth mother (GGH 9). She perceives herself as resistant, resilient, or defensible, for as in [77 above] she insists that she could stand anything—any situation her social worker put her in, even her current situation with a gross guardian, a freaky kid, and an ugly, dirty house. Gilly has a strong sense of efficacy, remarkably stronger than Jess’s, Moonta’s, or Lucky’s as in [87, 29, 89-91, and 81f above], and has a strong intuitive sense about dangerous situations. It is Gilly who decides when and whom she will fight; she who will take her situation in hand and write to her mother and tell her to come and remove her from foster care; and she who will turn Thompson Park on its head before her new foster mother Trotter and everybody else know what has hit them.
him as “a mentally retarded seven-year-old” (GGT 13). Moonta’s thoughts about children—the children in the big room at school and his uncle that died of pneumonia at Moonta’s age—focus on his classmates’ ability to skate on one hand and his uncle’s inability to survive childhood on the other. The children that pass in and out of Jess’s thoughts are also perceived by Jess as failed: his older sisters are “cagey,” not intelligent or wise (BTT 15), May Belle is a “dumb kid” (BTT 15), his classmates are “fakes” (BTT 13), Gary Fulcher is a “creep” (BTT 26), Bobby Miller is “not as good as [Jess]” (BTT 26), and Leslie is a “girl” (BTT 18).

Moonta’s other-oriented thinking mainly focuses on the identification of his powerful neighbor Lees, his parents and aunt, and his father’s expectations of him. In the attic scene in chapter 2 Moonta identifies Lees as a “weather prophet” (FOLC 28). In chapter 1 in the opening scene, when Moonta spots Lees coming out of her house, studying the sky, and sniffing the weather from her front step, he affirms to himself that “[Lees] knew more about weather than most seamen,” “because her father had been a [sea] captain” (FOLC 12). Moonta identifies his parents as “[skating] champions” (FOLC 21) and his aunt Cora as “a big and shameful [person]” — “the only big person he knew who could not skate” (FOLC 11). At the same time that Moonta thinks about his parents as champion skaters he thinks about his father’s expectations of him. As shown in [26], his father had bought Moonta new skates four winters ago with the expectation that Moonta would learn to skate the following year.

Lucky’s other-oriented thinking mainly focuses on the identifications, qualities, failings, efficacy, and ability of mothers, those of her late mother Lucille, her stand-in mother Brigitte, and Brigitte’s mother. When Lucky is lost in her thoughts in the kitchen scene in chapter 3 and thinks about her personal situation, she thinks about her late mother’s aesthetic qualities and imperfections. Her mother “had silky-feeling shoulders,” Lucky recalls, and “her fingers smelled like paint thinner, a very good smell and Lucky’s favorite smell” (HPL 15). But she had failings as a mother. In Lucky’s mental list of good and bad motherly actions shown above in Figure 4.1, Lucky perceives that her late mother Lucille was not as alert as she ought to have been and made several poor decisions about her marriage: first marrying a man who did not like children, then divorcing that man. Brigitte’s mother, as noted above, is imagined by Lucky as conducting herself strictly and formally and being scheming, having devised in [102 above] a sinister plan to
lure Brigitte back to France. As shown in passage [119], Lucky perceives Brigitte’s mother as both selfish and efficacious. In [119a] she considers Brigitte’s mother to be very selfish for wanting her grown-up children to live close by, and in [119b] Lucky agrees that the mother’s sinister plan to get Brigitte to move back to France is, sadly, working. Lucky’s perceptions of Brigitte focus on Brigitte’s identification as Lucky’s guardian, her failings as a guardian, and her ability to speak French. In [69 above] Lucky thinks about the greater freedom a guardian has to move from place to place compared to a mother, and in [109 above] she thinks about Brigitte’s failure to recognize Lucky’s personal strengths or perfections.

[119] (PAS) (αα) She wanted all her grown-up children—Brigitte and her sisters—\[\alpha\] to live near her in Paris, \[\beta\] which Lucky considered very selfish. (PAT-bα) Lucky was sure [[Ø: that] the old lady’s plan was working]], (PAS-bβ) because she sent little packages [[that made Brigitte cry]]. (HPL 11)

Gilly’s other-oriented thinking focuses on the positive identification, conduct, and efficacy of her birth mother Courtney and the negative identification and qualities of her foster mother Maime Trotter. Gilly knows very little about her birth mother and only thinks about her briefly in chapters 1 and 2 when she removes her mother’s picture from her suitcase and is distressed by certain goings-on at her new foster home. In chapter 1 Gilly identifies Courtney Rutherford Hopkins as the “mother” who “always loved [her]” (GGH 9). In chapter 2, seated for supper with Trotter, William Ernest, and their black neighbor Mr. Randolph, Gilly perceives a disconnect between Courtney’s conduct at meals and Trotter’s conduct—“[e]verybody knew, didn’t they, that families like Courtney’s did not eat with colored people?” (GGH 15). Also in this scene, as shown in sentence [120], Gilly thinks about her mother’s power to change her situation in Thompson Park, insisting that if her mother knew what her circumstances were, she would sue the agency responsible for Gilly’s misplacement. Gilly identifies her foster mother Trotter as a fat, fluff-brained religious fanatic, an ignorant hippopotamus, a walrus-faced imbecile, and a lard can as in [24, 88, and 91 above], and also identifies her as a bale of blubber, a freak, a dope, and a dummy, as shown in sentences [121-122] and [123a]. And in Gilly’s mind Trotter has only one quality: she is bland as in [62 above].
[120]  (FIT⊗) (α) Courtney Rutherford Hopkins would probably sue county welfare ||
(β) if she knew what kind of place [[they’d forced her daughter to come to]]. ||
(GGH 15)

[121]  (a11) “Galadriel,” || (a12) muttered Gilly, || (PAS-a2) [Ø: but it was] not [[that she
expected || this bale of blubber to manage her real name]]. || (FIT⊗) (b) Jeez, they
didn’t have to put her in with a freak. || (GGH 4)

[122]  (PAS) But the principal didn’t seem to notice [[what a dope Trotter was]]. ||
(GGH 20)

[123]  (FDT⊗) (a) Trotter, you [Ø: are a] dummy. || (b) How do you know [[how
smart I am]]? || (c) You never laid eyes on me until yesterday. || (GGH 20)

Jess’s other-oriented thinking focuses on the identification, ability, and qualities of his
music teacher Miss Edmunds. In chapter 2 while drawing in his room, Jess thinks about Miss
Julia Edmunds, with whom he became enamored when she taught him music in fourth grade.
He identifies Miss Edmunds as a fellow outlaw, a hippie, a beautiful wild creature, and a diamond as
in [115, 72, 97, 107 above]. He has not seen her since school let out in June and pictures “her long
swishy black hair and blue, blue eyes” (BTT 12)—“Lord, she was gorgeous” (BTT 12)—and
thinks of her voice as “soft and smooth as suede” (BTT 14). “She could play the guitar like a
regular recording star” and, as shown in sentence [124], charms Jess and other students at his
school with her wild beauty and enthuasiams. Even her name is harmonic: “the syllables [Ju-li-a]
rolled through his head like a ripple of guitar chords” (BTT 14). Julia Edmunds, like Jess, “did
not belong at Lark Creek,” and when people have criticized her for her offbeat look and conduct
in the classroom she has not fought back; again, like Jess, “she was beyond such stupid
behavior”; “[such criticism] couldn’t touch her” (BTT 14).

[124]  (FIT⊗) (1α) So the students of Lark Creek Elementary sat at their desks all Friday,
|| (1βα) their hearts thumping with anticipation || (1ββ) as they listened to the
joyful pandemonium [[pouring out from the teachers’ room]], || (2) spent their
allotted half hours with Miss Edmunds under the spell of her wild beauty and in
the snare of her enthusiasms, || (3) and then went out || and (4α) pretended ||
that they couldn’t be suckered by some hippie in tight jeans with makeup all
over her eyes but none on her mouth.  [BTT 13-14]

4.4 Chapter Summary

In the orienting chapters of FOLC, HPL, BTT, and GGH Moonta, Lucky, Jess, and Gilly are
selected as prominent emoters and thinkers, and their emoting experiences and thinking obtain
as distinctive emoting- and thinking-patterns. Moonta’s, Lucky’s, Jess’s, and Gilly’s psychological
experiences are construed by mental clause structures (CM, DM, RT structures45), attributive
structures (PAT structures), ascriptive structures (PAS structures), and free thinking structures
(FIT structures). All four characters are selected as prominent –er participants in CM, PAT, and
projecting BT and RT structures, and all but Gilly’s emoting experiences are construed by EM
structures. In each novel 1-2 emoting-patterns and 4-9 thinking-patterns obtain. These patterns are
summarized in Tables 4.7 and 4.8. Moonta, Lucky, Jess, and Gilly emote about their current
situations at home or at school, an absent parent, or an experience or situation they are desperate
to have. They engage in problem-, goal-, self-, and other-oriented thinking, think in idiosyncratic
ways, and are certain about an upcoming event or an ability or attribute they or other characters
possess. Lucky and Jess engage in imaginative thinking; Jess and Gilly pose silent questions
about themselves and people in their lives; all but Lucky repeatedly recollect events from the
distant past; and Lucky engages in mental list-making about her problematic personal situation.

A surprising range of categories of emotion and thinking are represented by psychologically-
oriented structures in the orienting chapters. Fifteen categories of emotion are represented by
EM and PAT structures, and 25 categories of thinking are represented by CM, DM, BT, RT, and
FIT structures.

In chapters 3 and 4, I have shown that one focalization in each of the novels FOLC, HPL,
BTT, and GGH is selected in the orienting chapters. Moonta Riemersma in FOLC, Lucky Trimble
in HPL, Jess Aarons in BTT, and Gilly Hopkins in GGH are selected as focalizing characters
(prominent sensory perceivers, emoters, and thinkers) and their sensory and emoting experiences
and thinking (i.e., their sensory-, emoting-, and thinking-patterns) are selected as focalized. In

45 Jess’s and Gilly’s thinking is also construed by BT structures.
chapters 5-7, I will examine the development of these four focalizations beyond the orienting chapters and be guided by the questions: Do the seeing-, hearing-, emoting-, and thinking-patterns selected in the orienting chapters continue? Do Moonta, Lucky, Jess, or Gilly become more or less emotionally responsive and cognitively engaged as their narratives proceed? What does the content of thinking structures selected beyond the orienting chapters reveal about the four characters’ perceptions of themselves, others, and their individual fictional world experiences?

Table 4.7
Summary of Emoting-Patterns in the Orienting Chapters

<table>
<thead>
<tr>
<th>CHAR</th>
<th>EMOTING-PATTERNS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moonta</td>
<td>EXPERIENCES VARYING DEGREES OF INTENSE COUNTERPOINTED EMOTIONS ABOUT SKATING</td>
</tr>
<tr>
<td>Lucky</td>
<td>EXPERIENCES AN INVENTORY-LIKE SET OF EMOTIONS ABOUT HER LIFE</td>
</tr>
<tr>
<td>Jess</td>
<td>EMOTES ABOUT HIS FAMILY SITUATION</td>
</tr>
<tr>
<td></td>
<td>EMOTES ABOUT PRIVATE PURSUITS</td>
</tr>
<tr>
<td>Gilly</td>
<td>EXPERIENCES COUNTERPOINTED EMOTIONS ABOUT HER NEW FOSTER PLACEMENT IN</td>
</tr>
<tr>
<td></td>
<td>THOMPSON PARK</td>
</tr>
</tbody>
</table>
Table 4.8
Summary of Thinking-Patterns in the Orienting Chapters

<table>
<thead>
<tr>
<th>CHARACTER</th>
<th>THINKING-PATTERNS</th>
</tr>
</thead>
</table>
| **Moonta** | THINKS ABOUT A PERSONAL PROBLEM AND GOAL  
THinks in an Explanatory Way  
Knows about ice  
Recollects being ill and losing a chance to learn to skate |
| **Lucky** | THINKS ABOUT A PERSONAL PROBLEM AND GOAL  
Is certain about Brigitte leaving and is pretty certain about aspects of her personal situation**  
Thinks higher-order thoughts  
Thinks in an Explanatory Way  
Thinks about her worldly knowledge  
Thinks about her complicated brain*  
Thinks Imaginatively about mothers** |
| **Jess** | THINKS ABOUT A PERSONAL PROBLEM AND GOAL  
Is concerned about others’ perceptions of him*  
Thinks positively about self*  
Thinks while running*  
Recollects falling out/falling in with Dad and Julia  
Knows about home and school routines  
Poses questions about complicated personal situation and interpersonal relationships  
Thinks Imaginatively about his music teacher**  
Thinks Imaginatively about his personal problem and probable effects of his actions |
| **Gilly** | THINKS ABOUT A PERSONAL PROBLEM AND GOAL  
Thinks about place, placement, and permanence  
Recollects details about past placements  
Decides how to conduct herself in her new situation  
Insists that she is powerful and can make things happen*  
Affirms her being on course  
Asserts her personhood*  
Poses questions about complicated personal situation and interpersonal relationships |

* Indicates thinking-patterns that contribute to self-oriented thinking selection.  
** Indicates thinking-patterns that contribute to other-oriented thinking selection.
5
FOCALIZATION DEVELOPMENT
Perceptual Facet

5.1 Focalization Development

In the orienting chapters of the four novels examined in this study one focalization is selected in each novel. Moonta Riemersma in FOLC, Lucky Trimble in HPL, Jess Aarons in BTT, and Gilly Hopkins in GGH are selected as focalizing characters, and their focalized is represented by distinctive hearing-, seeing-, emoting-, and thinking-patterns that obtain in each novel. In chapter 3, I focused on Moonta’s, Lucky’s, Jess’s, and Gilly’s selection as prominent sensory perceivers (the perceptual facet) and in chapter 4 focused on their selection as prominent emoters and thinkers (the psychological facet). In chapters 5-7, I focus on the development of these focalizations beyond the orienting chapters.

Beyond the orienting chapters of the four novels Moonta, Lucky, Jess, and Gilly continue to be selected as prominent sensory perceivers, emoters, and thinkers in their fictional worlds, and some but not all of the seeing-, hearing-, emoting-, and thinking-patterns that obtain in the orienting chapters develop. Some patterns cease to develop. Gilly, for example, ceases to see distrustfully, and Jess ceases to think imaginatively about his problem and the probable effects of his action. Some patterns continue. Moonta and Lucky, for example, continue to engage in sustained listening, and Gilly continues to think about place, placement, and permanence. Other patterns are augmented or reconfigured beyond the orienting chapters. Lucky, for example, thinks about her worldly knowledge more expansively; Gilly asserts her personhood in a broader range of contexts; Moonta experiences pride (rather than shame) about learning to skate; and Jess emotes with family members (rather than emoting about his family situation). New seeing-patterns emerge in all four novels. Moonta, Lucky, Jess, and Gilly all experience emotions they did not experience in the orienting chapters, and each character experiences one striking new emotion. Finally, all four characters’ perceptions of themselves and others develop.

Moonta’s, Lucky’s, Jess’s, and Gilly’s development as sensory perceivers, the focus of this chapter, is an important facet of their developing focalizations. The more substantive
hearing- and seeing-patterns that obtain in the orienting chapters develop. Moonta and Gilly continue to hear sudden, alarming sounds or new voices; Jess is called more expansively; and Jess and Gilly hear a greater range of vocalizations or vocal qualities. All four characters newly engage in looking in many directions; Lucky’s attentiveness and Gilly’s meeting of eyes expand; and Moonta sees a reconfigured wintertime scene. All four characters are selected as smellers and somatic sensers beyond the orienting chapters, and while the contribution of smelling experiences\textsuperscript{46} to the four focalizations is negligible, the contribution of somatic experiences is significant. Somatic experiences, discussed in chapter 6, contribute significantly to Moonta’s, Lucky’s, Jess’s, and Gilly’s emoting development.

This chapter is divided into two sections. In the first section, I describe three principles of development as well as the principles of discontinuation and emergence. In the second section I examine Moonta’s, Lucky’s, Jess’s, and Gilly’s focalizations beyond the orienting chapters in terms of these principles; I use this same set of principles in chapter 6 to examine the psychological facet of Moonta’s, Lucky’s, Jess’s, and Gilly’s focalizations beyond the orienting chapters. Throughout my discussion of focalization development in this chapter and the next, I continue to focus on the private sensory and emotive experiences and thinking of focalizing characters rather than the metaphorical significance of patterns such as JESS IS CALLED. I will touch on the metaphorical significance of several patterns in chapter 8, my concluding chapter.

5.2 Principles of Development, Discontinuation, and Emergence

Hearing- and seeing-patterns that obtain in the orienting chapters either develop or cease to develop beyond the orienting chapters. Hearing- and seeing-patterns that develop do so according to the principles of continuation, augmentation, or reconfiguration. A pattern continues if it obtains beyond the orienting chapters or is augmented if expanded beyond the

\textsuperscript{46}Moonta, Lucky, Jess, and Gilly are selected 1-5 times as smellers beyond the orienting chapters. Moonta and Lucky are each selected five times (FOLC 99, 108, 131, 132, 198; HPL 36, 55, 81, 88, 101). Jess is selected once (BTT 99). Gilly is selected once in the school stairwell scene in chapter 6 (HPL 57) and twice in the bedroom scene in chapter 12 (GGH 127). All but three of these smelling experiences are construed by SAS structures. Lucky’s first three smelling experiences are construed by PM-clauses. Moonta is also selected once as taster beyond the orienting chapters (FOLC 99).
orienting chapters. A pattern whose meaning changes beyond the orienting chapters is a reconfigured pattern. In GGH the hearing-pattern GILLY HEARS NEW VOICES obtains in the orienting chapters and continues beyond the orienting chapters. In the orienting chapters Gilly hears new voices that include the voices of her new foster mother, her new foster brother, her new principal, and her new teacher. Beyond the orienting chapters Gilly hears new voices that include the voices of a ticket agent, police officers, her grandmother, and her mother. GILLY HEARS NEW VOICES thus is a hearing-pattern that extends through the entire novel. In BTT JESS IS CALLED is an augmented hearing-pattern. Beyond the orienting chapters not only is Jess called emphatically at home and at school as in the orienting chapters but he is also routinely called upon to communicate by various people and is called repeatedly by Leslie. In FOLC the seeing-pattern MOONTA SEES AN UNCHANGED WINTERTIME SCENE is reconfigured beyond the orienting chapters as the pattern MOONTA SEES CHANGED WINTERTIME SCENE. In the orienting chapters Moonta sees the same gloomy weather he has seen all winter, few people on the streets of his village, and certainly no excitement—in short nothing remarkable. Beyond the orienting chapters, when a cold front moves in from the north and the ditches and canal freeze over, Moonta sees very different wintertime scenes in and beyond his village.

Hearing- and seeing-patterns cease to develop and new patterns emerge beyond the orienting chapters in all four novels. For example, LUCKY HEARS RHYTHMICAL SOUND and GILLY SEES NEGATIVELY are discontinued hearing- and seeing-patterns beyond the orienting chapters. JESS HEARS PEOPLE TALK AND SING and MOONTA LOOKS IN MANY DIRECTIONS are new hearing- and seeing-patterns that emerge beyond the orienting chapters.

5.3 Perceptual Development: Hearing and Seeing Experiences

5.3.1 Hearing Development

Hearing-patterns that obtain in the orienting chapters of the four novels continue, are discontinued, or are augmented beyond the orienting chapters. Two hearing-patterns continue, four are discontinued, and four are augmented. Hearing-patterns that continue include MOONTA HEARS SUDDEN, ALARMING SOUNDS and GILLY HEAR NEW VOICES. Moonta, Lucky, and Gilly all cease to hear certain sounds or sources of sound beyond the orienting chapters. Moonta ceases to hear the sound of his parents moving about inside and outside the house and ceases to hear
the great commotion made by the wind. Lucky ceases to hear rhythmical sounds and Gilly sharp sounds. Augmented hearing-patterns beyond the orienting chapters include LUCKY HEARS NOISE, JESS IS CALLED, JESS HEARS HUMAN VOCALIZATIONS, and GILLY HEARS CHANGING VOCAL QUALITIES. Several new hearing-patterns obtain beyond the orienting chapters. Moonta, Lucky, and Gilly all engage in sustained listening, while Jess hears people sing and talk beyond the orienting chapters in his novel. Two new hearing-patterns emerge in FOLC: MOONTA HEARS VILLAGERS and MOONTA HEARS MUTED SOUNDS.

5.3.1.1 Discontinued Hearing

Beyond the orienting chapters in HPL and GGH the hearing-patterns LUCKY HEARS RHYTHMICAL SOUNDS and GILLY HEARS SHARP SOUNDS are discontinued. In HPL the PM hearing-event Gilly “heard the soft hooting of an owl” selected in chapter 4 marks the endpoint of the pattern LUCKY HEARS RHYTHMICAL SOUNDS (HPL 24). In GGH two SAS-AUDD structures that construe sharp sounds and one PB listening-event are selected in chapters 4 and 6 before the discontinuation of the pattern GILLY HEARS SHARP SOUNDS in chapter 7. When Gilly asks Trotter if she can go upstairs to her room, “[her] voice was sharp like the jagged edge of a tin-can top” (GGH 40); and when Miss Harris tells Gilly that the two of them are not only intelligent people but also two of the angriest people she knows, “[Miss Harris] said all this in a cool voice that cut each word in a thin slice from the next” (GGH 58). When Gilly is up on a ladder, looking for money in Mr. Randolph’s bookcase, she cannot but “tune in . . . the maddeningly cheerful tone of [Mr. Randolph’s] high-pitched voice” (GGH 75). This is the last time in the novel that she hears sharp sounds.

In FOLC the wind ceases to be a source of sound beyond chapter 2, and Moonta’s parents cease to be sources of sound or speech beyond chapter 7. When Moonta is in the attic on Wednesday afternoon looking for his skates, the wind makes a terrific commotion; but on Thursday afternoon “the wind had stopped blowing” and “stillness had come” (FOLC 34). In chapters 3-5 Moonta’s parents are sources of questions or comments about Moonta’s arrival home, the weather, historical dates, and men. When Moonta rushes up to the attic after school on Thursday, he “heard mother call out a quick question from the living room” (FOLC 35). Early Friday morning, while Moonta is lying in bed with his parents, first “Mother murmured
along Moonta’s ear [a question about the weather being cold]” (FOLC 48), then Moonta “hardly heard Father [joking about Moonta’s knowledge of important historical dates when he cites 1892 as a monumental year—the year that ice appeared overnight in Weirom]” (FOLC 49). When Moonta’s mother tends to his painful hands in the kitchen that afternoon and his father makes a remark about skating being hungry work, Moonta “heard [Mother crying a bit, then saying to herself that men were babies]” (FOLC 70). In chapter 7 Moonta’s parents are sources of sound but not speech. When Moonta and his father are having their serious conversation about Moonta’s recent fall in the draught ditch on Friday afternoon, Moonta “could hear the frying pan sizzle and Mother’s quick steps in the kitchen” (FOLC 106); and on Friday night Moonta attempts to renew his conversation with his father about their skating plans next day, but “Father was already snoring” (FOLC 117). Hereafter Moonta’s mother and father cease to be sources of sound or speech.

5.3.1.2 Continued Hearing

One hearing-pattern each in FOLC and GGH continues beyond the orienting chapters. Moonta continues to hear sudden, alarming sounds, and all but two of these sudden, alarming sounds are construed by SAS-AUDD structures. In chapter 4, Moonta lowers himself to the floor, aiming to sneak out of his house on his hands and knees while his parents are sleeping, and his skates unexpectedly “hit the floor with a hard metallic clatter” (FOLC 53). Then at the side of a ditch covered with ice, the boulder Moonta drops on the ice to check if the ice is safe to skate on “hit the ice with a cracking, booming sound” (FOLC 58); and when Moonta himself drops to the ice, he “could hear his head clunk against the ice” (FOLC 59). Sudden, alarming sounds in chapter 10, shown in passage *1+, mark Moonta’s first skating expedition to the edge of his village and his first encounter with a sweeper. The sudden, alarming sounds construed by SAS-AUDD structures in [1a-b] and [1d-e] include the swish and dry rattle and swishing of the sweeper’s broom coming at Moonta from behind and the crash and sharp crackling sound of Moonta’s skating chair. Moments later, when Moonta takes off with the sweeper’s broom, his “split chair screaked and squealed as the two pieces of seat juggled and rubbed against each other” (FOLC 168). Far beyond his village in chapter 12, when Moonta shouts a query to a
passing skater about the New Church’s Pipe, the unexpected sound of his own voice alarms him, for it “sounded more like bawling than yelling” (FOLC 206).

[1] (SAS-AUDD-a) There was a swish and dry rattle behind him. (SAS-AUDD-bα) The sweeper had sent the broom (SAS-AUDD-bβ) spinning and swishing flat over the ice. (SAS-AUDD-c1) The brush end of the broom shot between Moonta’s feet, (SAS-AUDD-c2) tripped him, (SAS-AUDD-c3) flung him forward. (SAS-AUDD-d1) His chair crashed down, (SAS-AUDD-d2) and Moonta tumbled headlong over it. (SAS-AUDD-e) There was a sharp, crackling sound. (FOLC 165) Moonta had landed so hard on the chair [[its seat had split down the middle]].

In GGH Gilly continues to hear new voices beyond the orienting chapters. Two of these voices belong to Mr. Randolph and William Ernest. Mr. Randolph speaks to Gilly in chapter 2, but his voice does not register to Gilly until chapter 4. When Gilly stops midway through the poem she is reading aloud after supper on her second night at Trotter’s, tripped up by a tricky line, “Mr. Randolph’s velvet voice prompted her [to read on]” (GGH 37). More than a month later, when Gilly is pretending to dust Mr. Randolph’s bookshelves but is really looking for money to fund her escape from Thompson Park, Gilly cannot tune out Mr. Randolph, who is there with her in the living room talking to her while she dusts. His voice—“high-pitched,” “cheerful,” and appreciative—“followed her down and up the ladder and out of the house” (GGH 75). William Ernest speaks for the first time at supper on Gilly’s second night at Trotter’s, and his “small strangled voice” immediately registers to Gilly (GGH 32). William Ernest’s “seldom-heard” voice sounds again after supper, when William Ernest contributes the word “‘Dandelion’” to Mr. Randolph and Gilly’s discussion about a poem, and his unexpected contribution—the sound of his voice—startles Gilly (GGH 40). The next day Gilly teaches William Ernest how to throw a paper airplane from the porch, and William Ernest repeats the word pow “a little louder than before” (GGH 50); then with “the veins on his neck stuck out with the effort of raising his voice to an audible level,” he repeats the statement, “‘It sure fly good,’” which Gilly failed to hear the first time round (GGH 50).
Gilly hears three other new voices beyond the orienting chapters. One of these voices, an unremarkable voice, belongs to Gilly’s new principal at Jackson Elementary. The other two voices belong to Gilly’s mother and grandmother. Gilly’s grandmother is the small old woman in the black hat and coat that surprises Gilly in chapter 10 shortly before Thanksgiving when she arrives at Trotter’s and introduces herself as Courtney’s mother. Her grandmother’s voice “was Southern but smooth, like silk to Trotter’s burlap” (GGH 108). Gilly and her grandmother visit in Trotter’s living room, and when her grandmother talks about Courtney, “the pitch of her voice went up,” which makes it difficult for her to get her words out (GGH 109). At the airport in chapter 15 Gilly finally gets the chance to meet her birth mother and hear her real mother’s voice for the first time. Courtney’s plane is late, and after a long wait Gilly finally “heard [her grandmother] Nonnie say in a quavering voice, ‘‘Courtney,’” identifying Gilly’s mother among the crowd of latecomers (GGH 145). Courtney gives Gilly an uncomfortable hug and remarks to Nonnie—“sounding a little as though Gilly weren’t there”—that “‘She’s as tall as I am’” (GGH 145).

5.3.1.3 Augmented Hearing

The hearing-patterns LUCKY HEARS NOISE, GILLY HEARS CHANGING VOCAL QUALITIES, JESS HEARS VOCALIZATIONS, and JESS IS CALLED are all augmented hearing-patterns beyond the orienting chapters. In the orienting chapters of HPL Lucky hears the noises of people shifting in metal chairs, a person pounding the underside of a van, and Lincoln dropping the phone on the floor. Beyond the orienting chapters, in addition to hearing noisy squeaking sounds and sounds of impact, Lucky hears noisy simulations of mechanical and animal sounds, the noise of a phone being shifted into place, and the rising and falling noise of the desert wind. Many of these noises are more distinct than those Lucky heard in the orienting chapters.

The first noise Lucky hears beyond the orienting chapters is a sound Lucky calls “noise” made by five-year-old Miles when he comes round for a visit on Saturday morning (HPL 27). Miles travels to and from school on the same bus as Lucky and is one of the three children that lives in Hard Pan. He is a cookie expert and routinely drops by and visits Lucky on his daily cookie round. Lucky is about to conduct an inventory of her backpack in chapter 5 when just outside her front door she “heard a sound like a pig snorting. Then the pig squealed and snorted again”—Miles (HPL 26); and no sooner has Miles joined her in the kitchen and is nibbling on a
cookie than he makes other noises as well, although he has promised Lucky he would not. First he “made a noise like a helicopter,” then the sound of a bird—“a chuck-karr chuck-karr chuck-karr noise” (*HPL* 30). Miles comes round to visit Lucky again on Sunday night and arrives “making screeching tire sounds” that he continues to make throughout his visit (*HPL* 77-78). Lucky hears Miles’s noises three times on Monday: on Monday morning, on Monday afternoon, and on Monday evening. While riding with Lucky and Lincoln to school on the school bus, Miles “began making frog croaking noises” (*HPL* 91). When Lucky is making ready to run away, she “heard blasts of a tugboat coming closer and closer”—Miles on another cookie round (*HPL* 100). Finally, after the dust storm, when Miles has had enough of the dugout and wants to go home, he “made some machine-gun noises” (*HPL* 122).

In chapters 7-9 and 21 Lucky hears a rustling sound on the phone, the sound of expanding metal, and sounds of impact. Lincoln calls Lucky on the telephone to make arrangements to meet her at Sammy’s house, and Lucky “could hear [him] adjusting the phone . . . [and] knew he was tying a knot” (*HPL* 49). At Sammy’s house that afternoon, Lucky thinks about the initials HP, how the letters stand both for Hard Pan and Higher Power, and while she is thinking, “Sammy’s corrugated roof made tiny pinging sounds, almost like raindrops, as it expanded in the sun” (*HPL* 61). Lucky hears slamming doors in her kitchen on Saturday morning and in her dugout on Monday evening. She “heard the screen door slam [as Brigitte left the trailer to collect their mail from town]” (*HPL* 45); and while she is sitting on a rock, gazing out at the desert, wondering what will happen to her for running away, at the same moment “[c]ar doors were slamming and dozens of people were getting out and shouting and laboring up to [Lucky and Miles’s] camp” (*HPL* 128).

None but the noise made by the wind, which Lucky hears in chapters 16, 17, and 19, is a prolonged noise. As Lucky boards her bus on Monday afternoon in Sierra City, a report comes across the bus radio: the wind is blowing at “fifty-five-miles-per-hour,” and “trailers and campers should avoid Highway 395 in the passes due to high winds” (*HPL* 94). The strength and sound of the wind does not affect Lucky’s plan to run away, and while she applies sunscreen to her arms, face, and neck and then rummages about for a dust mask, the wind “[was] whooshing noisily” (*HPL* 102). Moments later when she and HMS Beagle run down the steps and head into the desert, “[it] was way, way noisier outside. The canvas awning strained
and flapped as the wind roared; the trailers creaked and rocked on their blocks” (HPL 106). It is not until evening that the wind [was] less noisy” (HPL 117).

The hearing-pattern GILLY HEARS CHANGING VOCAL QUALITIES is an augmented hearing-pattern. In the orienting chapters of GGH the vocal qualities of Trotter, Miss Harris, and the boys at school all change: Trotter’s voice rises and falls, Miss Harris’s golden voice turns steely, and the boys that encounter Gilly at recess first scream at Gilly to give their ball back, then yelp in pain when Gilly has them all on the ground and is kicking and scratching them. Beyond the orienting chapters Gilly hears a greater number of voices, a larger range of vocal qualities, and at least two individuals who speak to her with the same quality of voice. In chapters 4, 6, 7, and 10 Gilly hears calm, soft, and smooth voices, one of them her own. In Mr. Randolph’s living room, when Gilly is looking for a book of poems and calls all of Mr. Randolph’s books junk, Trotter tells her “in a maddeningly calm voice” that “‘[o]ne man’s trash is another man’s treasure’” (GGH 35). Miss Harris speaks to Gilly “in a cool voice” (GGH 58), and when Gilly’s grandmother calls Gilly by her full first name, her grandmother’s voice “was . . . smooth” (GGH 108). Mr. Randolph’s “velvet voice” prompts Gilly to continue reading aloud and “no longer [sounded] pinched and polite, but soft and warm” (GGH 37). William Ernest is seated directly across from Gilly at supper when “in a small . . . voice” he tells Trotter that he is no longer upset by Gilly’s recent comment about her swatting him (GGH 32). Gilly’s voice is not much louder than William Ernest’s when she excuses herself at Mr. Randolph’s house: “[h]er voice barely squeaked out [the words, “‘Excuse me, Mr. Randolph’”], as she attempts to stand her ladder where money should be stashed in Mr. Randolph’s bookcase (GGH 73).

Gilly also hears raised, sharp, and big voices, the sham glittering voice of her social worker, and the breaking up of Trotter’s voice. In chapters 4, 5, and 10 Trotter “raised her voice as she always did speaking to [Mr. Randolph, telling him what volume of poems Gilly brought back with her]” (GGH 36), William Ernest says “‘Pow’ . . . a little louder” in the porch scene in chapter 5 (GGH 50), and “the pitch of [Nonnie’s] voice went up” when she tried to talk about Courtney (GGH 109). Gilly hears three sharp voices beyond the orienting chapters, voices belonging to Mr. Randolph, Miss Harris, and Gilly herself. Gilly hears the sham voice of Miss Ellis when Miss Ellis comes to see her in chapters 9 and 11. There is nothing cheery about Miss
Ellis’s visits in either of these chapters, although she speaks to Gilly first with a “voice glittering like a fake Christmas tree” the day after Gilly is arrested (GGH 95), then with a voice “bright and fake like a laxative commercial” when she tells Gilly the great news about her grandmother wanting Gilly to live with her (GGH 118). The big voice Gilly hears in the poetry scene in chapter 4 belongs to Trotter. When William Ernest unexpectedly says “‘Dandelions,’” Trotter’s “voice boomed with triumph” as she says, “‘You hear that?’” “‘Dandelions? Ain’t that the smartest thing you ever heard?’” (GGH 40). Gilly also “could hear Trotter’s laugh rumbling [from the kitchen]” in chapter 5 when Gilly gets home from school and playfully calls her “‘Maime Trotter, baby’” (GGH 47). But not long after Trotter’s argument with Miss Ellis, in which she “bellow[ed] like an old cow deprived of its calf,” fighting for Gilly, not wanting to let her go (GGH 93), Trotter’s “huge bass voice broke up into little squeaky pieces” when she comes to Gilly’s room on her last night in Thompson Park and tells Gilly, “‘it’s killing me to see you go’” (GGH 128).

The hearing-patterns JESS HEARS VOCALIZATIONS and JESS IS CALLED are both augmented beyond the orienting chapters of BTT. In the orienting chapters Jess hears the buzzing, swooshing, and noisy vocalizations of his sisters and their friends, his classmates, and a crowd of spectators watching the races at school. All but the swooshing sound made by his classmates when Leslie is introduced to the class on the first day of school express people’s pleasure and excitement. Beyond the orienting chapters Jess hears vocalizations that express people’s disbelief, contempt, and sorrow. During the first week of school, 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 has anticipated: “But it was too late to save her. The hissing sounds of disbelief were already building into a rumbling of contempt” (BTT 35). Midway through the winter 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 washroom. Through the washroom door Jess hears the girls’ speech. Their speech, shown in sentences [2b-c] of passage [2], is quickly followed by Janice’s sad vocalization in [2d], her _loud_ and continuous _sobbing_. From her conversation with Janice, Leslie learns and later reports to Jess that Janice has serious problems at home. In the
spring, the day after Leslie drowns and Jess and his parents call on Bill and Leslie Burke to give their condolences, Jess “heard [Leslie’s grandmother] crying” (BTT 112).

In the last two chapters of BTT Jess also hears the vocalizations of Leslie’s puppy Prince Terrien (P. T.) and the startling vocalization of his sister May Belle issued from the creek where Leslie drowned. In these last two chapters P. T.’s vocalizations express excitement and displeasure. When Jess arrives at the Burke house to pay his condolences in chapter 12, he “could hear P. T. barking from the back of the house and rushing to the door,” excited to see Jess (BTT 111). Jess agrees to take care of P. T. while Bill and Judy Burke are away and in chapter 13 shuts P. T. in the shed so he can milk Miss Bessie. P. T. whimpers miserably, wanting out of the shed, and “[his] whimpering reminded [Jess] of May Belle,” whom he struck impulsively on the face the day before and caused to whimper similarly (BTT 118). Later that morning 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 (BTT 119). 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). It is May Belle, held up on the tree branch midway across the creek, terrified to move.

JESS IS CALLED is also an augmented hearing-pattern in BTT. In the orienting chapters Jess is called by his mother, his homeroom teacher Mrs. Myers, May Belle, and Leslie. He is called emphatically by his mother and Mrs. Myers to be obedient—to tend to his chores and to sit quietly at his desk. Twice in the orienting chapters his full name Jesse is pronounced in syllables,
with the second syllable carrying the stress. Rarely is Jess called (on) to communicate, called softly as he is by May Belle in the opening scene of chapter 1, or called by the diminutive form of his name, *Jess*, by which he introduces himself to Leslie, and by which he is addressed by Leslie at the end of chapter 3 on the school bus. Beyond the orienting chapters, in addition to being called by his mother, Mrs. Myers, May Belle, and Leslie, Jess is called by his dad, his favorite teacher, and Leslie’s dad. Mrs. Myers and Jess’s mother both call him emphatically in chapters 4 and 6. Mrs. Myers’s sharp voice, calling him “‘Jesse Aarons!’” (BTT 44), 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) and “‘Jesse Oliver!?’” (BTT 67). When Jess learns in chapter 11 that Leslie drowned in the creek, his dad tells him how sorry he is, calling him “‘[my] boy’” (BTT 103), then calling him “‘Jesse,’” insisting that he face the hard fact that his friend Leslie is dead (BTT 110). Miss Edmunds calls him “‘Jess?’” at the tail-end of their outing to the city in chapter 10, acknowledging his suggestion that she let him out on the road so she will not get stuck on his muddy driveway (BTT 101). Miss Edmunds, May Belle, Leslie, and Leslie’s dad all call upon Jess as “‘Jess’” to communicate in various scenes in chapters 7, 8, 10, and 13. 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). Leslie calls on Jess at the cow shed, as she knocks and waits to be admitted (BTT 79). Miss Edmunds calls him “‘Jess?’” on the phone to start a conversation (BTT 97), and when May Belle sees him with a hammer and nails, she asks him, “‘Whatcha doing, Jess?’” (BTT 127).

Beyond the orienting chapters of BTT 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) “‘Jess Aarons’” (BTT 52, 72, 73, 81, 114), “‘Mr. Aarons’” (BTT 73), and “‘O king’” (BTT 90). 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 (BTT 88), calls him disbelievingly when he squirts her with milk in the cow shed (BTT 81), calls him defensively when Jess doubts that it is Janice Avery whom she heard crying (BTT 72), calls him impatiently when Jess holds her back from crossing the creek in the spring (BTT 89), and calls him reverently *O king* in their castle stronghold (BTT 90). In chapters 5 and 7 Jess is selected as the participant you in Leslie’s speech: when Jess teases her about having a boyfriend at her last school, Leslie replies, “Jess Aarons, I’m going to kill you” (BTT 52), and when Leslie agrees to look in on Janice Avery in the washroom, she does so dubiously, saying, “I want you to know, Jess Aarons, I think it’s the dumbest idea you ever had in your life” (BTT 73). Jess is also selected as a participant in Leslie’s speech in the playground scene in chapter 5 when Leslie assures May Belle that she and Jess will get even with Janice Avery for taking the best part of May Belle’s lunch. Here Leslie addresses Jess using the first-person plural pronoun *we* in a tag clause, *we* referring to she (herself) and Jess (BTT 50).

5.3.1.4 *Sustained Listening in FOLC, HPL, and GGH*

Moonta, Lucky, and Gilly all engage in sustained listening beyond the orienting chapters. Moonta listens carefully for the continuous breathing of his parents on Friday morning, then to the coming and going of people in his village on Friday night, and Lucky listens to people’s stories. Moonta and Lucky both engage in sustained listening in and beyond the orienting chapters but cease to do so when Moonta accompanies his mother to the canal and begins learning to skate with his skating chair and when Lucky decides to run away. Gilly does not engage in sustained listening in the orienting chapters but does so in chapter 8, when her efforts to remove herself from foster care fail.

Moonta engages in sustained listening three times in *FOLC.* In the attic scene in chapter 2 he stands near the doorway listening to the howling and blustering sounds of the wind as it slams against the house. In the living room scene in chapter 4 Moonta lies quietly in bed early Friday morning, “[l]istening carefully to the breathing from the next bed” before taking his skates from his bed shelf and sitting up (*FOLC* 51). Then with his legs swung over the side of his bed he stays very still, “listening long, fearful moments” before dropping down to the floor, sneaking about the house getting his clothes and properly dressing to skate, then sneaking out
of the house, and racing off to the nearest ditch to begin skating (FOLC 51). In the living room scene in chapter 7, when Moonta is confined to bed for the evening after his fall in the draught ditch and his mother, having just returned from the store, is busy in the kitchen making supper, Moonta, bundled in bed, “listened, half afraid [his mother] was going to make another cup of medicine” (FOLC 102). Later in chapter 7, as shown in passage [3], Moonta listens in bed as people clatter past his living room window in their wooden shoes, people that are excited about seeing ice on the canal and have come to get their skates sharpened by Moonta’s father. As Moonta continues to listen in bed, he hears the woeful sounds of his father’s grinding wheel and the sounds of excited children at the school field ditches. The *whine* and *keening, teeth-watering sharp sound of the grinding wheel, the excited sounds of shrilling kids*, and the intermittent, contrasting moments of *silence when the grinding wheel oozed down* are all construed by SAS-AUDD structures. PB-listening and PM-hearing clauses are also selected in the passage. This sustained *listening-event* in chapter 7 is the last one in the novel. Moonta wakes the next day in excellent health, meets his mother at the canal with his skating chair, and from chapter 8 onward is more interested in moving about—that is, learning to skate—than being still and listening.

[3] (a) People kept coming to the house, || (a) but they went on through the yard to Father’s backyard carpenter shop. || (b) They hadn’t even let Father finish his supper. || (PAS-c) Now these last hours before ice the whole village still seemed to need to have its skates [[sharpened]]. || (SAS-AUDD-d) The whine of the grinding wheel sounded without letup from the carpenter shop. || (SAS-AUDD-e) The keening, teeth-watering sharp sound of the grinding wheel on the hard steel of the skates shrilled through the house. ||

(SAS-AUDD-β) When there were pauses, || (SAS-AUDD-γ) and the grinding wheel oozed down to slowness and silence, || (PM-α) then in the clear, still air Moonta in bed could hear the sounds from the ditches of the Children’s Skate school Field. || (SAS-AUDD-PAS-δ) (g) The excited sounds seemed almost [Ø: to be] words [[you could understand]], || (g) but they weren’t; || (g) they were fun and
excitement. Moonta listened and lay in pure woe. It must be that the fathers and mothers and big brothers and sisters were out there in the moonlight, helping the shrilling little kids to skate. And here he lay. (FOLC 109-110)

Lucky engages in sustained listening twice in *HPL*. In chapter 1 on Friday afternoon she listens in on the ex-drinkers meeting, and in chapter 11 two days later she listens in on the ex-smokers meeting. At both times, either squatting or seated in a chair with her ear pressed to the patio wall, as shown in Figure 5.1, Lucky listens for guidance about finding her higher power—she wants to understand what is happening to her, why she feels like her life is out of control. So far she “hadn’t found a trace of her Higher Power, though she tried hard to be alert for the slightest hint of it,” and on Sunday afternoon with her ear against the patio wall she “listened carefully for information about how to find your Higher Power” (HPL 71, italics original).

Figure 5.1
Sustained Listening in Chapter 1 and 11, the Patio Scenes, in *HPL* (© Matt Phelan, 2006)

Lucky listens to her friend Short Sammy, a person called the Captain, and Miles’ grandmother Mrs. Prender all tell stories about themselves. Sammy and the Captain, because of their problems with alcohol or cigarettes, both lost their wives. Sammy tells of the day that he might have been bitten by a rattlesnake while drunk if his dog Roy had not intervened. Roy was
bitten instead in the worst place imaginable, and Sammy vowed to give up drinking if his dog survived. Roy did in fact survive but not because of Sammy. Sammy’s wife, seeing Sammy passed out on the ground beside his car, took matters into her own hands and drove Roy to the vet. When she got back to the house, she gathered her things, and left Sammy for good, taking Roy with her. The Captain’s wife made him choose between her and cigarettes. He smoked non-stop all day, even in the shower and during meals, and his wife had had enough. When he made the suggestion that instead of quitting cigarettes all together he might switch to a filtered brand, his wife promptly left him and never returned. Miles’s grandmother Mrs. Prender, while recovering from pneumonia in the hospital, was told by her doctor that if she did not quit smoking for good she would soon to be dead. But it was not until her daughter went to jail for selling drugs and her grandson came to live with her, that Mrs. Prender promised herself that she would never smoke again, wanting to set a good example for her grandson. For the past two years she has kept that promise.

All three stories Lucky listens to in the patio scenes in chapters 1 and 11 are rock-bottom stories. All three storytellers, Sammy, the Captain, and Mrs. Prender, identify the experiences they relate to members of their anonymous groups as “rock bottom” events (HPL 4, 71, 72). All three stories, however, are life-altering stories as well and acquire this secondary meaning when Brigitte shares her life-altering story with Lucky and Miles in chapter 6. Miles has stopped at Lucky’s trailer and asks Brigitte to tell him the story of how she came to Hard Pan and became Lucky’s guardian. Brigitte tells Miles how foolish Lucky’s father was—that she was married to him before Lucky was born, before he was married to Lucky’s mom—how he telephoned her in France and asked her to come to California to take care of Lucky. She came the next day. She had never travelled to the States, before and she tells Miles how alarmed she was by the number of cars on the highway, the distance to Hard Pan, the vastness of the desert, the tiny population of Hard Pan, and the peculiarity of the local people. The way people talked and dressed—all the customs were strange to her. Nonetheless she stayed and became Lucky’s guardian. And that is her story: how one conversation with Lucky’s father two years ago—one long-distance phone call made from California to Paris when Lucky’s mother died—completely changed Brigitte’s life. And the stories Lucky listens to with her ear pressed to the patio wall in chapters 1 and 11
are life-altering stories as well for Sammy, the Captain, and Mrs. Prender, who had to make a new start in life without a wife or a daughter, and in Mrs. Prender’s case with the added charge of raising her grandchild.

Gilly does not engage in sustained listening until a middle chapter in GGH, chapter 8, when she is picked up by the police, taken to the police station, and held there until Trotter arrives and claims her. If not for the ticket agent at the bus station who reported Gilly to the police, Gilly would have boarded her bus and been off to San Francisco to live with her mother. Trotter arrives at the police station a half hour later, puffing loudly, and noticeably distraught. She sees Gilly sitting in a back room, approaches the officer at the counter, and gives her name. From the moment Trotter arrives at the police station to the moment she is permitted to speak to Gilly in the back room, Gilly listens attentively to her foster mother’s speech. As shown in passage [4], this sustained listening-event is construed by SAS-AUDD structures selected in lines 1-2, 3-5, and 15-16 and by a PM hearing-clause selected in lines 5-6.

[4] “Maime . . . Maime Trotter” || (SAS-AUDD)—Trotter was puffing worse [[than if she’d run up her steps]]—“Got a . . . taxi . . . waiting . . . No money . . . to . . . pay . . . him.” ||||

“Just a minute, please.” || (SAS-AUDD) Judy, the policewoman, came in || and spoke quietly to Rhine, || and then Rhine got up || and they both went out to the counter. || (PM) The only part of the conversation [[Gilly could make out]] was Trotter’s breathy replies: || “Foster child . . . Yes—somewhere . . . San Francisco, yes, maybe so . . . County Social Services . . . Uh—Miz Miriam Ellis . . . yes . . . yes . . . no . . . no . . . Can someone pay the taxicab? |||| Still waiting out there . . .” || Officer Rhine gave Trotter the yellow envelop. |||| She sighed and nodded, || taking out some money || which she handed to him. |||| He handed it to Mitchell, || who handed it to the policewoman, || who frowned || but went out anyway || to pay the cab drive. ||||

“No, no,” || Trotter was saying. |||| “Of course not. |||| She’s just a baby . . .” |||
Trotter was still shaking her head at Rhine || as he brought her back around the counter, || W. E. clutching at her shabby coat. |||

192
Trotter’s breath had returned, but her voice shook as she spoke to Gilly from the doorway. “I come to take you home, Gilly, honey. Me and William Ernest come up to get you.” (GGH 90-91)

Gilly goes home with Trotter that night, and all goes on as before until Gilly arrives home from school the next day and has barely set foot in the house when she “heard the sounds of battle in the living room”—a fight between Miss Ellis and Trotter (GGH 93). Gilly quietly closes the door and stands silently in the hallway, while Trotter, “bellowing like an old cow deprived of its calf,” continues to fight with Miss Ellis (GGH 93). This is the second and final time in the novel that Gilly engages in sustained listening. This sustained listening-event is selected in chapter 9 and is marked by two PM hearing-clauses, one that selects Gilly as hearing-Senser and sounds of battle as Phenomenon, and one that selects her (Gilly) as Phenomenon and they (her foster mother and her social worker) as hearing-Senser. This sustained listening-event is also marked by two material clauses, shown in [5α] and [6β]. Both of these clauses select Gilly (Gilly, she) as Doer and door as Goal and construe Gilly’s intent, first to conceal her presence in the house and not to interrupt the goings-on in the living room, then to make it known she is home and to enter the fight as Trotter’s ally—after all the fight is about Gilly and her placement at Trotter’s. Miss Ellis, in light of Gilly’s recent run-in with the police, wants to move Gilly to a different foster home, but Trotter stubbornly refuses to give her up. Trotter strongly disagrees with Miss Ellis’s assessment of Gilly as being a troubled child and is not concerned that William Ernest will cease to do well if Gilly continues to live with them (GGH 94); it was William Ernest, Trotter reports, that got Gilly to come home from the police station last night. But Trotter’s voice, once “square and stubborn,” begins to give way as the battle wears on (GGH 93), and when Miss Ellis makes the point quietly, then firmly that it is not up to Trotter what happens to Gilly, that she is only Gilly’s foster mother, it is then that Gilly makes it known she is home, opening and slamming the door, and entering the living room, intent to speak for herself.

[5] (α) Gilly stopped still in the hallway, (β) closing the door without a sound. (GGH 93)
5.3.1.5 New Hearing

New hearing-patterns obtain beyond the orienting chapters of FOLC and BTT. In FOLC two new hearing-patterns obtain: MOONTA HEARS VILLAGERS and MOONTA HEARS MUTED SOUNDS. In chapters 6-9, 11, and 12 Moonta hears villagers just outside his house, on and near the school field, and on the canal. As noted in the previous section Moonta hears villagers passing in and out of his yard and clattering to and from the canal in their wooden shoes on Friday night. Twice in chapter 6, first from his grandfather’s barn on Friday afternoon, then from his bed on Friday night, Moonta hears village children skating with their parents on the school field ditches. On Friday afternoon, while waiting for his grandfather, he “could hear the excited bee-buzz of voices coming from the Skate Field. [The afternoon] was so still that sometimes he could hear shouts coming from the canal clear across the village” (FOLC 80). Later that afternoon Moonta arrives at the school field and is trying to skate on a draught ditch when a group of teenage boys comes clattering over the bank, headed straight for him. First “[t]here was laughing and kidding and joshing”; then he “heard loud voices coming over the field. Then he heard the clatter of many wooden shoes over the frozen ground” (FOLC 87). A great tumult of sound follows: “excited gabble,” “startled shouts,” Moonta crying, “‘Help!’,” and “a clattering run of wooden shoes,” whereon Moonta is fished from the ditch (FOLC 89-90).

On Saturday morning, having thrown open the doors of his bed, Moonta hears a lone villager, Evert, passing through the streets of their village, ringing his hand bell, and announcing that the canal is covered with good skating ice. As shown in passage [7], Moonta is awakened by the tower bell booming out the same news as Evert, that the canal is covered with ice, and no sooner is Moonta awake than he is up on his knees, leaning out of his bed as far as possible to hear as much of Evert’s announcement as he can. Two PM hearing-clauses are selected in this passage, and both select Moonta as hearing-Senser and Evert as a participant in the hearing-event. Moonta hears the tinkle of Evert’s hand bell in lines 8-9 and part of Evert’s announcement in lines 12-13. In addition to hearing a lone villager in this passage, Moonta
hears groups of villagers. These hearing-events are construed by SAS-AUDD-clauses selected in the third and fourth paragraphs of the passage. As Evert passes through the village ringing his bell and chanting his news about the canal, there is a great deal of noise in the streets—people’s voices ring out—and excited yells come from every direction.

[7] In the early morning it was sure [[[that there was ice—[[safe skating ice covering all the canal]]]]]. The tower bell announced it. The hoarse, powerful bell in the clock tower boomed out the news, even though it was dark. The moon had gone down in the night. Moonta had not stayed awake in the moonlit night. He had not stayed awake at all—not a moment.

Awakened by the bell, Moonta knelt on his bed. He had shoved the two doors of his bed wide open. He pushed himself out of the bed as far as possible, (PM) for now under the boom and growl of the tower bell he heard the brassy tinkle of the hand bell of Evert, the announcer.

Evert must still be out on Main Street. He stopped about every fifth house, silenced his bell, and chanted out a long announcement about good skating ice on the canal. Far as he leaned out of bed, (PM) Moonta could not hear [[all that Evert was chanting]] (SAS-AUDD)—there was too much noise in the village. It was early, dark morning, but it almost seemed [[as if the villagers had been waiting fully clothed behind their doors for the news [[that the big bell boomed out]] and that Evert was chanting]].

It must be sharp-cold outside. (SAS-AUDD) The voices of the people almost rang out like bells. (SAS-AUDD) Excited yells came from everywhere. (SAS-AUDD) Wooden shoes clattered hard over the frozen cobblestone streets. It seemed everybody was outside; everybody was running to see the ice on the canal.

In chapters 9, 11, and 12 Moonta hears smaller and larger groups of villagers skating in and beyond his village and hears the village headmaster make a remark to some skaters standing by a boat that sends Moonta skating off on his own. Late Saturday morning, when
Moonta arrives at the canal with his skating chair, he is astounded by the loud and varied sounds of villagers, skating: “[e]verybody was on the canal. You could hear them screaming and yelling and shrilling” (FOLC 135); “[p]eople skated everywhere in every direction, and yelled and shouted and laughed and sang” (FOLC 135). On and off that afternoon Moonta skates around with his headmaster, and once, hearing a commotion by the boat that holds Moonta’s skating chair, Moonta and his headmaster skate over to the boat, curious to know what the commotion is about. A crowd has gathered by the boat. Words are shouted back and forth between the fishwife and the crowd: the fishwife wants to move her boat, and the crowd wants to preserve their good skating ice. Words are also shouted back and forth between the fishwife and Moonta about Moonta’s skating chair. Moonta’s behavior angers his headmaster, and as his headmaster skates back and forth through the crowd taking up a collection for the fishwife, Moonta “heard him say to the first group of grown people: ‘After this collection hadn’t we big folks better get off the ice with all our weight, and let the children have this last hour?’” —then to Moonta—“Not you, Moonta”; “[a]s soon as the skipper gives back your chair, you’re to get off the canal” (FOLC 186). In chapter 12, skating far beyond his village, Moonta hears villagers from other parts of Holland. He comes upon people by Seven Houses “[making] a gabble of noise” and “[their] yells and laughter sounded so good after so much loneness [that] he waved at them all as he sped by” (FOLC 195). Nor does Moonta turn back at Seven Houses and head for home when, speeding by this group of skaters, he “heard [a] woman say [that somebody ought to stop him]”—“It’s crazy. Does he know where he’s going?” To which Moonta replies, shouting back at her, “[To] Amsterdam” (FOLC 195). It is a good thing that Moonta does not turn back at Seven Houses, for his father and grandfather are not far away and will need his help to get home safely.

MOONTA HEARS MUTED SOUNDS is another hearing-pattern that obtains beyond the orienting chapters of FOLC. Here muted is used in the sense of “rendered mute or silent; softened or deadened in volume or tone” (OED Online). In various indoor and outdoor scenes in chapters 4, 6-7, and 12, the sound of Moonta’s doing or the sounds of his parents or other people’s voices and footsteps are muted. Before sneaking out of his house and sneaking off to the school field ditches, “Moonta put on his leather shoes in mouse-like quietness” (FOLC 35).
In his grandfather’s barn he hears the far-off sounds of people at the canal and the school field ditches, but “there was no sound of footsteps coming near” (*FOLC* 79). On the draught ditch, while skittering sideways, trying desperately to keep away from water holes, Moonta no longer hears the voices and clatter of shoes he heard moments before—“[t]here were no voices [now]” (*FOLC* 89); and soon “[e]verything went quiet” when Moonta’s headmaster approaches Leendert and inquires about the fish he has caught (*FOLC* 94). At home, when Moonta and his father talk about skating and his father gives the example of a person Moonta knows very well who refused to learn to skate with a chair and consequently never learned to skate, “[t]here was a long silence in the room” before Moonta finally breaks in and tells his father that he will learn to skate with a chair (*FOLC* 106). And with his chair, on stretches of ice he would not have reached without it, Moonta again encounters silence when he passes Seven Houses. As he skates around the bend beyond Seven Houses and people’s voices begin to fade, soon “everything was lonely and quiet again” (*FOLC* 196).

One new *hearing*-pattern obtains in *BTT*, **JESS HEARS PEOPLE TALK AND SING**. Only one PM *hearing*-clause selected in the orienting chapters construes a *hearing*-event in which Jess hears people talk. In that event he hears Leslie call him on the school bus, say his name, and pretends not to hear her. SAS-AUDD structures selected in the orienting chapters of the novel construe people’s vocalizations but not their conversation. Nor do people sing in the orienting chapters. Beyond the orienting chapters Jess hears groups of people sing more or less sonorously and hears people whisper or engage in conversation. In chapters 4 and 8 he hears Miss Edmunds, his classmates, Leslie, members of his family, and everyone in Lark Creek who attends church on Easter Sunday sing. In music class on the first week of school Miss Edmunds strums a few chords on her guitar, then “began to sing, more quietly than usual for that particular song: ‘I see a land bright and clear/And the time’s coming near/When we’ll live in this land/You and me, hand in hand . . . ’” (*BTT* 31). As shown in passage [8], Jess and his classmates quickly join in, first singing quietly, then more powerfully, until their singing can be heard throughout the school. Singing is an empowering experience for Jess. Near the end of the song he decides to put his week’s losses behind him and make a new start with Leslie, “for he knew now that he would never be the best runner of the fourth and fifth grades” (*BTT* 29). In chapter 8, before and
after Jess and his family arrive at church on Easter Sunday, Jess hears singing. Traveling to church in the back of his dad’s old pick-up truck, he, May Belle, Joyce Ann, and Leslie sing songs. Their voices are carried off by the wind, which “made [their] music seem mysterious [and] filled Jess with a feeling of power over the hills rolling out from behind the truck” (BTT 83). In church Jess drifts in and out of consciousness as the congregation sings. Church music has a somewhat different effect on Jess than the songs he sings with Miss Edmunds and his classmates at school. Church singing frees his mind but also numbs it; he is not aware of the words being sung and only intermittently is aware of people “singing all around him”—people that include his parents, sisters, classmates, and members of his community (BTT 84). Neither thinking, nor dreaming, nor fully conscious throughout the service, Jess hears only one singing voice distinctively—“he could hear Leslie singing” (BTT 84, italics added).

Jess hears people whispering in three scenes beyond the orienting chapters. The words whispered are audible in the first scene, barely audible in the second, and inaudible in the third. In the creek scene in chapter 4, while he and Leslie are hanging out after school taking turns swinging back and forth across the dry creek bed on a rope, Leslie suggests that they find a special place for themselves, whose whereabouts they would not disclose to anyone. Here she ‘lowered her voice almost to a whisper. ‘It might be a whole secret country,’ she continued, ‘and you and I would be the rulers of it’” (BTT 38-39). In the kitchen scene in chapter 8 Jess asks
his mother if Leslie could go with them to church on Easter Sunday and assures her that Leslie will be properly dressed for the occasion. But his mother is less concerned about the clothes his friend might wear to the service than the information she might convey to her parents after the service that they in turn might convey to others about the Aarons family. For she tells Jess, although “[speaking] so softly Jess could hardly hear her,” that “I don’t want no one poking up their nose at my family” (BTT 82). In the classroom scene in chapter 13 words whispered around the room by Jess’s classmates do not register to Jess as words. Slumped over his desk, with his whole body feeling heavy and cold, he knows that everybody is talking about him and Leslie, but all he “could hear [were their] whispers” (BTT 124).

Jess hears people talking (i.e., conversing) in chapters 11-13, the last three chapters of the novel. In chapter 11, the day after Leslie has drowned, Jess is awakened by sunlight streaming into his room and, not seeing his sisters in bed, realizes that it is late and that he has slept in. “There was movement and quiet talking from the kitchen”—his whole family is there except his dad; and soon Jess has joined his mother and sisters at the kitchen table and is given breakfast (BTT 107). His sisters, sitting across from him at the table, begin to talk about his odd behavior, observing that nothing appears to be wrong with him; Jess “could hear them talking” (BTT 109). Then his dad comes into the kitchen and tells Jess to get ready: he must pay his respects to Leslie’s parents. His dad goes into the bedroom to get his jacket, and Jess “could hear his father speaking as he went” (BTT 110). Jess hears all of them speaking—Brenda, Ellie, his mother and father, all of them—all of his family talking about what he should or should not be doing; and he does not understand when his father tells him that he must pay his respects to the neighbors, “‘Seeing’s you was the one that really knewed the little girl’” (BTT 109). What does his father mean?—“‘What little girl?’” (BTT 109).

At Leslie’s house in chapter 12 Jess hears his dad and Leslie’s dad talking. Leslie’s dad comes to hug Jess and tell him how much he was loved by Leslie and how she valued his friendship. While Jess is being hugged, he “heard his father ask Bill quietly over his head about ‘the service,’” then “[heard] Bill answering [his dad] quietly almost in his regular voice that they had decided to have the body cremated” (BTT 114). The word cremated repeats in Jess’s mind, and something suddenly clicks inside him and he realizes Leslie is gone. In chapter 13 Jess hears
his homeroom teacher talking. Jess and his classmates are just back from their holiday when Mrs. Myers asks to speak to Jess privately in the hallway. Jess should have stood for the allegiance when he was told to moments earlier but did not, and now in the hallway he wonders what Mrs. Myers will do to him—“What could she do to him, after all?” (BTT 124, italics added). He “could hear her giving the class some sort of assignment in arithmetic before she came out and quietly closed the door behind her” (BTT 124). It does not take long for Jess to realize that he is not in trouble. Mrs. Myers has experienced loss and is grieving for Leslie too, and she wants to console and be consoled by Jess by talking to him.

5.3.2 Seeing Development

Just as hearing-patterns develop and cease to develop beyond the orienting chapters, so too do seeing-patterns. Seeing-patterns develop in all four novels. None of these patterns simply continues, however. Four patterns are augmented, and one is reconfigured. LUCKY IS OBSERVANT, GILLY MEETS EYES, GILLY SEES FLAWED PEOPLE AND THINGS, and MOONTA SEES AND DOES NOT SEE BEYOND CERTAIN POINTS are augmented patterns, and MOONTA SEES AN UNCHANGED WINTERTIME SCENE is a reconfigured pattern. A new seeing-pattern, LOOKS IN MANY DIRECTIONS, obtains in all four novels, and one seeing-pattern each in FOLC and GGH and two seeing-patterns in BTT are discontinued.

5.3.2.1 Discontinued Seeing

MOONTA TRACKS LOOKING AWAY, JESS SEES OFFBEAT INDIVIDUALS, GILLY SEES DISTRUSTFULLY, and GILLY SEES NEGATIVELY are all discontinued seeing-patterns beyond the orienting chapters. In FOLC the seeing-pattern MOONTA TRACKS LOOKING AWAY is discontinued after the stairway scene in chapter 2 when Moonta tracks his mother’s looking away from him by the stairway, then darts from the house before his mother can stop him. Beyond chapter 2 Moonta does not track people’s looking away but himself looks in many directions, a new seeing-pattern discussed below. In BTT the seeing-pattern JESS SEES OFFBEAT INDIVIDUALS is discontinued after the classroom scene in chapter 3. Beyond chapter 3 Jess ceases to see the offbeat hippopotamus character he drew in chapter 2 and ceases to see Miss Edmunds and Leslie as offbeat. In GGH the seeing-patterns GILLY SEES DISTRUSTFULLY and GILLY SEES NEGATIVELY, both of which obtain by the
selection of SAS *appearance*-phase relational clauses, are discontinued beyond the orienting chapters; beyond chapter 3 in *GGH*, SAS *appearance*-phase relational clauses are not selected.

In *BTT* **JESS SEES AND DOES NOT SEE LESLIE** is another *seeing*-pattern discontinued beyond the orienting chapters. One part of this pattern is discontinued in chapter 3 and the other part is discontinued in chapter 9. **JESS DOES NOT SEE LESLIE** is discontinued after the bus scene in chapter 3. Beyond chapter 3, PM- or PB-clauses that select Jess as *seeing*-Senser or *looking*-Behaver and Leslie as Phenomenon or a participant in a circumstantial element all have positive values. **JESS SEES LESLIE** is discontinued after the castle scene in chapter 9. In chapters 4 and 7 Leslie is selected as place in Jess’s *looking*-events and in chapter 9 as Phenomenon in two of his *seeing*-events. The last time Leslie is selected as either place or Phenomenon in *looking*- or *seeing*-events is in chapter 9 when she and Jess are confined to their castle because of the rain. Jess speaks to her as his queen and tells her that an evil being has put a curse on their kingdom. Then in the dim castle light Jess “could see Leslie’s face freeze into its most queenly pose—the kind of expression she usually reserved for vanquished enemies” (*BTT* 90).

### 5.3.2.2 New Seeing: **LOOKS IN MANY DIRECTIONS**

**LOOKS IN MANY DIRECTIONS** obtains as a new *seeing*-pattern beyond the orienting chapters of all four novels. Moonta, Lucky, Jess, and Gilly are repeatedly selected as *looking*-Behaver in PB-clauses that select the behavioral process *look, peer, stare, glare, gaze*, or *glance*. As shown in Table 5.1 below, all four characters engage in looking *at, looking up*, and looking *down*. All but Lucky engages in looking *around or about*, and all but Jess engages in looking *back or behind* and looking *out*. Gilly and Lucky uniquely engage in looking *for*, and Moonta uniquely engages in looking *up and down, into/inside, across, ahead, along(side), on, over, and through*. The seeing experiences *looking up and looking down* are particularly meaningful for all four characters. In *BTT* Jess looks down at the creek that borders his and Leslie’s kingdom, then looks up at the crab apple tree that supports the rope he and Leslie use to swing back and forth across the creek. In *GGH* Gilly looks up and down at people she comes to care about in Thompson Park. In *HPL* Lucky looks up at her kitchen ceiling to help her remember a story, then looks down at the two valuable things she has carried with her into the desert. In *FOLC* Moonta once looks down at his skating feet, looks up and down ditches while trying frantically to stay on his feet, and looks up
at the member of his family he does not wish to be like. Moonta’s looking back, Lucky’s looking out windows, and Jess’s looking at Leslie are also significant seeing experiences beyond the orienting chapters.

Table 5.1
Selection of Behavioral Process Look in PB Structures Beyond the Orienting Chapters

<table>
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<tr>
<th></th>
<th>MOONTA</th>
<th>LUCKY</th>
<th>JESS</th>
<th>GILLY</th>
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<tr>
<td>looks across</td>
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<tr>
<td>looks ahead</td>
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<td>looks along(side)</td>
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<tr>
<td>looks around/about</td>
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<td>looks at</td>
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<td>looks back</td>
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<td>looks into/inside</td>
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<td>looks up and down</td>
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</table>

In BTT Jess looks in many directions as the school year proceeds. In chapters 4, 7, 9, 10, 12, and 13 he looks “at” (BTT 37, 40, 72), “around (at)” (BTT 112), “down (at)” (BTT 91, 123) and “up (toward, into)” (BTT 91, 125). All of the clauses that select Jess as looking-Behaver select the behavioral process look in its finite form and a primary tense (the past tense). Of all the characters Jess encounters beyond the orienting chapters Leslie is the only character he looks at more than once. This is not surprising, given their friendship, the proximity of their houses, and the amount of time they spent together at home and at school, but it is striking, given that Leslie dies in
chapter 10 and so ceases to be visible. In the roadside scene in chapter 4, when May Belle suggests hanging around with him and Leslie after school, Jess “looked at Leslie” to see what she thought about the suggestion (*BTT* 37). In the recess scene in chapter 7, when Leslie reports to Jess that Janice Avery was the one she heard crying in the washroom, Jess “looked at her,” then asks what she thinks they should do (*BTT* 72). Leslie too is the only character with whom Jess looks at something beyond the orienting chapters. In chapter 4, when he and Leslie finish building their castle stronghold in Terabithia, “they looked at what they had made and found it very good” (*BTT* 40).

Jess’s looking up and looking down experiences with and without Leslie in chapters 9 and 13 are revealing events for Jess. In chapter 9 Leslie is with him when he confronts his fear of water while crossing in and out of Terabithia in the spring. Here in rapid succession while crossing out of Terabithia, he looks down at the roaring water below, then looks up toward the tree holding his rope. As shown in passage [9], Jess makes light of his fear by sticking out his tongue at the water, then reciting a line of a famous song from the Disney cartoon *Three Little Pigs*. Jess holds onto the rope, the rope holds, and he and Leslie cross the creek without incident. Three days later in chapter 13 Leslie is dead, and when Jess returns to the creek alone, looks down at the same water he looked down at when Leslie was with him three days earlier, he no longer fears the water and now helps his sister to cross the creek safely. In the hallway at school, as hard as it is for Jess to look at Mrs. Myers when she talks to him about her own experience of loss and her fondness of Leslie, Jess nonetheless “looked up into her face [and listened courageously]” (*BTT* 125).

[9]  
(a) He swung across the creek || (a1) almost too disgusted with himself to be afraid. || (PB-b) Halfway across he looked down || (b2) and stuck his tongue out at the roaring below. || (c) Who’s afraid of the big bad wolf? || (d11) Tra-la-la-la-la-la, || (d12) he said to himself, || (PB-d) then quickly looked up again toward the crab apple tree. || (BTT 91, italics original)

In *GGH* Gilly looks in many directions as her time in foster care ends. In chapters 4, 5, 8, and 11-13, Gilly looks “at” (*GGH* 36, 45, 91, 125, 133), “around (for)” (*GGH* 120), “behind/back (to
see, at)” (GGH 120, 135), “down (into)” (GGH 120), “for” (GGH 126), “out” (GGH 134), and “up (into)” (GGH 92, 121). All but two of the clauses that construe Gilly’s looking-events beyond the orienting chapters select a finite process (look, peer, stare, glare, gaze, or glance) and a primary tense (the past tense); two PB looking-clauses select the non-finite process look. During the last two months of Gilly’s stay in Thompson Park she looks up or down at people at critical points. First in chapter 8, when she is held at the police station and given the choice to stay at the station or to return to her foster home, Gilly, who has never seen her foster mother so upset nor heard her come so close to swearing, “looked up into [Trotter’s] fat, stricken face,” takes her foster brother by the hand, and takes leave of the station (GGH 92). A month later in chapter 11 Gilly looks down at a tearful William Ernest tugging at her jacket in the living room. Gilly is enraged by the news that she will be moved from Thompson Park in a day or two and be sent to live with her grandmother in Virginia. She has turned to Trotter sitting on the couch and is stamping her feet, imploring her not to let her go when William Ernest runs to her, tugs at her jacket, and tells her to stop crying. Gilly “looked down into his little near-sighted eyes, full of tears behind the thick lenses [of his glasses],” pulls away from him for a moment, then takes him by the fists, and sits with him and Trotter on the couch (GGH 120). Sitting close to William Ernest and feeling the warmth of his leg against her arm helps Gilly to recompose herself, and soon she has the strength “to look up again defiantly” and face the hard facts of her situation (GGH 121).

In HPL Lucky looks in many directions before seeking shelter in the desert in chapter 17. In chapters 5, 8, 9, 14, 15, and 17 Lucky looks “at” (HPL 120), “behind” (HPL 109), “for” (HPL 60), “out (at)” (HPL 53, 60, 89, 95), and “up (at)” (HPL 32). Before deciding to take control of her life by running away, Lucky looks out three different windows at three different times. The first window she looks out of is the small window above the dryer in her kitchen trailer. While “peering out [this] window” in chapter 8, Lucky stomps around on top of the dryer until the snake that was caught in the dryer frees itself and glides unharmed back into the desert (HPL 53). The second window Lucky looks out is at Sammy’s house. When she visits Sammy in chapter 9, Lucky looks out a window, trying to get a fix on the thing Sammy has told her to look at. Three PB looking-clauses are selected in this chapter-length scene. The last of these clauses construes the fact that Lucky “did [look]” (HPL 60). The other two clauses are shown in passage
The looking-event in [10a] is a finite event that selects a series of things as participants in a circumstance of place (trailers, sheds, outhouses, shacks, vehicles). The looking-event in [10d\(^\beta\)] is a non-finite event that selects a thing whose cataphorical referent is Hard Pan. Hard Pan—*all it is and all it not*—is one of three participants in this looking-event; the others, Short Sammy and her (Lucky), are selected as Senser and Phenomenon in a rank-shifted mental projection clause. The third window Lucky looks out, first in the morning, then in the afternoon, is the window of her school bus. On her long bus ride to school in chapter 14, when she “looked out the rear window,” she does not look at anything in particular (*HPL* 89), but in chapter 15 when she “peered out the window” on her bus ride home, she is shown the third sign that today is *the* day that she will take control of her life and run away (*HPL* 95).

(01) (PB\(-\alpha\)) Lucky looked out at the jumble of trailers, sheds, outhouses, shacks, and rusty vehicles below. ||| (b\(^\alpha\)) Dot was in her backyard || (b\(^\beta\)) hanging small white towels on a clothesline. ||| (c) At the edge of town Lucky’s canned-ham bedroom trailer curled in a half circle with [[the other trailers it was connected to]]. ||| (d\(^\alpha_1\)) “*What?*” || (d\(^\alpha_2\)) she said, || (PB\(-\delta\)) looking for [[the thing Short Sammy wanted her || to see]]. ||| (*HPL* 60)

Lucky’s looking up and looking down experiences in chapters 5 and 21 mark points in her life when she is trapped. In chapter 5, when she tells a story about herself as she might have lived a century ago in Hard Pan, her looking up experience marks a point in her imagined life when she is trapped underground. Miles has come to visit Lucky on Saturday morning and asks her to tell him an Olden Days story. Lucky “looked up at the arched wooden ceiling of the kitchen trailer and narrowed her eyes, like someone remembering something from long ago,” and proceeds to tell Miles about the time she was his age, five, employed as a dynamiter in the local mine, got trapped one day in a shaft, and almost died (*HPL* 32). In chapter 21 late Monday evening, when a convoy of vehicles arrives at the dugout where Lucky took refuge during the storm that afternoon and is still holed up, Lucky cannot but think about the trouble she is in and the trouble she has caused, and thinks that people blame her for Miles’s disappearance. But although her back is against the wall so to speak, she cannot but face the people who have come
for her. So she takes leave of the dugout, steps out into the moonlight, where “looking down, [she] saw the silky dress [she was wearing] and urn [held in her hands] both reflected in its light”; and she thanks everyone—Brigitte, Mrs. Prender, Sammy, and all the others—for coming to rescue her when they did (HPL 129).

In FOLC Moonta looks in many directions as he learns to skate in and beyond his village. In chapters 3-7 and 9-13 he looks “across” (FOLC 133), “ahead” (FOLC 74), “along(side)” (FOLC 82, 147), “around” (FOLC 186), “about (to see)” (FOLC 131), “at” (FOLC 50, 108, 159, 166, 176, 201), “back/behind (at)” (FOLC 54, 86, 135, 145, 163, 167, 192, 208, 209), “down (on)” (FOLC 150), “into/inside” (FOLC 39, 44, 210, 213), “on” (FOLC 138), “out” (FOLC 196), “over” (FOLC 162, 219), “through (at)” (FOLC 217), “up (at)” (FOLC 86, 145, 176), and “up and down” (FOLC 58). Moonta’s looking up and down in chapter 4, his looking down in chapter 6, and his looking up in chapters 6, 9, and 11 are all looking-events that correlate with his holding or not holding onto something to keep himself upright while he finds his skating feet. In chapter 4 early Friday morning, wearing his skates for the first time outdoors, Moonta takes hold of a branch with both hands, lowers himself onto the frozen surface of a ditch near his house, stands there holding the branch, and without moving his feet “looked up and down the ditch” (FOLC 58). Later that day in chapter 6, scrambling in and out of ditches trying to find a safe place to skate, Moonta lands in a ditch which to his horror has thin, watery ice that cannot support him. He tries to move forward but cannot get his skates going, “looked down,” looks back and sees a pool of water not far behind him, then “desperately looked up at the banks, but they were so straight and freshly dug, there was nothing to grab onto to pull himself [back] up [the bank]” (FOLC 86). Late Saturday morning in chapter 9 Moonta’s aunt is standing by the canal watching people skate when Moonta, skating by with his chair, “looked up,” and calls to her, “I can skate without my chair. Watch my chair, will you? I’ll show you” (FOLC 145). A moment later he has left his chair by the bank and is skating on his own among a thick crowd of skaters. But it does not take long for him to lose his footing and having nothing to hold him up falls hard to the ice (FOLC 145). The last time that Moonta looks up in the novel is in chapter 11 when he is skating back and forth in front of the canal boats, stops to talk to Lees, and shows her his skating chair on the deck of one of the canal boats. Moonta “looked up at the chair,” notes the time and
recalls the bargain he and his father made Friday morning, that if he had learned to skate with his skating chair by Saturday evening, his father would then lay-on with him that same evening, and together they would skate by moonlight all the way to the New Church’s Pipe (FOLC 176).

As Moonta struggles to become a skater beyond the orienting chapters of FOLC, he looks back, looks behind himself, or looks over his shoulder, and perseveres. When he sneaks from his house in chapter 4 and rounds the bend in his street, all at once he stops, “looked back at the way he had come,” says a prayer, then carries on with his skates, headed for the school field (FOLC 54). On the draught ditch in chapter 6, when he “looked back” to assess the condition of the ice (FOLC 86), he quickly realizes that he is in trouble, that the ice on the ditch is not good skating ice. Once more he “looked behind” (FOLC 86), then shoots forward as swiftly as he can on the sluggish ice, and makes for the nearest cross-ditch. The next day on the canal, when he skates within the limits of his village in chapter 10 and then in chapters 12 and 13 skates beyond his village, Moonta repeatedly looks back before skating further out on the canal with his skating chair. In chapter 10, as he skates towards the bridge for the first time, he “turned to look” (FOLC 163), “looked back” (FOLC 163), and “looked back again” (FOLC 163) until Lees and other skaters are all out of sight behind him; and when fleeing from the sweeper, he “looked back” to see how close he was to being seized from behind and thrashed (FOLC 168). In chapter 12, now on a straight stretch of canal beyond his village, Moonta “looked back” and spots a woman whom he takes to be his mother skating towards him (FOLC 192). Here, and further along the canal in chapter 12, when Moonta “looked back” and saw a strip of ice behind him disappear beneath the water (FOLC 208), he does not abandon his trip to the New Church’s Pipe but races on. In chapter 13 his perseverance pays off. When he, his father, and his grandfather skate for home, he “looked over his shoulder” and spots the very thing that marks his achievement as a skater—a full moon (FOLC 219).

5.3.2.3 Seeing Development in HPL

LUCKY IS OBSERVANT is an augmented seeing-pattern in HPL. Lucky’s observations about herself, desert animals, and valuable possessions are augmented beyond the orienting chapters. In chapter 7 Lucky observes the unique visual characteristics of several specimens in her insect
collection; in chapter 16 she conducts a detailed inventory of one of her most valuable possessions, her survival kit backpack; in chapter 9 she observes many distinctive features of Sammy’s unique desert home and takes note of the vast desert surrounding it; and in chapter 15 she observes the special color of her skin. All but Lucky’s observation about herself are construed by SAS-VISD structures.

Lucky’s collection of insects, as shown in passage [11], consists of two species of flies, a giant wasp, and a baby scorpion. Lucky works on her collection of insect specimens in chapter 7. She removes each specimen from its storage box, puts all five specimens on the kitchen table, and observes them. Brigitte has gone to the post office to collect the mail, and Lucky is alone. Lucky’s specimens are magnificent. Her hoverfly, she observes, is waspy looking, her craneflies mosquitoey looking. Her giant tarantula hawk wasp specimen, which she proceeds to measure, “was almost an inch long, a beauty with big, orange wings” (HPL 45).

[11] (a) The collection of specimens [[, taken out of their Altoid boxes and lined up in a row,]] was magnificent. ||| (b) She had a hoverfly (waspy looking), two craneflies (mosquitoey looking), a giant tarantula hawk wasp, and a delicate baby scorpion. ||| (HPL 45)

Lucky’s backpack is one of her most valuable possessions and the first thing she gets in order as she makes ready to run away from home in chapter 16. Although this special backpack is repeatedly selected in and beyond the orienting chapters as a participant in material clauses that select Lucky as Doer and is also featured in illustrations throughout the novel, its contents are not identified until chapter 16. The survival kit backpack is first selected as a circumstantial element in a material clause in chapter 1. This clause, shown in [12βα], selects the material process wrestling, the straps of the backpack as a participant in a circumstance of accompaniment, and the backpack proper as a participant in a circumstance of matter. In subsequent chapters Lucky’s backpack is selected as a circumstantial element or Goal in various material clauses selecting Lucky as Doer. In chapters 5 and 16-18 her survival kit backpack, survival kit, backpack, or backpack straps are selected as participants in circumstances of accompaniment, matter, manner, and place. Lucky made an inventory of her backpack in chapter 5, and in chapters 16-19 spread a towel next to it on her bed,
got her arms into its straps, tried *keeping* her balance with it on her, and *rummaged* through it (*HPL* 26, 98, 106, 107, 114). In chapters 2, 4, and 17 her *survival kit backpack* or *backpack* are selected as Goal in material clauses that select Lucky as Doer. In these three chapters Lucky *dropped* her backpack (*HPL* 9), *plapped* it (*HPL* 12), *hoisted* it (*HPL* 12, 19), *shrugged* out of it (*HPL* 20), *jumped to center* it (*HPL* 106), and *shrugged* it off (*HPL* 110). Lucky’s backpack is shown in illustrations in and beyond the orienting chapters. In chapters 1, 4, 9, 14, and 17 Lucky is shown wearing it, crouching beside it, or, as shown in Figure 5.2, holding it on her lap. The contents of Lucky’s backpack are finally identified in the bedroom scene in chapter 16 when Lucky conducts a visual inventory of her survival things before running away. Lucky’s systematic observation of her backpack contents is construed by a bulleted list of things selected as Identified in a SAS-VISD complex. The items *crammed* in her backpack include empty specimen boxes, nail polish remover and cotton balls, mineral oil, a survival blanket, a book, a pencil, a notebook, ketchup, canned beans, a souvenir knot, a tooth brush, toothpaste, a bottle of water, and a bottle of Gatorade (*HPL* 98-99). With these items Lucky has everything she needs to survive the chief dangers of running away, dangers which Lucky identifies as boredom and loneliness.

**Figure 5.2**
Lucky Holding Her Survival Kit Backpack on the School Bus (*HPL* 89, © Matt Phelan, 2006)
Lucky’s sighting of Sammy’s house in chapter 9—the second sighting of a home in *HPL*—is the most detailed sighting of a home, possession, or any fictional world thing in and beyond the orienting chapters of the novel. Both of the homes that Lucky sights, her own home in chapter 1 and Sammy’s home in chapter 9, are unusual homes. An exterior view of Lucky’s unusual *trailer* home was previously shown in Figure 3.1. An exterior view of Sammy’s unusual *water tank* home is shown in Figure 5.3. This illustration introduces chapter 9 and offers a full frontal view of Sammy’s yard and house. It shows a lined path of rimmed cactus leading to the front door, a small square window an arm-span away, a shovel and barbeque at the side of the house, a chimney pipe on top, desert on either side of the house, and mountains behind it. Lucky’s sighting of the exterior of Sammy’s house is construed by this illustration. Lucky herself is featured in this image, and her eyes and Sammy’s house are directly in line. Lucky’s sighting of the front door and interior of Sammy’s house are construed by SAS-VISD structures selected in the first six paragraphs of chapter 9. Sammy’s front door “was hinged with strips of leather,” and “there was no lock on the door” (*HPL* 55). Inside the house “you didn’t have the normal impression of straightness and squareness and corners, or of different rooms” but of a single room with a high ceiling (*HPL* 56). As shown in passage [13], SAS-VISD structures selected in lines 1-4, 7-9, and 13-14 construe Lucky’s sightings of Sammy’s furniture (*a bed, table, chairs*), *a woodstove, a rock-and-concrete floor, Sammy’s clothes and cowboy hats*, *his storage crate, books, and guitar, a calendar, and Sammy’s picture* of Roy. All of the things sighted in this passage and the things sighted in Figure 5.3 are Sammy’s possessions. As suggested by the alternating selection of SAS-VISD and thinking structures in passage [13], Lucky is both observant and mindful of these possessions, observant of those that are in view and mindful of those that are not.
Instead it was a very convenient one-room house with a bed, a woodstove [[where Short Sammy did his winter cooking]], a roundtable, three chairs, a crate full of books with his guitar on top, and nails [[sticking out on the wall [[where he hung a calendar, his clothes, and three stained white cowboy hats]]]]. He stored some other stuff, like his official Adopt-a-Highway equipment—orange vest, hard hat, and trash bags—in the big trunk of his ’62 Cadillac.

There was only one picture on the wall—a photograph of a goofy-looking dog’s smiling face [[that had been exactly fitted in a clean sardine can]]. The edges of the can made a perfect tiny frame [[that also looked a little bit like a shrine]]. Lucky knew it was a snapshot of Sammy’s dog, Roy, who << i >> [Ø: had] got Sammy to quit drinking because he didn’t die from a rattlesnake bite.

The floor was made of flat rocks [[fitted neatly like pieces in a puzzle]], with concrete [[poured into the cracks]]—it was a floor [[you could spill things on and not worry]]. Short Sammy just hosed it off every so often, and when he did it smelled wonderful, a mixture of dust and wet stone.
(FIT) Outside there was a hose for washing and showers, a Weber grill for summer
cooking, and an outhouse in the back. (HPL 56)

While visiting Sammy in chapter 9 and looking out his window, Lucky also sights the
desert that surrounds her and Sammy’s homes. Lucky’s sighting of the desert in this middle
chapter is her only sighting of the desert in the novel. In the orienting chapters she passes through
the desert going to and from work and cuts through the desert to meet Lincoln on the outskirts of
town. Beyond the orienting chapters she tells a story whose setting is the desert, looks out at the
desert through windows and doorways, passes through the desert to get to work and school, runs
away to the desert, and stands in the desert to scatter her mother’s ashes; but it is not until chapter
9, when Lucky is directed to look—and to look again—out Sammy’s window, that she sights the
desert. This sighting, shown in passage [14], consists of a primary SAS-VISD-clause that selects the
desert proper as Doer, a secondary SAS appearance-type attributive clause that selects the edge of
the desert (the Coso Range) as Carrier, and an interrupting PM seeing-clause. In Lucky’s sighting,
the desert extends beyond Hard Pan to the foothills of the Coso Mountains and is compared first
to the ocean and then to the contents of a giant cup that, having seeped forth from a fracture, holds
the town of Hard Pan in place. Two days later in chapter 15, when Lucky is at school and makes
the startling observation that she is the color of sand and “was perfectly adapted to her
environment, the northern Mojave Desert” (HPL 93), she makes the life-altering decision to run
away to the desert, thinking that the desert would help her to get control of her life.

[14] (SAS-VISD) (α) Past the town the desert rolled out and out like a pale green ocean
<< i >> to the Coso foothills, then behind them, || (β) the huge black Coso Range [Ø:
looking] like the broken edge of a giant cup [[that held tiny Hard Pan at its
bottom]]. || (i-PM) (α'), as far as you could see, (HPL 61)

5.3.2.4 Seeing Development in GGH

GILLY MEETS EYES and GILLY SEES FLAWED PEOPLE AND THINGS are augmented seeing-
patterns beyond the orienting chapters of GGH. In the orienting chapters Gilly’s eyes align with
the eyes of two people she knows, her social worker and her mother. Her social worker’s eyes
are reflected in a rearview mirror and her mother’s are shown in a picture. More often, however, Gilly’s eyes align with the eyes of unknown people, people she encounters on her first few days in Thompson Park. When Gilly arrives at her new foster home and meets her new foster family, she sees a flawed house and flawed people. Beyond the orienting chapters Gilly meets eyes more often with people she knows or has come to know while living in Thompson Park than people who know nothing about her and likely never will. In chapters 5, 7, 9, 11, and 13 Gilly meets eyes with Trotter (GGH 32, 48, 70, 90, 77, 99, 120), William Ernest (GGH 52, 100, 120), her social worker (GGH 96, 120), and her mother (still shown in a picture; GGH 135). In chapters 5 and 8, at school and at the bus and police stations, she meets eyes with children in her school cafeteria (GGH 46), a ticket agent (GGH 86), and a police officer (GGH 90). Two encounters with eyes beyond the orienting chapters unsettle Gilly, and from chapter 4 onward Gilly sees and sees beyond flaws in people and things.

Gilly’s encounter with William Ernest’s and Trotter’s eyes in chapter 5 is one of two meetings of eyes that unsettles Gilly. On the porch after supper Gilly teaches William Ernest how to throw a paper airplane. The plane, which William Ernest pitches himself, catches an updraft, loops above their heads, and lands smoothly on the grass. Thrilled by his success, William Ernest “turned shining eyes on [Gilly]” and repeatedly asks her, “‘See that?’ ‘‘See that?’” (GGH 49). A moment later, with Gilly holding his ankles, he pitches the plane again, now from a railing in the porch, scrambles over the fence, and fetches the plane himself. When Trotter and Mr. Randolph join them on the porch, Gilly is genuinely proud of William Ernest and tells Trotter, “‘You gotta see this, Trotter. William Ernest can do this really good’” (GGH 51). Trotter has never seen William Ernest toss a paper airplane, stand on a railing, or climb a fence; and now with Gilly he does all three. William Ernest comes back to the porch with his plane and “looked up into [Gilly’s] face, his squinty little eyes full of pure pleasure”; and Trotter thanks Gilly for the pleasure she has given William Ernest (GGH 52). But Gilly cannot bring herself to look for more than a moment at Trotter’s face and eyes, which are bright with gratitude; and as Gilly guides Mr. Randolph home, she “[takes] care not to look back over her shoulder because the look on Trotter’s face was the one Gilly had, in some deep part of her, longed to see all her life” (GGH 52).
Gilly’s encounter with Mr. Randolph’s eyes in chapter 7 is another meeting of eyes that unsettles Gilly. Gilly has lived in Thompson Park for several months now, and by the end of October she is desperate to get away before Trotter, William Ernest, and everybody else mess her up. Money will fund her getaway and she needs it desperately; all the money she has are the two small bills she found amongst Mr. Randolph’s books on her first night in Thompson Park. Gilly volunteers to dust Mr. Randolph’s books and arrives at his house one day with her dusting supplies. Gilly dusts some windows and a desk, moves her ladder into place where she previously found money, and begins to dust Mr. Randolph’s books. Mr. Randolph does not leave the room but stays with Gilly and sits across from her in his armchair. Gilly keeps her eyes on him throughout this scene, and near the end of the scene her and Mr. Randolph’s eyes meet. While Gilly moves about the living room and climbs up and down the ladder, she “kept her eyes on the little man” (GGH 73), “kept looking over her shoulder at Mr. Randolph,” (GGH 74), and “glancing sideways at [him]” (GGH 74). Mr. Randolph’s eyes are closed at first, but when Gilly reaches the shelf of books where money should be stashed and dusts the books furiously, she hears Mr. Randolph stirring behind her and, turning around to face him, “looked into his blank white eyes . . . [and] froze,” worried that they see her (GGH 74). 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.

Gilly sees flawed people and things is the second augmented seeing-pattern in GGH. Beyond the orienting chapters Gilly continues to see flaws in people and things, but after her getaway fails and she agrees to stay on with Trotter, Gilly also sees beyond flaws in people and things. In chapter 4 Gilly sees flaws in Mr. Randolph’s living room and sees flaws in the first poems she turns to in Mr. Randolph’s volume of poetry. The interior of Mr. Randolph’s house is dark when Gilly enters it on her second night in Thompson Park. She has come to select a book to read aloud to Mr. Randolph and Trotter after supper, feels her way to the living room, and switches on the lights. The first thing Gilly sights is a pair of bookcases. As shown in passage
[15], bookcases is one of five Things selected in the SAS-VISD structures that construe Gilly’s sighting of Mr. Randolph’s living room; walls, room, ceiling, and books are the other Things selected. The bookcases, rather than standing high against a wall or walls, lean on separate walls. Books are not neatly shelved but are stacked, lying upside down, or even put in backward. The living room is not pleasing to the eye, neither spacious nor hospitable, but is a crowded little room, and the books are old and thick with dust. The first three poems Gilly turns to in the volume of poems she takes back with her to Trotter’s are virtually unreadable. The first poem—“Sumer is icumen in,/Lhude sing cuccu!/Groweth sed, and bloweth med,/And springth the wrude nu/Sing cuccu!”—strikes Gilly as “[c]uckoo’ (GGH 36); and having “looked quickly at the next [two poems],” she slams the book shut and yells, “It’s not in English!” (GGH 36-37).

In chapters 13 and 14, when Gilly has moved to Virginia to live with her grandmother, she sees beyond the flaws of two decorated rooms in her grandmother’s house. The first decorated room, a bedroom, belonged to Gilly’s late uncle Chadwell and now belongs to her. As shown in passages [16-17], it is a lived-in room filled with cradled, delicate, used, and anchored things, a room with texture, depth, and earthy colors that appeals to Gilly. The room is not cramped like her room at Trotter’s. She is not penned in and forced to stand on the bed to put away her things. Model airplanes hang from the ceiling on delicate wires. The bed is movable and light, made to be stacked. The bedspread is brown, made of corduroy, and the baseball in the baseball mitt is stained and scored from use. The room has a view of the town, rolling fields, and mountains, a view that relaxes Gilly. The second decorated room, her grandmother’s living room at Christmastime, is a work in progress. Scattered about the living room floor are her grandmother’s Christmas decorations, all flawed. As shown in passage [18], the star for the Christmas tree has lost its glitter and is lopsided, the paper garlands are tattered, and the
snowman for the yard is unraveling and gray. But Gilly overlooks these flaws, for the Christmas tree, when lit, does not look bad.

[16] (SAS-VISD⊕) (a) The room [[which she found most to her liking]] had a bunk bed with brown corduroy spreads and models of airplanes [[hanging on delicate wires from the ceiling]]. ||| (b) In a metal-wire wastebasket was a basketball and a football and a baseball mitt [[still cradling a stained and scruffed-up ball]]. ||| (GGH 132)

[17] (a¹) In the quiet of Chadwell’s room, Gilly lay back || (PB-a²) and gazed out the window at the blue expanse of sky. ||| (b³) If she lifted [Ø: herself] up on her elbow || (PM-b⁴) she could see the rolling fields beyond the margin of the tiny town, and beyond the hills, the mountains [[ [Ø: that stood] dark and strong]]. ||| (SAS-SOMD-c) She felt [[herself loosening]]. ||| (GGH 134)

[18] Every ornament [[they hung]] had a family history, || (PB) and Gilly half listened || as Nonnie recounted each tale. ||| She was too excited [[to concentrate fully]], || (RT⊕) but she did grasp || that the lopsided pasteboard star was one [[that Chadwell had made in the third grade]]. ||| (SAS-VISD) Most of the glue-on glitter had long departed. ||| (SAS-VISD) There was a yard snowman [[that Courtney had made when a Brownie]], || it was gray now, || and beginning to ravel. ||| (SAS-VISD) And there were yards of tattered paper chains. ||| “You sure [[you want || to put these chains on]]?” || Gilly asked Nonnie. |||

“No, we have to have the chains. ||| We always had the chains.”

So Gilly glued the chains together || as best she could || and hung them. ||| (PAT) The whole effect was appalling— || a pile of junk. ||| But then she put on three boxes of tinsel, one strand at a time, || (SAS-VISD) so that the entire tree was under a silver veil. ||| (FIT⊕) In a dark room with only the Christmas tree lighted, it wasn’t bad. Not a department-store display, || but not bad. ||| (GGH 142)

Gilly continues to see flaws in people beyond the orienting chapters. She sees flaws in the appearance of a girl she meets at recess on her second day of school, a girl named Agnes Stokes.
“Agnes was a shriveled-up-looking little sixth grader from another class [who] had long red hair that fell rather greasily to her waist,” and the first thing Gilly notices about Agnes “was how dirty her fingernails were” (GGH 26). Gilly sees a flaw in herself, a flaw in her own appearance, and when she meets her mother at the end of the novel, she sees her mother’s flaws as well. At the bus station in chapter 8, when Gilly looks in a mirror, she marks the feature that distinguishes her from older girls: “[she was] totally bustless” (GGH 86); and at the airport in chapter 15, when Gilly finally meets her mother, she does not immediately recognize her. As shown in passage [19], the woman she meets is short and plump, not tall and willowy as Gilly expected her mother to be, and nothing about this woman qualifies as gorgeous, not least of all her hair, which is dull, stringy, and dirty. If not for the woman’s flawless teeth—“[they] were perfect” (GGH 145)—Gilly would not have believed the woman was her mother. By contrast, when Gilly first meets her grandmother Nonnie in chapter 10, she has no expectations of how her grandmother should look—she never knew she had a grandmother and having no expectations about how she should look—minimizes her grandmother’s flaws. As shown in passage [20], her grandmother is a typical old woman with a small, plump frame and gray hair. She wears a hat, gloves, and an overcoat, all black, and has a black handbag hung on her arm. Nothing much about this old person in the doorway is flawed except for her coat on one hand, which is a little too long, and her bag on the other, which is slightly worn.

[19]  (FIT+) (a) But this person wasn’t Courtney. || (b) It couldn’t be Courtney! || (c) Courtney was tall and willowy and gorgeous. || (SAS-VISD+) (d1) The woman [[who stood before them]] was no taller than Nonnie and just as plump, || (d2β) although she wore a long cape, || (d2α) so it was hard [[to make out her real shape]]. || (e1) Her hair was long, || (e2) but it was dull and stringy—|| (e3α) [Ø: it was] a dark version of Agnes Stokes’s, || (e3β) which had always needed washing. || (GGH 145)

[20]  (aβ) But when Gilly opened the door, || (SAS-VISD+) (aα) it was [Ø: opened] to a small, plump woman [[whose gray hair peaked out from under a close-fitting black felt hat]]. || (b1α) She wore black gloves and black-and-tweed overcoat, ||
(b^{1 \beta}) which was a little too long to be fashionable, \( b^2 \) and carried a slightly worn black alligator bag over one arm. \( b^2 \) The woman << i >> looked up into Gilly’s face with a sort of peculiar expression, \( b^2 \) whether frightened or hungry. \( b^2 \) (i-PB) (c^{\alpha \beta}), who was an inch or so shorter \[[\text{than she was}]]

(GGH 107)

5.3.2.5 Seeing Development in FOLC

Two seeing-patterns develop beyond the orienting chapters of FOLC. MOONTA SEES AND DOES NOT SEE BEYOND CERTAIN POINTS is an augmented seeing-pattern and MOONTA SEES AN UNCHANGED WINTERTIME SCENE is a reconfigured seeing-pattern. In the orienting chapters Moonta has an expansive, then restricted view of his village; does not look past his feet and skates to see the floor he has damaged; and cannot bring himself to look at the toy his father thrusts in his hands and orders him to play with but rather looks past the toy at the ceiling or walls of his closet bed or stares blankly into space. From various locations in his house and village Moonta sees the same banal scene he has seen all winter: fathers and mothers doing what they do; children going to school, children coming home from school; children helping their parents; the same damp weather; fog rolling in and out of the village; nights too warm for ice to form on the ditches or canal; and a new pair of skates still sitting unused on a bed shelf. Beyond the orienting chapters Moonta sees changed wintertime scenes, and sees and does not see beyond certain new points in his fluid visual field.

In chapters 4-7 and 9-12, while moving through his house, passing or standing by windows, or looking out his front doorway, while scrambling about on ditches attempting to skate or skating around the canal with his skating chair, or while puttering along the street coming home from school, Moonta sees or does not see beyond certain points ahead of, behind, above, or below him. In chapters 4, 6, and 7, while looking at windows in different rooms of his house and while scrambling from ditch to ditch in the network of ditches at school, all Moonta can see is frost, refracted moonlight, pools of water, and barren frozen ditch banks. In chapter 4, when Moonta rises early on Friday morning and heads to the attic for his clothes, he glances at the window in the hallway expecting to see outside, but rather he “could see nothing through
the thick, frosted window” (FOLC 52). Nor through his attic window can Moonta see outside, for this window too is frosted over, and the frost is so thick that he “could see nothing, not even the dishpan [he had placed outside on the windowsill]” (FOLC 52). So too are his living room windows frosted over, and by bedtime that night in chapter 7, although he still has no view of the people coming and going on his street, he does have a view of sorts, for he “could see the moonlight behind the blank, blind, frosted [living room] windows” (FOLC 116).

At the school field in chapter 6, Moonta cannot see beyond the banks of a draught ditch, sights water behind and below him, and when fished from the water and bundled up in coats, sees nothing at all. Moonta enters the draught ditch to avoid being seen by his headmaster, who is standing in the school field and surely will get after him for skating near the road. Moonta does not realize that he has entered a draught ditch until he sights water. As shown in passage [21], when Moonta first looks back on the draught ditch, there is a small amount of water in the depression made by his knee where he stopped to fix his skating cap; and as shown in passage [22], when he is further along and throws a look over his shoulder, now a whole section of ice is gone, and all he sights is water. These two passages in the draught ditch scene in chapter 6 mark the first time in the novel that water is selected as Existent and Doer; in chapters 1-3 and 5 water is selected as Carrier in several intensive clauses (FOLC 28, 37), as place in several free thinking structures and material clauses that select Moonta as Doer (FOLC 11, 28, 30, 38, 67), and as Goal in Moonta’s speech (FOLC 31, 32). In [21-22] water is selected twice as Existent and four times as Doer. It is selected twice as Existent in [21]. In [22b-e] it is selected as Doer in a series of material clauses that select the processes come, curl, lick, and race. That is, Moonta sights water coming on, curling around and licking his skates, and racing ahead of him; and he continues to sight water from point to point while scampering, scrambling, and crawling to get away from it—water that “crawled with him,” that “was ugly and numbingly cold, that “licked at him, raced ahead, and curled back long black fingers out for him” (FOLC 90). But as soon as he is fished from the water and bundled in jackets, Moonta “couldn’t see anymore” (FOLC 92); he “couldn’t see anything” (FOLC 92).

[21]  (PB-a) He looked behind him again. ||| (SAS-VISD-b) Now there was a little water [[standing in the cupped bowl [[that his knee had made]]]]. ||| (FOLC 86)
Moonta sees and does not see significant people and things beyond certain points on his street and the village canal. Moonta’s classmates and other children in his village, his mother, his house, his path through the snow, the village bridge, and the village itself—are in, then “out of sight” while Moonta is walking or standing on his street or standing or skating with or without his chair on the village canal (FOLC 54, 76, 145, 163). When Moonta stops on route to the school field on Friday morning and looks backs towards his house which now is out of sight, he sights his tracks in the snow, and observes that he is alone and scared. When all the children in the village are let out of school early on Friday afternoon and rush home to get their skates, Moonta alone is in view on the street, walking sluggishly home. The next day on the canal, Moonta’s mother and her line of boys come skating along while Moonta is waiting to get his skating chair back, and as they circle him and skate off out of sight, he “watched them . . . enviously” (FOLC 145). Then he too skates off, passing the fishing boats and heading for the bridge, and soon the village end of the canal and the village itself are out of sight.

Falling or fallen snow prevents Moonta from seeing a certain person or thing that would benefit him to see, and three times he prefers to close his eyes and not to see. Chased by the sweeper in chapter 11, Moonta looks back to see how close he is to being grabbed from behind, but he “couldn’t even see the man in the thick snow that fell” (FOLC 168). In chapter 12, because of the snow that has settled on his new skating path beyond the village bridge, he “couldn’t see the cracks in the ice” until a crack catches his chair and nearly brings him down (FOLC 191-192). Moonta closes his eyes at troubling times in chapters 6 and 12. In chapter 6 he “closed his eyes” to make his mother think he is sleeping (FOLC 100). His mother has just returned from the store, and Moonta can tell by the way she closes the outside door that she now knows the whole story about his spill in the draught ditch. In chapter 12 he “closed his eyes” to cross a dangerous ice
bridge (FOLC 208), then “shut his eyes” while screaming at his father and grandfather to look out for water under the bridge they are skating towards. (FOLC 210).

Beyond his village bridge, skating to and from the New Church’s Pipe in chapters 12 and 13, Moonta sees things he has never seen before. “Around [a] bend [in the canal] was the longest sweep of straight canal Moonta had yet seen” (FOLC 193), and further along “was a bridge. It was a different bridge than Moonta had ever seen” (FOLC 209). On the long straight stretch of the canal Moonta comes upon the hamlet Seven Houses and a vending tent, where he “could see the piles of oranges on its counter . . . [and one particular orange that] was such a sudden color in all the [surrounding] whiteness [that] it leaped out at him” (FOLC 193). For the first time in his life, skating far beyond his village on his own, Moonta sees the sun going down and the sky darkening. Skating westward, he “saw the rim of the sun sinking away below [a] cloud bank” (FOLC 199); then the cloud bank rises above him, “lay over the canal, low, lowering, threatening . . . full of darkness” (FOLC 205). Skating homeward with his father and grandfather, Moonta sings about a light he sees in the distance: “It looks like a lantern/Coming right up the middle of the canal” (FOLC 224, italics original). As shown in Figure 5.4, Moonta is skating homeward on his father’s shoulders, and after passing Seven Houses Moonta wonders if the light belongs to his mother, “for all he could see was a pinpoint of swaying light,” and he hopes it is in fact her (FOLC 225).

Figure 5.4
Moonta Skates Homeward on His Father’s Shoulders (FOLC 223, © Nancy Grossman, 1964)
The other seeing-pattern that develops in FOLC is MOONTA SEES AN UNCHANGED WINTERTIME SCENE. This seeing-pattern is reconfigured as MOONTA SEES CHANGED WINTERTIME SCENES. In chapters 3-6 and 9-13 the wintertime scenes in and beyond Moonta’s village are strikingly different from the wintertime scene construed by PM-, SAS-, and SAS-VISD structures selected in the orienting chapters. In chapters 1 and 2 Moonta sees fog while sitting outside on his front stoop, but beyond chapter 2 while learning to skate on his village ditches and canal, Moonta sees frost (FOLC 34, 38, 47, 71), snow (FOLC 54-55, 159, 175, 210), ice (FOLC 39, 86-87, 208, 214, 219), and rain (FOLC 219). The scene he beholds in chapter 4 when bolting to the street with his skates early Friday morning is a scene visibly transformed. As shown in passage [23], snow has turned everything white, and the world Moonta encounters on Friday morning is not the wet and dreary world he encountered in chapter 1. It is a world wholly transformed, a world to gasp at.

[23] (a\textsuperscript{1}) It was a whole new world outside—|| (a\textsuperscript{2a}) [Ø: it was] a world [[to gasp at]] || (a\textsuperscript{2b}) even as you stumbled and slid and ran over the slippery cobblestones of the street. ||| (b) It was a whole new world—still and stunned, cold and white. ||| (c\textsuperscript{1}) A thin white film of snow had come in the night || (c\textsuperscript{2}) and had dusted everything just enough [[to make a whole new world of whiteness]]. ||| (FOLC 54)

Beyond chapter 4 Moonta’s world is a frosty, snowy, icy world. Frost covers the windows in his house. Snow first falls on Thursday night, then falls on and off all day Saturday. Snow covers Moonta’s skating paths, is piled along the banks of the canal, and is spotted with holes far beyond Moonta’s village. Moonta is warned about snow in chapter 10. He has returned home for lunch and is sitting at the kitchen table. His mother turns to him and warns him not to go far up the canal and certainly no further than the third bend: snow will get in his eyes and he will not be able to see the water holes. “‘Snow?’” Moonta repeats, then “looked at the steamy window … [where] huge, wet, warm-looking flakes clung to the steamy windowpanes” (FOLC 159). Moonta first sees ice in chapter 3. Through his attic window on Thursday afternoon he “could see it—ice in the pan in the window sill. Solid ice” (FOLC 35). On Friday afternoon, the canal, roadside ditches, and all but one ditch in the school field are covered with ice. By late Saturday afternoon
in chapter 12 while laying on with a man he has met far beyond his village, Moonta sees and successfully crosses his first ice bridge. He “saw [the bridge] from around the man’s madly pistoning legs and got scared” but flies safely across it (FOLC 208).

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 chapters 1 and 2 which is sparsely peopled by Moonta, Moonta’s parents and grandfather, and Lees. Wintertime scenes beyond chapter 2 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 villager 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). In chapter 2 the school field ditches 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 school field, the roadside ditch is crowded with children and their mothers, an amazing number of them. Some children are learning to skate with chairs, scrabbling and scratching around the ice, and some of their mothers are there with them on the ice, holding them up. This wintertime scene is construed by four SAS-VISD structures shown in passage [24]. These SAS-VISD structures follow two thinking structures that construe Moonta’s decision to go to the school field and look at the children skating there—for “[t]here was no law against [looking]” (FOLC 80).

[24] (SAS-VISD⊕) (a) The near ditches closest to the road were crowded with little children and their mothers. ||| (b) Every little kid was learning to skate. ||| (PAS-c) It was amazing how many. ||| (RT⊕) (dα) You wouldn’t think || (dβ) there were that many in the whole village. ||| (SAS-VISD⊕) (e1) Many of the mothers just walked along the banks of the ditches, ||| (e2α) but others were down on the ice, || (e2β) holding up their children. ||| (fα) Some of the smallest children pushed little chairs ahead of themselves || (fβ) as they scrabbled and scratched on their skates down the crowded ditches. ||| (SAS-AUDD-γ) It was a mixed-up, noisy excitement. ||| (FOLC 80)
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. As shown in passage [25], the whole village is skating on the canal—young people and old people. Lines of people snake back and forth across the ice and nearly collide. Amidst the madness of bodies whiplashed about and skating lines swinging and swaying, people alone or in pairs skate along calmly. The grouping, movement, and distribution of people in this scene is represented by grammatical elements selected in three of nine SAS-VISD structures in passage [25]. Divisions of people are represented by a series of noun groups (everybody, the whole village, young, old) and by the appositional structure in em-dashes selected in [25b]; people linked together are represented by the sequence of ranking material clauses selected in [25h]; and distributions of people are represented by the series of prepositional phrases selected in [25k]. In this wintertime scene in chapter 9 and in other wintertime scenes beyond the orienting chapters, single, pairs, lines, and crowds of people scrubble and scratch (FOLC 80), squirm, squiggle, sweep, swing, and sway (FOLC 135), scoot and scramble (FOLC 136), make loops (FOLC 139), bear down on (FOLC 144), steal up (FOLC 168), skate away (FOLC 179), and speed skate (FOLC 220).

[25] (a) He stood astounded and open-mouthed. (SAS-VISD®) (b) Everybody, the whole village—young and old—everybody was on the ice. (SAS-VISD-e) (c) The canal was black with squirming, squiggling, racing people. (SAS-VISD-e) (d) It looked mad. (SAS-VISD-e) People skated everywhere in every direction, (SAS-VISD-e) and yelled (SAS-VISD-e) and shouted (SAS-VISD-e) and laughed (SAS-VISD-e) and sang. (PAS-f) It was unbelievable [[that they didn’t crash and tumble all over each other and land in heaps]]. (SAS-VISD®) (g) Long lines of twenty to thirty people behind each other << i >> came bearing down on other long snaking lines. (SAS-VISD) (h) Miraculously they always missed each other, (SAS-VISD) swept around each other, (SAS-VISD) whiplashed in great snaking curves around still other lines, (SAS-VISD) then swung and swayed in an excitement of bodies and noise and dark clothes on white ice. (i-SAS-VISD) (SAS-VISD) (g) hands clasped,

(SAS-VISD®) (i) In the midst of all the long dangerous-looking lines, people singly or in pairs calmly went skating on their own way, to some point [[that only
they knew]]. (j^1) All kinds of little kids were scooting (j^2) and scratching (j^3) and scrambling around. (k) People 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]]. (FOLC 135-136)

5.4 Chapter Summary

Beyond the orienting chapters of FOLC, HPL, BTT, and GGH Moonta, Lucky, Jess, and Gilly continue to be selected as prominent hearers and seers in their fictional worlds, and their personal hearing and seeing experiences in and beyond the orienting chapters are integral to their focalizations. In all four novels hearing- and seeing-patterns that obtain in the orienting chapters develop beyond the orienting chapters. Continued and augmented patterns in each novel are shown in Table 5.2. As the table shows, hearing-patterns continue in all but BTT. In FOLC and GGH Moonta continues to hear sudden, alarming sounds and Gilly continues to hear new voices. In FOLC and HPL Moonta and Lucky continue to engage in sustained listening. Hearing-patterns are augmented in all but FOLC, and seeing-patterns are augmented in all but BTT. In HPL, BTT, and GGH, Lucky’s hearing noise, Jess’s and Gilly’s hearing vocalizations or changing vocal qualities, and Jess’s being called are all expanded patterns. In FOLC, GGH, and HPL, Moonta’s seeing and not seeing beyond certain points, Gilly’s seeing flaws in people and things and meeting eyes, and Lucky’s being observant are all expanded patterns. New seeing-patterns obtain in all four novels, and new hearing-patterns obtain in all but HPL. Moonta, Lucky, Jess, and Gilly all look in many directions beyond the orienting chapters; and in FOLC, BTT, and GGH Moonta’s hearing villagers and muted sounds, Jess’s hearing people talk and sing, and Gilly’s engagement in sustained listening are all new hearing-patterns. Finally, one hearing- or seeing-pattern is reconfigured beyond the orienting chapters: in FOLC Moonta’s seeing an unchanged wintertime scene is reconfigured as Moonta’s seeing changed wintertime scenes.

This chapter focused on the perceptual facet of Moonta’s, Lucky’s, Jess’s, and Gilly’s developing focalizations. In the next chapter, I will examine the psychological facet of each character’s developing focalization and report some remarkable findings related to the four characters’ emoting and thinking development.
Table 5.2

_Hearing- and Seeing_-Patterns That Develop Beyond the Orienting Chapters

<table>
<thead>
<tr>
<th>CHAR.</th>
<th><strong>HEARING-PATTERNS</strong></th>
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<tr>
<td><strong>Moonta</strong></td>
<td>Hears sudden, alarming sounds</td>
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<td>Engages in sustained listening</td>
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<tr>
<td><strong>Lucky</strong></td>
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<td></td>
<td>Hears noise</td>
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<td><strong>Jess</strong></td>
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<td>Is called</td>
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<td><strong>Gilly</strong></td>
<td>Hears new voices</td>
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<td></td>
<td>Hears changing vocal qualities</td>
<td>Sees flaws in people and things</td>
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*Note.* C = Continued pattern. A = Augmented pattern.
6

FOCALIZATION DEVELOPMENT
Psychological Facet

6.1 Focalization Development

Moonta, Lucky, Jess, and Gilly continue to be selected as prominent emoters and thinkers beyond the orienting chapters, and their emoting experiences and thinking contribute substantively to their developing focalizations. Just as seeing- and hearing-patterns develop beyond the orienting chapters, so too do emoting- and thinking-patterns. In all four novels Moonta, Lucky, Jess, and Gilly expand their ranges of emoting, experience emoting-oriented somatic sensations, think in new ways, think about themselves and others, and endeavor to understand their personal fictional world experiences. Each character’s personal set of emotions is expanded beyond the orienting chapters, and each character experiences striking new emotions including hopelessness, fear, regret, rashness, sadness, solemnity, courage, or wonder. In FOLC, GGH, and HPL Moonta’s and Gilly’s experiences of counterpointed emotions about skating and foster care and Lucky’s experience of an inventory-like set of emotions about her life are augmented. In BTT and FOLC Jess’s emoting about his family situation and Moonta’s experience of shame are reconfigured. Moonta’s, Lucky’s, Jess’s, and Gilly’s recollection of the distant past, knowledge of routines, or engagements in explanatory, higher-order, self-affirming, assertive, and questioning-oriented thinking are augmented thinking-patterns; and in all four novels new thinking-patterns obtain.

This chapter focuses on the psychological facet of Moonta’s, Lucky’s, Jess’s, and Gilly’s developing focalizations. The chapter is divided into two main sections. In the first section, I examine emoting-patterns that develop, cease to develop, and newly obtain beyond the orienting chapters. I also examine emoting-oriented somatic sensations experienced by Moonta, Lucky, Jess, and Gilly as Moonta learns to skate, as Lucky and Gilly attempt to recover or manage their lives, and as Jess grieves the loss of his best friend. A directory for the second section of the chapter follows my discussion of Moonta’s, Lucky’s, Jess’s, and Gilly emoting development. In this longer section of the chapter, I examine thinking-patterns that develop or cease to develop
and new thinking-patterns that obtain beyond the orienting chapters. My discussion of Moonta’s, Lucky’s, Jess’s, and Gilly’s thinking development continues in chapter 7, where I focus on each character’s understanding about his or her lived experience.

6.2 Emoting Development

6.2.1 Emoting Development

Moonta, Lucky, Jess, and Gilly continue to be selected as prominent emoters beyond the orienting chapters of their novels. Emoting-patterns that obtain in the orienting chapters develop according to the principles of augmentation or reconfiguration. As discussed in chapter 4, one emoting-pattern obtains in the novels FOLC, HPL, and GGH, and two emoting-patterns obtain in BTT. MOONTA EXPERIENCES VARYING DEGREES OF INTENSE COUNTERPOINTED EMOTIONS ABOUT SKATING and LUCKY EXPERIENCES AN INVENTORY-LIKE SET OF EMOTIONS ABOUT HER LIFE are augmented patterns beyond the orienting chapters. JESS EMOTES ABOUT HIS FAMILY SITUATION is a reconfigured pattern. Part of the pattern GILLY EXPERIENCES COUNTERPOINTED EMOTIONS ABOUT HER NEW FOSTER PLACEMENT IN THOMPSON PARK is reconfigured and part is augmented. The range of all four characters’ emoting experiences is augmented beyond the orienting chapters, and each character experiences one or more significant new emotions. In BTT and GGH whole or partial emoting-patterns cease to develop.

6.2.2 Categories of Emotion Represented

Table 6.1 shows the categories of emotion represented by emoting structures selected in and beyond the orienting chapters of the four novels. Eighteen and 15 categories of emotion respectively are represented by EM, PAT, and PAS structures selected in and beyond the orienting chapters. As the table shows, Moonta, Lucky, Jess, and Gilly experience some of the same emotions beyond the orienting chapters that they did in the orienting chapters. Moonta and Gilly, for example, experience anger in and beyond the orienting chapters. All four characters experience many new emotions beyond the orienting chapters. Categories of emotion in Emotion Set I that are experienced for the first time beyond the orienting chapters are shown with boldface checkmarks (√). Personal sets of emotions in and beyond the orienting chapters are shown in Table 6.2 above and below the asterisks. As Table 6.2 shows, Moonta experiences 19 new emotions beyond the orienting chapters, Gilly 13, Jess 12, and Lucky 11.
## Table 6.1

Categories of Emotion Represented In and Beyond the Orienting Chapters

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### EMOTION SET I

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### EMOTION SET II

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Moonta’s and Jess’s emoting experiences beyond the orienting chapters differ from Lucky’s and Gilly’s in two striking ways. First, Moonta and Jess emote more frequently than Lucky and Gilly. Table 6.3 compares the frequency of the four characters’ emoting experiences in and beyond the orienting chapters. As the table shows, Moonta and Jess emote significantly more often than Lucky and Gilly. Moonta emotes 177 times and Jess 61 times beyond the orienting chapters. Second, Moonta and Jess experience more intense emotions than Lucky and Gilly.
Gilly. Lucky and Gilly experience one and three intense emotions respectively beyond the orienting chapters, Lucky a crazed panic (HPL 121) and Gilly desperation, rage, and dread (GGH 76, 77, 114). By contrast Jess experiences hate, exhilaration, fury (anger), desperation, dread, disgust, joy, terror, and horror (BTT 33, 46, 58, 77, 91, 93, 96, 100), and Moonta experiences joy, desperation, outrage, mortification, exultation, fuming anger, and horror (FOLC 37, 52, 55, 84, 84, 87, 147, 162, 178, 185).

Table 6.3
Comparative Frequency of Emoting Experiences In and Beyond the Orienting Chapters

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<tr>
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<td>61</td>
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<tr>
<td>GILLY</td>
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<td>41</td>
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<tr>
<td>LUCKY</td>
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6.2.3 Discontinued Emoting in BTT and GGH

In BTT the pattern JESS EMOTES ABOUT PRIVATE PURSUITS ceases to develop beyond chapter 3, and in GGH Gilly ceases to experience the counterpointed emotion anger in her situations in Thompson Park and elsewhere beyond chapter 6. In BTT Jess engages in running in all three orienting chapters and engages in drawing in chapter 2. Both pursuits are featured in illustrations. The illustration that captures Jess drawing in his room in chapter 2 is shown in Figure 6.1. Here, while working on a new drawing, Jess recalls showing one of his pictures to his music teacher and being pleased by her response. Jess emotes about drawing twice in the orienting chapters and emotes about running twice in chapter 3. Beyond chapter 3 he ceases to emote about both pursuits. In the orienting chapters of GGH Gilly experiences anger in her encounters with Trotter, Miss Harris, and a group of boys. Miss Harris, whom Gilly meets in chapter 3, treats Gilly passionlessly and implies that Gilly is not as capable as her new classmates. Beyond the orienting chapters Gilly continues to experience anger until the end of chapter 6. Trotter angers Gilly in chapter 4, when she bursts in on her at Mr. Randolph’s house
(GGH 35). Miss Harris, though, angers Gilly most. By October it is clear to Gilly that her new teacher is hard to manage—“[she is] brilliant, cold, totally, absolutely, and maddeningly fair, all her inner workings shinily encased and hidden from view,” and “the more Gilly thought about [this flawless tamperproof machine, Miss Harris], the madder she got” (GGH 55). But at the end of October Miss Harris confronts Gilly about her anger, encourages her to feel it—“[to] make friends [with it],” “[to] look it in the face” (GGH 59); and from this point on Gilly ceases to experience anger.

Figure 6.1
Jess Drawing (BTT 11, © Donna Diamond, 1977)

6.2.4 Augmented Emoting in HPL, FOLC, and GGH

Whole emoting-patterns in HPL and FOLC and a partial emoting-pattern in GGH are augmented beyond the orienting chapters. In the orienting chapters of HPL Lucky emotes about her life in an inventory-like way, and beyond the orienting chapters this inventory-like set of emoting experiences is expanded. In the orienting chapters of FOLC Moonta experiences the counterpointed emotions pleasure and unpleasure almost equally with respect to his skates, skating conditions, and his prospects about learning to skate, and these emoting experiences range in intensity from contentment to pleasure to resentment to hate. Beyond the orienting chapters Moonta’s experiences of pleasure and unpleasure about learning to skate on proper skating ice in and beyond his village and the emotional intensity of these experiences are expanded. In the orienting chapters of GGH Gilly experiences a range of counterpointed
emotions on her arrival at her new foster home in Thompson Park. When she drives through Thompson Park, arrives at her new foster home, and meets her new foster family she experiences pleasure, but on her second day in Thompson Park she experiences anger, sadness, and unpleasure. Beyond the orienting chapters Gilly’s experience of counterpointed emotions, mainly anger, sadness, and unpleasure, is expanded.

The inventory-like set of emotions Lucky experiences in the orienting chapters about people and things and the state of her life expands in the second half of the novel when she discovers Brigitte’s passport and suitcase on a chair in her room and deduces that Brigitte is leaving her. The first emotions Lucky experiences about the now rock-bottom state of her life are anger and hopelessness (HPL 70), and from chapter 13 onward Lucky’s inventory-like set of emoting experiences expands to include excitement, impatience, solemnity, fear, and sadness.

On Monday morning at school in chapter 15, while waiting for a sign that the time is at hand for her to run away, Lucky “felt excited and impatient” (HPL 92). Later that afternoon in chapter 17, when HMS Beagle fails to follow her further into the desert, she “grimly turned away and went on [alone]” (HPL 109); and later that evening in chapter 20, when a bug or something gets in her ear, she “had an urgent, tremendous bad scary feeling [about the damage the bug could do]” (HPL 121). Lucky’s experience of sadness in the second half of the novel is the most common emoting experience added to Lucky’s inventory-like set of emoting experiences beyond the orienting chapters. I discuss this experience below in the section on new emoting.

Moonta’s fictional world experience of learning to skate in FOLC is strikingly emotive. From Tuesday afternoon when the novel begins to late Saturday evening when the novel ends, Moonta emotes 190 times, a far greater number of emoting experiences than Jess, Lucky, or Gilly. In all four novels emoting experiences are construed by EM, PAT, and PAS structures, but in FOLC a remarkable number of PAS structures select doing-, behaving-, and saying-events that are modified by emoting-oriented adverbs. That is, Moonta’s doing, behaving, and saying are often construed as emoting events. For example, Moonta brushes off his damp knees “joyfully” (FOLC 37), throws himself backward “desperately” (FOLC 58), skates “frantically” (FOLC 86), and yanks a half-severed shoestring “angrily” (FOLC 144). He nods his head “miserably” (FOLC 95), closes his eyes “solemnly” (FOLC 115), laughs “exultantly” (FOLC 162), and looks or stares
“desperately,” “anxiously,” “dismally,” and “forlornly” (FOLC 86, 133, 136, 176, 196). Moonta also speaks with his mother or father in a sad or angry tone, argues “indignantly” (FOLC 101), promises “solemnly” (FOLC 115), jokes “nervously” (FOLC 228), and at various times speaks “eagerly,” “bitterly,” “gratefully,” and “proudly” (FOLC 112, 170, 203, 208).

Moonta’s experience of pleasure and unpleasure beyond the orienting chapters more often relates to Moonta’s skating activities on the ice rather than to his skating-related activities off the ice as in the orienting chapters. In chapters 3, 7, and 9-13 Moonta feels pleasure while kneeling on actual ice or skating about on ditches or the canal with or without his skating chair. While kneeling on ice in the school field, scrambling about on ditches, skating beside Siebren or Lees on the village canal, skating by canal boats, or skating far beyond his village on a straight stretch of canal, Moonta feels “good” (FOLC 145), “glad” (FOLC 144, 163, 192, 197), “delight” (FOLC 177, 204), or “joy” (FOLC 37, 38, 178). Moonta even feels pleasure when he should not: after his first big skating fall in the school field on Friday morning, he “ran gladly [home as] fast as he could” (FOLC 64); and at the end of the novel he “almost crowed his delight” about teaching his shameful Aunt Cora how to skate (FOLC 231). In some of the same chapters that Moonta feels pleasure he also feels unpleasure. While skating around the canal in chapters 9 and 10, Moonta feels bloody and miserable after falling face-first on the ice in front of his aunt (FOLC 148); experiences “little prickles of horror [going up his legs]” when he reaches the village end of the canal (FOLC 165); and when he sees the old sweeper on his hands and knees scratching about in the snow for the halfpenny Moonta tossed him, “it made Moonta feel miserable” (FOLC 166). Moonta feels miserable in other chapters as well—miserable about taking his grandfather’s broom to check for skating ice, getting caught by his headmaster for skating where he was told not to skate, and the coming of night when he is so close to reaching the New Church’s Pipe (FOLC 61, 95, 205). In chapter 12 Moonta “raced on in anguish,” thinking that his mother is skating behind him and will overtake him and make him turn back (FOLC 192).

Gilly’s placement in Thompson Park need not be an unpleasurable experience for her, yet the longer she stays in Thompson Park the more unpleasurable her experience becomes. Several developments in Gilly’s new situation in Thompson Park could make her feel good, pleased, cheerful, or delighted: a girl wants to be friends with her on the first day of school; Gilly’s new
teacher turns out to be brilliant, fair, and self-controlled; Trotter gives Gilly space, compliments her, and fights for her; and Gilly learns that she has a grandmother, and that her grandmother wants Gilly to live with her. None of these developments gives Gilly pleasure, however; Gilly rarely experiences pleasure beyond the orienting chapters. In fact her experience of pleasure is limited to two scenes in chapter 4. In the playground scene on Gilly’s second day of school, she “was glad when the bell rang, and she could leave Agnes Stokes behind” (GGH 27), and at supper that night, while reading aloud for 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). Typically Gilly is angered or irritated by the people of Thompson Park, especially by Trotter and Miss Harris. “[Trotter’s] smile irritated Gilly” (GGH 39), and “Miss Harris’s indifference grated on Gilly” (GGH 55). Throughout her stay in Thompson Park Gilly experiences anger, aggravation, misery, and irritation. In chapters 8-10 she is bothered by the vision of Mr. Randolph’s son snooping around his father’s house (GGH 82), admits to Trotter “miserably” that she stole a sizeable amount of money from Mr. Randolph (GGH 98), and “[caught] irritability from not sleeping properly and worrying” (GGH 98). And on the last night of her stay in Thompson Park, Gilly experiences sadness. She is woken by a dream—“a sad one” (GGH 127).

6.2.5  Reconfigured Emoting in BTT and FOLC

Jess emotes about his family situation and Moonta experiences shame about skating are whole and partial emoting-patterns that are reconfigured beyond the orienting chapters. In the orienting chapters of BTT, Jess emotes about his estranged relationship with his dad and his lonely situation as the only male child in his family. In the orienting chapters of FOLC, Moonta is ashamed that he is the only ten-year-old in his village that has never learned to skate. Beyond the orienting chapters Moonta’s shame is reconfigured as pride, and the pattern Jess emotes about his family situation is reconfigured as Jess emotes with family members.

In BTT Jess experiences sympathy and pleasure with his younger sisters, anger with May Belle, hate with his dad, and varied emotions with Leslie’s dad Bill. On Christmas Eve Jess feels sorry and glad for his sisters Joyce Ann and May Belle: he “felt sorry” for Joyce Ann who still believes that the man she saw at the plaza in town is Santa Claus and will make her dreams come true (BTT 62) and “was glad” that he splurged on his gift for May Belle and bought her a
Barbie, which is all she wanted for Christmas—he “really liked old May Belle” (BTT 63). When Leslie dies and he is overcome with grief, Jess encounters May Belle unexpectedly in the kitchen of their house and “with angry tears streaming down his face . . . hit her”; she is standing in front of him, asking about Leslie—“Did you see her?” “Did you see her laid out?”—and he hits her hard in the face, “[a]s hard as he had ever hit anything in his life” (BTT 115). At the creek he flings the special paper and paints Leslie gave him for Christmas into the dirty creek water and soon confides in his dad, who comes to comfort him, “I hate her,” “I hate her. I wish I’d never seen her in my whole life” (BTT 116). In the days that follow Leslie’s drowning, Jess experiences fear, hate, unpleasure (discomfort), anxiety (worry), relief, and pleasure. He experiences five of these emotions with Leslie’s dad Bill within a span of hours on the same day. When Jess comes to pay his respects to Leslie’s parents and Bill embraces him tightly, “as uncomfortable as he was, Jess didn’t move. He could feel Bill’s body shaking, and he was afraid that if he looked up he would see Bill crying” (BTT 113). Bill finally lets Jess go. For a moment Jess is relieved (BTT 114). Then talk about a cremation and memorial service, the sight of people crying, and swirling thoughts about his late best friend are more than Jess can handle, and he leaves Bill’s house abruptly without saying goodbye. That afternoon Jess is glad when Bill drops by and asks him to keep P. T. for a couple of days—Jess “was afraid he had hurt Bill by running away [from the house that morning]”—and now “was glad” not only to help Bill out by doing him a favor but also “to know that Bill didn’t blame him for anything” (BTT 116-117).

In FOLC Moonta experiences shame about not being able to skate and not skating properly on his own; and he worries that if he does not find his skating feet soon he will never find them and will end up being “as big and shameful as [his] Aunt Cora,” who never learned to skate and of whom his family, he believes, is ashamed (FOLC 11). Moonta experiences shame about his skating in and beyond the orienting chapters. In chapter 1 he is ashamed that he has never learned to skate, and in chapter 9, having smashed to the ice in front of his aunt, he “lay [there like a fool on the ice] shamed, angry, and mortified” (FOLC 147). Shame is one in a set of emotions that obtains in the orienting chapters as the pattern MOONTA EXPERIENCES VARYING DEGREES OF INTENSE COUNTERPOINTED EMOTIONS ABOUT SKATING. On Saturday afternoon in chapter 10 Moonta’s shame is reconfigured as pride, a reconfiguration that results in large part
from Moonta’s experience of anger, indignation, and fear while skating at school on Friday afternoon and while lying smashed on the canal in front of his aunt on Saturday morning. At the school field on Friday he “was angry, so angry” and “blazed with indignation” at the mothers and children who are angry at him for skating on the roadside ditch with other beginning skaters (FOLC 83, 84); and “[f]ear made Moonta skate [from ditch to ditch in the school field]”—“[f]ear seemed to keep him on his feet for as many as twenty, thirty scratching strokes”—as he makes his getaway (FOLC 85). On the canal on Saturday morning when his aunt wraps her scarf around his head and secures it under his bleeding nose, Moonta “was angry, and if [his aunt’s] scarf hadn’t been practically rammed into his mouth he would have yelled at Aunt Cora, ‘You should talk—Father said you were always smashing yourself bloody-nosed’” (FOLC 147-148).

Moonta’s shame is reconfigured as pride when his mother takes his skating chair and stows it aboard a canal boat. Moonta skates with his mother to the boat where they stow his chair, and he skates away from the boat side-by-side with his mother. This event—skating beside his mother without his skating chair—is a proud moment for Moonta: “It was the biggest moment of his whole life,” and “even though he knew [his mother] was holding down her speed, it still was the proudest moment of his life” (FOLC 172). Moonta skates back and forth in front the canal boats for a good length of time, and soon Lees comes skating by. Lees inquires about his skating chair, and “[p]roudly Moonta pointed up to the deck of the boat” where his chair was stowed and then for a long moment “[stood] there sure and straight and proud on his skates” (FOLC 175). Lees lays on with Moonta, and Moonta “was proud” that neither of them falls, that “[t]hey skated neatly [on], without a stumble or a hitch or a halt” (FOLC 176, 177). Lees lays on for a while, then has to get home, but before she leaves Moonta alone by the boats, she tells him, “you are a one-day wonder”—“’Boy, you are a true son of your father and mother’” (FOLC 177).

6.2.6 New Emoting Experiences

Moonta, Lucky, Jess, and Gilly all experience new emotions beyond the orienting chapters of their novels. Moonta experiences intense new emotions about skating, and Gilly experiences new emotions about her situations in Thompson Park and Virginia. Lucky experiences sadness on the second anniversary of her mother’s death. Jess experiences pleasure, as his friendship with Leslie develops, and experiences fear about crossing into Terabithia in the spring. JESS EMOTES
WITH AND ABOUT LESLIE and LUCKY EMOTES ABOUT THE LIVING, THE DEAD, THE LOST, AND THE FORSAKEN are new emoting-patterns that obtain beyond the orienting chapters, and beyond the orienting chapters all four characters experience fear for the first time.

6.2.6.1 New Emoting in FOLC and GGH

Beyond the orienting chapters of FOLC Moonta experiences intense new emotions related to skating. Pride (the reconfiguration of Moonta’s shame, as noted above) is one of these new emotions. Love, excitement, desperation, and fear are other emotions Moonta experiences for the first time beyond the orienting chapters. Before his disappointing first encounter with actual skating ice in chapter 3, Moonta is filled with love for his mother (FOLC 43). In chapters 5 and 8 his mother takes care of his hands and agrees to stay back with him on Saturday while his father and grandfather skate the Eleven Town’s Tour—he “loved [her for this]” (FOLC 68, 126) and tells her so at the end of chapter 8 (FOLC 129). Moonta experiences excitement about his skating prospects in chapters 7 and 8 before and after he is kept in the house to recover from his fall in the draught ditch: he is excited to skate on the canal (FOLC 104, 119), too excited to eat (FOLC 108), excited to skate with his family (FOLC 113), and excited by the designation of Saturday as an ice holiday in his village (FOLC 121). The excitement Moonta experiences off the ice in chapters 7 and 8 counterbalances the desperation he experiences on the ice in chapters 4 and 6, as he “desperately” throws himself backward trying to stay upright (see Figure 6.2), and as he “desperately” propels himself forward trying not to get soaked (FOLC 86, 87).

Figure 6.2
Moonta Threw Himself Backward Trying To Stay Upright (FOLC 59, © Nancy Grossman, 1964)
The other new emotion Moonta experiences is fear. Beyond the orienting chapters Moonta is scared by people (his parents, other children’s mothers, strangers) and things (a cat, a dog, water holes, receding ice, dark windows). A remarkable variety of PAT and PAS structures construes Moonta’s experience of fear in chapters 4-13. PAT emoting structures select a neutral or sense-type attributive process (was, felt) and modified or unmodified emoting-qualities (scared, sullenly scared, sort of scary) (FOLC 83, 164, 188, 196). PAS emoting structures select fearful as an epithet in a circumstance of extent, fear as Doer, scare and after-scare as Goal, and frightened as an epithet in a noun group selected as Goal. Moonta experiences fear at home, fear in his grandfather’s barn, and fear at the school field ditches: Moonta “kneeled at the edge of the bed [and listened for] long, fearful moments” (FOLC 51); an unseen cat squeezes between his legs and “gave him a horrible scare” (FOLC 55); Moonta spots water coming towards him when he “threw [a] frightened look over his shoulder” (FOLC 89); and “[f]ear made Moonta skate” (FOLC 85). In a series of encounters with people and a dog beyond his village bridge, Moonta experiences “[a] scare,” “[a] big scare,” and “[an] after-scare” (FOLC 169, 193, 199).

In GGH Gilly experiences new emotions in the last quarter of her novel. In her first encounter with her grandmother and in her imminent first encounter with her mother, Gilly experiences sympathy, excitement, and eagerness. When she meets her grandmother for the first time in November, visits with her on the couch in Trotter’s living room, and hears her speak about the past, Gilly “felt sorry even though the woman’s pain didn’t seem to have anything to do with her” (GGH 109). A month later, now living with her grandmother in Virginia, Gilly is intensely excited and eager to meet her mother. The night before her mother’s arrival, Gilly “was too excited to concentrate” (GGH 142), and the next day at the airport “her stomach was pretzeled with eagerness” (GGH 144). On Gilly’s last night in Thompson Park in chapter 12, and while reflecting on her life in Thompson Park in chapter 13, Gilly experiences love. In the bedroom scene in chapter 12 Gilly locates a poem she encountered when she first came to live in Thompson Park and reads it aloud to herself. She is not entirely clear what some of the lines mean, but “it was the sounds [of the poem, of the words] she loved” (GGH 127). In chapter 13 Gilly thinks about the people she would rather be with than the strange woman who has taken her away and has no genuine interest in her. Instead of being headed to
some stranger’s house in Virginia, she could be at home in Thompson Park with people like Trotter, William Ernest, and Mr. Randolph—all the people “who loved her”; “[a]nd she loved them [too]”—“[s]he loved [all] those stupid people” (GGH 131).

6.2.6.2 New Emoting in BTT

JESS EMOTES WITH AND ABOUT LESLIE obtains as a new emoting-pattern beyond the orienting chapters of BTT. In the orienting chapters Jess does not emote with Leslie, although Leslie is present when he emotes about running; and he emotes about Leslie once. In chapter 3 Jess feels sorry for Leslie, and Leslie is present at recess when Jess experiences excitement, pleasure, and anger about running his heat. Beyond the orienting chapters, in chapters 4-7, 9, and 11, Jess emotes about Leslie with family members or when he is alone, emotes about her when he and she are together in or while leaving Terabithia, and emotes with Leslie in their castle stronghold or while entering Terabithia.

Before and after Leslie dies in chapter 10, Jess experiences various emotions about her. A month before Christmas, his sister Brenda’s cutting remark about Leslie’s appearance angers Jess (BTT 58), and as Christmas approaches Jess feels increasingly angry, desperate, and miserable about the gift he cannot afford to get Leslie for being such a great friend (BTT 58, 59). When he and Leslie are together in Terabithia, everything is good; on Christmas Eve afternoon at their castle stronghold, they exchange gifts, and Jess “wanted to tell her how proud and good she made him feel, [and] that the rest of Christmas didn’t matter because today had been so good” (BTT 62). But when Leslie is gone, Jess cannot stop himself from running along the road away from his and Leslie’s houses and Terabithia, afraid that if he stops Leslie will cease to be alive (BTT 104). He hates Leslie for dying and runs with angry tears streaming down his face (BTT 115, 116).

Jess makes friends with Leslie in chapter 4 and for the next three chapters emotes with her at various locations in Terabithia. The month of November is cold, but Jess continues to visit Terabithia with Leslie after school, and while he and Leslie play the roles of king and queen or are merely themselves, Jess experiences a range of emotions with Leslie—excitement, contentment, pleasure, fear, love, and sadness. He swings in and out of Terabithia “with a kind of wild exhilaration” (BTT 46), and in their castle stronghold one afternoon he tells Leslie
“happily” that he has not heard her tell the story of Hamlet, for he “loved Leslie’s stories” (BTT 52). In the new year, when Janice Avery ceases to be a problem for him and Leslie, and Leslie numbers him among her one-and-a-half whole friends, “his feelings bubbled inside him like a stew on the back of the stove—some sad for [Leslie] in her lonesomeness, but chunks of happiness, too,” and he “couldn’t help being satisfied [to know that he was Leslie’s one whole friend” (BTT 76).

Being Leslie’s friend, hearing her stories, hearing her talk about friends and friendship, exchanging gifts with her on the day before Christmas, and crossing in and out of Terabithia with her in the fall and winter all give Jess pleasure. Jess also experiences fear with Leslie, first in the pine grove in the fall, then at the creek in the spring. The stillness of the pine grove in the fall frightens Jess—“stillness had always frightened him”—but he stands with Leslie in the grove and listens, as Leslie has instructed him to do, and he hears the distant cry of geese (BTT 46). Leslie tells him that the grove is a sacred place, a place for them to come at times of sorrow and joy, and should be kept sacred. The creek is an awesome sight in the spring. Now eight feet wide because of the rain that has fallen steadily for the past month, the creek is a rushing torrent of dirty brown water mixed with branches, logs, and trash. “For Jess the fear of the crossing rose with the height of the creek” (BTT 90), and he wants to tell Leslie that he is too afraid to cross the creek a second time with her. “It wasn’t so much that he minded telling Leslie that he was afraid [of the creek and drowning]; it was that he minded being afraid” (BTT 93). Drowning had always frightened him, and he wished he “[could] just grab that old terror by the shoulders and shake the daylights out of it” (BTT 96).

6.2.6.3 New Emoting in HPL

The pattern LUCKY EMOTES ABOUT THE LIVING, THE DEAD, THE LOST, AND THE FORSAKEN obtains as a new emoting-pattern beyond the orienting chapters of HPL. In chapters 8, 10, 12, 13, and 17 Lucky emotes about a snake (the living), her late mother (the dead), her abandonment (the forsaken), and her dog (the lost). In these five chapters Lucky experiences wonder, excitement, fear, embarrassment, anger, loneliness, hopelessness, and sadness. In chapter 8 she watches the snake she freed from her dryer glide away into the desert and “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). In chapter 10 she meets Lincoln in town to talk to him about her mother’s urn. She wants to know what he remembers about the time her mother died. Lincoln tells her that Sammy and the whole town went to the old mine and dugouts to watch her scatter her mother’s ashes. Sammy played his guitar, and everybody sang “Amazing Grace” and urged Lucky to open the urn and let her mother’s ashes go. Lucky was unable to open the urn by the dugouts that time but recalls opening it a day or two earlier and “was scared and excited [reaching into the urn and feeling her mother’s remains]” (*HPL* 65). During their conversation about Lucky’s urn Lincoln gives Lucky a gift, a special knot he has made for her, and the knot brings tears to Lucky’s eyes, “which was very embarrassing” (*HPL* 68).

Lucky emotes about the forsaken and the lost—her forsaken self and her lost companion HMS Beagle—subsequent to her emoting about the living and the dead. In chapters 12 and 13 when Lucky is convinced that Brigitte is leaving her, she feels angry, hopeless, lonely, and sad. The suitcase, passport, and stack of important 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, 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 Brigitte hug or kiss Lucky when Lucky presents herself in the kitchen before returning to her room alone and crying herself to sleep. In chapter 17, when Lucky is running away and loses HMS Beagle in a sandstorm, she is worried, lonely, and solemn (*HPL* 109, 111).

The sadness Lucky experiences in chapter 13 when she sits on her bed at bedtime on Sunday night and continues to wait for Brigitte to come and say goodnight with a hug and kisses is the first time in the novel that Lucky experiences her own sadness. Twice previously in chapters 2 and 8 Lucky recognizes Brigitte’s sadness: first she recalls Brigitte’s sad look when she received a gift in the mail from her mother, then she hears the sad songs Brigitte plays over and over again after her encounter with a snake. In chapter 13, on the same night that Lucky finds Brigitte’s suitcase and passport on the chair in her room, Brigitte does not come to Lucky’s room to hug and kiss her and Lucky begins to cry—“she wished Brigitte would come—not so
she could sit on her lap and let herself be hugged, but so that Brigitte could see what a sad and abandoned child she was” (HPL 84). But Brigitte does not come, and soon, lying “[s]adly” in bed (HPL 85), Lucky thinks about the people that will miss her if she follows through with her plan to run away. Her thoughts make her cry, and “the mucus [that came with her tears] tasted like the biggest sadness in the world” (HPL 86).

The bedtime scene in chapter 13, with Lucky crying herself to sleep, is a very sad scene for Lucky. Two other scenes, the packing to run away scene in chapter 16 and the scattering ashes scene in chapter 21, are also sad for Lucky. In chapter 16, while getting ready to run away on Monday afternoon, Lucky receives two phone calls, one from Mrs. Prender, and one from Lincoln. Both callers inquire about Miles, asking if Lucky has seen him. When Lucky talks to Lincoln and says goodbye, she realizes that she will never talk to Lincoln again and hangs up the phone “very gently and sadly” (HPL 104). In chapter 21, when Brigitte and Sammy and everyone have come in search of Lucky and are gathered by the old mine and dugouts much as they were two years ago when Lucky could not bring herself to let her mother’s ashes go, Lucky now finds the courage to open the urn and scatter her mother’s ashes. First she puts the urn to her chest, telling everyone present that the remains are her mother’s, and while holding her mother’s remains for the last time, she senses her mother: “the sense of her mother’s smooth shoulder flooded her with sadness” (HPL 129). This is the greatest sadness and most intense emotion Lucky experiences in the novel.

6.2.7 Emoting-Oriented Somatic Sensation

In the orienting chapters of FOLC and BTT Moonta’s experience of a blustery cold wind at the seaside and Jess’s experience of his own heated face in several heated exchanges with a classmate are the only emoting-oriented somatic sensations experienced by Moonta and Jess, and none of the somatic sensations experienced by Lucky and Gilly in the orienting chapters of HPL and GGH are emoting-oriented. But beyond the orienting chapters somatic sensations experienced by all four characters are predominantly emoting-oriented. Emoting-oriented temperature, pain, or touch sensation is experienced by all four characters. Lucky experiences intense pain in the dugout where she is holed up after running away. Jess experiences coldness and numbness when he learns that Leslie is dead. Moonta bears extreme hot and cold and
recurring pain in his ankles and knee so he may learn to skate and reach his skating destination. Gilly experiences contrasting temperature sensations, the pain of parting, and the comforting touch of Trotter’s hand at the end of her stay in Thompson Park.

6.2.7.1 Lucky’s Pain Sensation

From the moment she leaves her trailer in chapter 17 to the moment she experiences a sharp pain in her ear when she, Miles, and HMS Beagle have settled in their dugout in chapter 19, Lucky is constantly active and has no time to reflect on her abandoned life nor grieve the people now lost to her. She struggles with the wind, arranges her things in the dugout, returns to the desert to locate her dog, carries Miles back to the dugout and tends to his foot, scavenges about for useable odds and ends in the innermost part of the dugout, and prepares something for Miles to eat. Lucky’s activities in chapters 18 and 19, when she returns to the dugout with Miles and promptly goes to work on his problems, make it especially difficult for her to focus on her situation and express her feelings about running away. But as soon as Miles’s problems are solved—when the burr has been removed from his foot and his can of beans opened with improvised tools—Lucky thinks about her activities since leaving home that afternoon. Given all that was thrown at her—“the horrendous windstorm, the bother and trouble of Miles showing up, the cholla burr, and the lack of a can opener”—“all in all, it was a pretty successful Running-Away,” she thinks; and after all she has been through, here she is in an old dugout, on her own, with night coming on, “look[ing] grown up and maybe even pretty in Brigitte’s dress” (HPL 120).

But more has been thrown at Lucky than this brief inventory of her running-away allows. What Lucky cannot bring herself to think about in the dugout scenes in chapters 18-20 are her thoughts about her mother and Brigitte. Two years ago today her mother died, and Lucky still has her mother’s remains in the urn beside her. For the past two years Brigitte has functioned as Lucky’s mother, but now she is going back to her family in France and is leaving Lucky. These are painful thoughts for Lucky to register, and that she does not register them in the dugout scenes is not surprising. Still, if by her constant activity throughout the afternoon she has managed to suppress her thoughts about her mother and Brigitte, she has not managed to suppress the painful emotions associated with them. This is the bug that materializes in her
ear and bites her at the end of chapter 19. No sooner has she judged her running-away situation as successful than she feels a fluttering sensation in her ear that quickly intensifies. The bug, now further inside her, “sent a shooting, piercing pain into her head” (HPL 120), and Lucky “had an urgent, tremendous bad scary feeling and a crazed panic with that bug moving around [inside her]”—“[whose] scrabbling and scratching noises filled up her entire head . . . and drummed out other, regular noises”—and desperately needed to stop it (HPL 121).

6.2.7.2 Jess’s Cold and Numb Sensations

Jess’s experience of cold, numbing grief when Leslie dies in the last quarter of the novel is a striking contrast to the hot anger he experiences in his encounters with a classmate in the first quarter of the novel. In chapter 11 Jess is quickened, then numbed by the news that Leslie is dead. When he cannot stop running, and his dad swings by him on the road, jumps out of his truck, and sweeps him into his arms, Jess struggles against being held, then “gave himself over to the numbness that was buzzing to be let out from a corner of his brain” (BTT 104). When Leslie is alive, he experiences a wide range of emotions—excitement, contentment, pleasure, love, sadness; and when she is dead he experiences the cold, numbing effects of grief. He goes to his room and lies down on his bed “with the numbness flooding through him”; and when he wakes in the night “[h]is stomach felt suddenly cold,” a coldness that “had something to do . . . with death [and his thoughts about Leslie]” (BTT 106, 107). Jess manages to contain the cold that night and stop it from spreading to other parts of his body, but by morning the coldness is back and remains with him (BTT 108). In the last chapter of the novel, a feeling of coldness follows him to Terabithia, then to school. In Terabithia the coldness and dampness he encounters in his castle stronghold collocate with anger. Not knowing what to do for Leslie, and having no actual proof that Leslie is dead, Jess gets angry. He was angry yesterday; now, today, angry questions course through his mind, and with these questions “the coldness inside him had moved upward into his throat constricting it” (BTT 119). When Jess is back at school after the holiday, “his whole body [was] heavy and cold” (BTT 124). He had expected to see Leslie at their bus stop—expected to see her running across the field to meet him—but she had not appeared, and when he enters his classroom, he sees that her desk has been removed.
6.2.7.3  Moonta’s Contrasting Temperature Sensations and Pain

Learning to skate on his own in the school field on Friday morning and afternoon turns out to be a cold, warm, hot, wet, and painful experience for Moonta. Twice that morning in chapter 4 Moonta wakes to a very cold house. His father comes for him in the attic, worried that he will catch cold, and when Moonta is put in bed with his parents, sure enough he “was rigid with cold” (FOLC 48). Soon Moonta hops from his parents’ bed, races to the kitchen to empty his mother’s best teapot, and when he returns to the living room and hops up into his own bed, he “lay there bone-cold and shivering” (FOLC 51). Never has the floor in his house felt so cold nor made so much noise: “[t]he linoleum was so hard cold, it felt more like ice than ice did,” and “[i]n the frozen hall every step [he took] . . . seemed to make the boards underneath squeak and squeak” (FOLC 50, 52). In the living room, attic, kitchen, and other scenes in chapter 4 Moonta’s experiences of cold air, cold windows and floors, cold feet, cold skates, and the contrasting warmth of bodies, beds, and a stove collocate with certain emotions and so obtain as emoting-oriented sensations. As shown in passage [1], Moonta’s experiences of cold and warmth in the living room scene collocate with his experiences of humiliation and pleasure—his feeling silly and babyish and his being glad. Later in chapter 4, when Moonta sneaks out of bed, sneaks to the attic to get proper skating clothes, crawls quietly through the kitchen, and dashes from his house, his experiences of cold collocate with unpleasure (dismay), anxiety (desperation), and fear (FOLC 51, 52, 54). In the afternoon that same day in chapters 6 and 7, Moonta experiences numbingly cold water and wet clothes in the school field and a superheated bed at home. Wisely, he does not express emotion either with the boys that fish him from the draught ditch or with his mother who puts him to bed as soon as he is delivered home, for such a display—in particular, a display of negative emotion (anger, resentment, unpleasure, hopelessness, humiliation, ill humor)—would undermine the argument he will soon present to his parents about his being well enough to skate on Saturday.

[1]  (a) It made Moonta feel a bit silly and babyish [[to sleep between his parents like a three-year old]]. (b1) But he couldn’t think much about it; (b2) [[all he could think of]] was the solid ice in the pan. (c) The next moment he
Moonta’s first time skating is a painful experience, not because he falls and clunks his head on the ice but because the morning is cold and he has left his house without mittens. When he arrives at the school field with his skates and his grandfather’s broom, he uses the butt of the broom, then a boulder to test the ice. By the time he reaches the school field, the tip of his nose already hurts from the cold morning air and his hands are already numb from holding the cold wooden broom handle (FOLC 56). He finds a boulder wedged in the cold hard ground and has to kick it loose; and once in his hands, “the boulder was so viciously cold to his numbed fingers, it made him a little sick to his stomach” (FOLC 58). Moonta’s hands are stiff and clumsy at the school field but do not begin to hurt him until he is back at home at the end of chapter 4. Then in the onset paragraph of chapter 5, shown in passage [2], Moonta experiences the most sudden, terrible, fierce pain he has ever known. He howls, screams, and moans because of his hands, runs from the kitchen to the living room, doubles over, squeezes, wrings, and blows on his hands, doing everything he can think of to stop the pain. The pain Moonta experiences in his hands in chapter 5 is an unpleasurable experience, as all bodily pain is, but it also collocates with three other emotions. In addition to experiencing unpleasure, Moonta also experiences relief, humiliation (shame), and love. When his mother plunges his hands in a basin of water, “the first plunge was awful,” but the next plunge is not, and gradually “his hands felt like hands again—soft and painless” (FOLC 67). “[F]rom [his] sudden relief,” Moonta wets himself, then “smiled a shamed smile at Mother,” expecting her to chasten him, but she does not (FOLC 67). She simply kisses him, and he is filled with love for her.

[2] (a) All of a sudden Moonta really, honestly howled out because of his hands. (b) He screamed. (c) He turned away from Mother and ran down the hall into the living room, stopping only to buckle over (d) to squeeze his hands between his legs. (e) He moaned with the pain, shook his hands—blew on them, wrung them—anything.
Never had he known such sudden, terrible, fierce pain.

[f] [Ø: It was] Ten-times-over pain in all his ten fingers. (FOLC 66)

The next day, in chapters 10 and 12, Moonta experiences pain in his knee and ankles when for the first time he skates beyond his village and later passes Seven Houses on his way to the New Church’s Pipe. Here, as in chapter 5, Moonta’s experiences of pain collocate with other emotions. In his encounter with the sweeper in chapter 10 Moonta’s experience of pain collocates with additional unpleasure (misery) as well as anger and fear. Moonta is tripped by the sweeper, lands hard on his skating chair, cracks the seat of his chair from his fall, “painfully picked himself up,” and when he is standing again, “a sharp pain shot from his knee to his ankle” (FOLC 165). “[Clenching] his teeth with the pain,” Moonta, “[t]hrough tear pains,” looks hard at the sweeper and “angrily” jerks away from him when he tries to rub Moonta’s ankle. Moonta snaps at him: “It’s my knee, not my ankle, but it isn’t your fault it isn’t my ankle” (FOLC 165, 166). Still, “that a big, tough-faced man had to go down on his knees and scratch for a halfpenny” — a man that scared Moonta with his hard look and black-haired face — “made Moonta feel miserable,” “even though his knee pained fiercely” (FOLC 166). The pain in Moonta’s knee leaves off once he is back skating in his village, but in chapter 12 when he skates past Seven Houses and comes upon a dark canal boat surrounded by water, the pain in his knee returns and so does his fear and anxiety. “It was sort of scary [being here]”; the dark hull and unlit windows of the boat “made [Moonta] anxious” and “his knee began to hurt” (FOLC 196). Soon his knee hurts steadily, and as shown in passage [3], his ankles hurt too. The bands around his ankles grow tighter, and he winces with pain. He is lonely and scared and wonders if loneliness and fear are not causing his pain.

[3] (SAS-SOMDΣ) (a) Moonta’s knee began to hurt steadily now. (b) The tight bands [[that he had felt [[closing around his ankles]]]] screwed tighter still. (c) Then it no longer was tightness: (d) it was pain. (e) Moonta winced with the pain, (d) but he still wasn’t sure. (e) Maybe it was [[with his ankles as it had been with his knee]] — (e) it only hurt (e) when he was lonely and scared (e) and wanted to go back. (f) He told himself
he was making it much worse \([\text{than it really was—}]\) just to give himself an excuse \([\text{to turn back]}\). \hspace{1em} (FOLC 199)

### 6.2.7.4 Gilly’s Temperature, Pain, and Touch Sensations

Gilly experiences emoting-oriented somatic sensation while she is living with Trotter in Thompson Park, and Trotter is present in each of the four scenes in which Gilly has these experiences. Gilly experiences her first emoting-oriented somatic sensation in the supper scene in chapter 8. She has just returned to the table with a necktie for Mr. Randolph when Trotter exclaims, “‘Oh, my sweet baby, what have you done?’” (GGH 82). What Gilly has done is snatched a wad of cash from Trotter’s purse, stashed it in her room, then returned to the table with the gaudiest tie Trotter had in her closet. To think that Trotter knows Gilly has stolen from her and is planning to run away is a discouraging turn of events, and Gilly’s “blood went cold” (GGH 82). Trotter is also present in the doorway, living room, and bedroom scenes in chapters 11 and 12 when Gilly experiences unpleasant coldness again, then lonely coldness, then a sensation of warmth that counteracts the sad dream that has woken her on her last night in Thompson Park. Trotter meets Gilly at the door in chapter 11 to prepare her for the disheartening news that she will hear from Miss Ellis shortly. Gilly “went cold,” and when she sees Miss Ellis in the living room, she knows that her time is up in Thompson Park, whereon her “heart gave a little spurt and flopped over like a dud rocket” (GGH 118). Soon Trotter is leaving her to talk to Miss Ellis privately, and when Gilly hears the kitchen door close, she “[felt] cold and alone” (GGH 121). That night in chapter 12, Trotter comes to comfort her in her room. Gilly has been crying; she must have had a sad dream, “or why did her heart feel like a lump of poorly mashed potatoes?” (GGH 127). Gilly sits up, puts her arms around Trotter, and Trotter comforts her “[by slipping] her big warm hand underneath Gilly’s pajama top and [beginning] to rub her back [as she often rubbed William Earnest’s when he was upset]” (GGH 128). Gilly does not reject the contact, but “gave herself over to the rhythmic stroking under whose comfort she wished she could . . . forget about the rest of the whole stinking world”—and indeed “[s]he almost could forget, lying there in the silence, letting the soothing warmth of the big hand erase all the aching” (GGH 128).
6.3 Thinking Development

6.3.1 Section Overview

The second section of this chapter focuses on the development of Moonta’s, Lucky’s, Jess’s, and Gilly’s selection as thinkers and the continuation, augmentation, reconfiguration, and emergence of thinking-patterns beyond the orienting chapters. In each novel one or more of the thinking-patterns that obtain in the orienting chapters develop beyond the orienting chapters, and many of these patterns develop by the principle of augmentation. In all but GGH new thinking-patterns obtain. Beyond the orienting chapters Moonta’s, Lucky’s, Jess’s, and Gilly’s preferred ways of thinking expand. Lucky newly engages in schematic thinking and recalls life-altering events in the distant past that she does not recall in the orienting chapters. All but Gilly engage in imaginative thinking, and all but Lucky pose silent questions about their current situations or experiences.

As in the section on thinking selection in chapter 4, I have found it useful here in chapter 6 to include a directory for this section on thinking development, a much longer section than the previous one which focused on Moonta’s, Lucky’s, Jess’, and Gilly’s emoting development. As shown in the directory below, this section on Moonta’s, Lucky’s, Jess’s, and Gilly’s thinking development has three main divisions. In sections 6.3.2 and 6.3.3, I examine thinker and thinking structure selection, categories of thinking represented by CM, DM, BT, RT, FIT, and FDT structures, and discontinued thinking. Section 6.3.4 focuses on the thinking-patterns that develop in each novel and is divided into eight subsections. One subsection (6.3.4.1) focuses on new and previously selected thinking structures that represent expanded or reconfigured ways of thinking beyond the orienting chapters. Three subsections (6.3.4.2, 6.3.4.4–5) focus exclusively on augmented thinking-patterns, and two (6.3.4.3, 6.3.4.7) focus exclusively on new thinking-patterns. The remaining two subsections (6.3.4.6, 6.3.4.8) focus on augmented and new thinking-patterns. The alternating flow of my discourse in this last section of the chapter is not so much an alternation between augmented and new thinking-patterns, as readers will discover, but rather an alternation between individual focalizations.

Moonta, Lucky, Jess, and Gilly continue to engage in self- and other-oriented thinking beyond the orienting chapters and their perceptions of themselves and others develop. I discuss
these developments in chapter 7, a chapter devoted exclusively to Moonta’s, Lucky’s, Jess’s, and Gilly’s developing worldviews.

6.3.2 Thinker and Thinking Structure Selection and Represented Categories of Thinking

6.3.3 Discontinued Thinking

6.3.4 Augmented, Reconfigured, and New Thinking: Structures and Patterns
   6.3.4.1 BT and FDT Structure Selection
   6.3.4.2 Preferred Ways of Thinking in BTT and GGH
   6.3.4.3 Schematic Thinking in HPL
   6.3.4.4 Higher-Order Thinking in HPL
   6.3.4.5 Explanatory Thinking in HPL and FOLC
   6.3.4.6 Recollecting the Distant and Recent Past
   6.3.4.7 Imaginative Thinking in FOLC, HPL, and BTT
   6.3.4.8 Questioning-Oriented Thinking in FOLC, BTT, and GGH

6.3.2 Thinker and Thinking Structure Selection and Represented Categories of Thinking

Beyond the orienting chapters of the four novels, Moonta, Lucky, Jess, and Gilly continue to be selected as prominent thinkers in their fictional worlds. Other characters are rarely selected as thinking-Senser, and all free thinking structures construe Moonta’s, Lucky’s, Jess’s, and Gilly’s thinking about people or things. All four characters’ thinking continues to be construed by CM/DM, PAT, PAS, BT/RT, and FIT structures, and these structures have the same function as in the orienting chapters (see section 4.3.1). PAT thinking-clauses are the least preferred thinking structure selected, and in all four novels thinking continues to be construed by multiple thinking structures within and across paragraphs. Categories of thinking represented by CM/DM, BT/RT, and FDT/FIT structures in Table 4.3 continue to be represented by these structures.

6.3.3 Discontinued Thinking

Thinking-patterns are discontinued in or beyond the orienting chapters of all four novels. Moonta, Lucky, Jess, and Gilly all cease to engage in problem- and goal-oriented thinking at certain points beyond the orienting chapters. Moonta, Lucky, and Jess cease to think about, be concerned about, or know about certain people or things; Lucky and Jess cease to think
imaginatively about a certain person, a certain situation, a personal problem, or the possible
effect of a certain action; and Jess ceases to recall a certain falling out and falling in and ceases to
think while running competitively. Gilly ceases to insist that she is powerful and can make
things happen. Discontinued thinking-patterns are shown in Table 6.4. Patterns marked with a
dagger are not developed beyond the orienting chapters, and patterns without a dagger are
discontinued in the second or third quarters of FOLC, HPL, or GGH.

Table 6.4
Discontinued Thinking-Patterns

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<tr>
<th>CHARACTER</th>
<th>THINKING-PATTERNS</th>
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<tr>
<td>Moonta</td>
<td>THINKS ABOUT HIS PROBLEM AND GOAL</td>
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<td>† KNOWS ABOUT ICE</td>
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<tr>
<td>Lucky</td>
<td>THINKS ABOUT HER PROBLEM AND GOAL</td>
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<tr>
<td></td>
<td>† IS CERTAIN ABOUT BRIGITTE LEAVING AND FAIRLY CERTAIN ABOUT HER SITUATION</td>
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<td></td>
<td>† THINKS IMAGINATIVELY ABOUT MOTHERS</td>
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<td>Jess</td>
<td>† THINKS ABOUT HIS PROBLEM AND GOAL</td>
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<td>† THINKS WHILE RUNNING</td>
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<td>† IS CONCERNED ABOUT OTHER PEOPLE’S PERCEPTIONS OF HIM</td>
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<td>† RECOLLECTS FALLING OUT WITH HIS DAD AND FALLING IN WITH MISS EDMUNDS</td>
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<td>† THINKS IMAGINATIVELY ABOUT HIS PROBLEM AND THE PROBABLE EFFECTS OF HIS ACTIONS</td>
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<td>† THINKS IMAGINATIVELY ABOUT HIS MUSIC TEACHER</td>
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<td>Gilly</td>
<td>THINKS ABOUT HER PROBLEM AND GOAL</td>
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<td>DECIDES HOW TO CONDUCT HERSELF IN HER NEW SITUATION</td>
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<td>† INSISTS THAT SHE IS POWERFUL AND CAN MAKE THINGS HAPPEN</td>
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6.3.3.1 Discontinued Problem- and Goal-Oriented Thinking

Moonta, Lucky, Jess, and Gilly all cease to engage in problem- and goal-oriented
thinking in the first, second, or third quarters of their novels. In the first quarter of BTT Jess
ceases to feel penned in and unappreciated and abandons his goal of being the fastest runner in
his grade. Moonta thinks about his problem of not being able to skate until the midway point in
FOLC, then on his second day skating with his skating chair in the third quarter of the novel
ceases to think about his goal of learning to skate. At the midway point in GGH Gilly ceases to think about her problem of being in foster care and her goal of living with her mother permanently. And in the third quarter of HPL Lucky ceases to think about her problem of having lost control of her life and her goal of regaining control.

Jess does not think about his problem of feeling penned in by his siblings and unappreciated by all six members of his family beyond the orienting chapters of BTT, and still in the first quarter of the novel he ceases to think about his goal of being the fastest runner in the fourth and fifth grades. When Leslie runs against Jess in his heat in chapter 3 and beats him, Jess is stunned by this unexpected result and laments: “This was the day he was going to be champion—the best runner of the four and fifth grades, and he hadn’t even won his heat” (BTT 27). Three days later in chapter 4 Jess abandons his goal. By Friday the number of boys running at recess has dwindled, and for Jess “[r]unning wasn’t fun anymore”—Leslie has run with the boys all week and beaten them all, and Jess “knew now that he would never be the best runner of the fourth and fifth grades” (BTT 29).

Moonta ceases to think about his problem and goal during or after conversations with his father or mother in chapters 7 and 9. Up to the closet bed scene in chapter 7 Moonta thinks about his problem of not being able to skate and speaks about it in conversations with various people. In the school field scene on Friday morning and in the classroom scene on Friday afternoon Moonta first laments to himself about not being able to skate—“[h]e couldn’t skate a stroke—not even one simple, single stroke”—“[h]e couldn’t even stand on skates!” (FOLC 60)—then refrains from asking the headmaster about the proper location that big kids like him— “[who] couldn’t skate”—were supposed to learn (FOLC 73). In a brief exchange with his headmaster by the draught ditch and in conversations with his grandfather and his mother, Moonta states unequivocally, “‘I can’t skate’” (FOLC 60, 77, 95); and in a conversation with his father in chapter 7 he argues unpersuasively that if he is not allowed out of the house for the rest of the evening when other children are learning to skate, then “‘I’ll be the only one in the village that doesn’t know how to skate’” (FOLC 103). This is the last time Moonta speaks or thinks about his problem in the novel.
Moonta continues to speak and think about his goal until his conversation with his mother in chapter 9. At the school field ditches in chapter 6 and at home in chapters 7 and 9 Moonta defends his right to learn to skate in his exchanges with an angry classmate, an angry group of mothers, and his angry headmaster (FOLC 83, 95); asks his mother if he can return to the school field on Saturday (FOLC 102); and tells Lees fervently that he would make up for lost time at school—even go to school every Sunday for a year—just to have ice for the next few days so he can learn to skate (FOLC 121). When he first comes to the school field ditches on Friday morning and finds that he cannot even stand on the ice in skates, he is angry and disappointed because for the past four years “he’d thought and dreamed of [himself] skating . . . [had] known he still had to learn to skate, but . . . wanted it so hard all these years and . . . thought about it so much” (FOLC 60). Later that day, first in his classroom, then in the school field, Moonta thinks about learning or not learning to skate where younger children are learning and unsuccessfully explains to the mothers helping their little ones to skate that, as big as he is, “he still had to learn” (FOLC 83). In his conversation with his father in chapter 7 he agrees to learn to skate with a skating chair and quips that he will also learn to skate without it (FOLC 108). In his conversation with his mother the next morning in chapter 9 he quips that he is not going to the canal to stand around—“I’m going to skate” (FOLC 132). Here he expressly says go to skate not go to learn to skate, and from this point on Moonta stops thinking about his goal.

Gilly thinks about her problematic situation in foster care and her two-part goal of leaving foster care for good and being sent to live with her mother in California until the evening of her getaway in chapter 8. From chapter 4 to the getaway scene in chapter 8 Gilly mainly thinks about her placement at Trotter’s. In chapter 7 she thinks about her being overpowered by Trotter if she is not removed from foster care, for she “knew in the marrow of her bones that if she stayed much longer, this place would mess her up” (GGH 60). In the letter she writes to her mother at the end of chapter 7, Gilly writes about her desperate situation at Trotter’s before she asks her mother for money. She writes: “The foster mother [here] is a religious fanatic [. . . who] can hardly read and write and has a very dirty house and weird friends,” and “[t]here is another kid [living] here who is probably mentally retarded” (GGH 76, italics original). A week
after mailing this letter to her mother, Gilly makes her move, a move she has contemplated for several months now. When she arrived at Trotter’s in early October she thought about leaving her new foster home in Thompson Park, hitchhiking to California, and living with her mother—“Why did it have to be so hard? Other kids could be with their mothers all the time” (GGH 29). Now many weeks later “leaving Thompson Park became urgent” (GGH 60), and when she finds money in Trotter’s purse, it is time for Gilly to leave (GGH 82). At the foot of the stairs in chapter 8 Gilly makes her move: “If she was going to go, she would have to leave now”—and she does (GGH 85). Minutes later she is running towards the bus station with her suitcase and from this point on ceases to think about her problem and goal.

Lucky thinks about her problem and goal three times in HPL. On Friday afternoon in chapter 1, while listening to Sammy’s rock-bottom story, she thinks about the fragmented state of her life and her desire to put her life back together. On Sunday morning in chapter 10, while talking to Lincoln about her mother’s urn, she thinks about the complicated strands of her life and how she wishes she could weave the strands together to make a beautiful, complicated knot (HPL 68-60). In both chapters Lucky thinks about her problem and goal in one intricate sentence, but in chapter 12 when she hits rock bottom and thinks about her problem and goal for the last time, her thoughts, shown in passage [4], are construed by multiple RT, FIT, and PAS structures selected in a sequence of paragraphs. In lines 6-10 and line 15 of passage [4] Lucky thinks about the out-of-control lives of anonymous people and her out-of-control life that has just hit rock bottom. In lines 22-26 Lucky identifies three people to whom she has lost control of her life: her mother, her father, and her guardian Brigitte. Lucky’s thinking about her problem includes a series of facts construed by PAS structures selected in lines 19-29. In Lucky’s mind it is a fact that it is almost impossible to get control of your life when you’re only ten; it is a fact that adults can control your life and abandon you (by dying, not wanting you, or going home); and it is a fact that not even a comprehensive survival kit (like the one Lucky takes with her everywhere) protects you from all the bad things that can happen to you in life. In the first part of passage [4] Lucky thinks about her two-part goal, finding her Higher Power and regaining control of her life. In lines 1-5 and 11-12 she thinks about the insights her Higher Power will provide and the necessity of doing a fearless and searing moral inventory of herself to gain such
insights. In the end, though, when her problem and goal are expanded like this in her mind and are not neatly contained within a single paragraph as they are in chapters 1 and 10; when her problem and goal are so intertwined that they cease to be distinguishable as one and the other and are interlined with emotion (anger and hopelessness); Lucky’s life is too complicated, impossible, and hopeless to think about, and all Lucky can do is to run (away) from it.

[4] Lucky trudged back to the kitchen trailer. She suddenly understood that she’d been doing everything backward. She’d thought you looked for your Higher Power and when you found it you got special knowledge—special insight—about [how the world works, and why people die, and how to keep bad things from happening].

(RT) But now she knew that wasn’t the right order of things. Over and over at the anonymous meetings she’d heard [people tell how their situation had gotten worse and worse and worse until they’d hit rock bottom]. Only after they’d hit rock bottom, did they get control of their lives. And then they found their Higher Power.

(FIT) [Another part of finding your Higher Power] was [to do a fearless and searing moral inventory of yourself]. But Lucky was too mad for a fearless and searching moral inventory. She was too hopeless. She’d do it later.

(PAS) Right now she had proof [that Brigitte was going back to France]. That proof put Lucky at rock bottom.

(FIT) The anonymous people struggled with the next step after rock bottom, the getting control-of-your-life step. Lucky pounded the Formica table with both fists, which made HMS Beagle leap to her feet and look at Lucky worriedly.

(PAS) [It is fact that It’s almost impossible to get control of your life when you’re only ten]. [It is fact that It’s other people, adults, who have control of your life, because they can abandon you].

(PAS) [It is fact They can die, like Lucky’s mother].
(PAS) [Ø: It is fact [[that] They can decide || they don’t even want you, like Lucky’s father [Ø: ]]]. |||  
(PAS) And [Ø: it is fact [[ that] they can return to France as suddenly and easily [[as they left it]], like Brigitte [Ø: ]]. ||| And [Ø: it is fact [[that] even if you carry a survival kit around with you at all times, || it won’t guarantee || you’ll survive [Ø: ]]].  
||| [Ø: It is fact [[that] No kit in the world can protect you from all the possible bad things [Ø: ]]]. ||| (HPL 79-80, italics original)  

6.3.3.2 Other Discontinued (or Undeveloped) Thinking

Moonta’s, Lucky’s, Jess’s, and Gilly’s certainties about themselves, others, or their personal situations are not developed beyond the orienting chapters. Only one or two PAT thinking structures selected beyond the orienting chapters in each novel construe Moonta’s, Lucky’s, Jess’s, and Gilly’s certainties, and none of these structures develop the certainties construed by PAT thinking structures selected in the orienting chapters.47 Beyond chapter 2 in FOLC Moonta ceases to be certain about his ability to explain certain things to his father and make him understand. Beyond chapters 2 and 4 in HPL Lucky ceases to be certain that her guardian is leaving her and ceases to be pretty certain about her personal situation. Beyond chapter 2 in BTT Jess ceases to be certain about Leslie’s gender. And beyond chapter 3 in GGH Gilly ceases to be certain that she can make herself known to others. Moonta’s and Gilly’s certainties about persuading people or making oneself known, and Jess’s and Lucky’s certainties about a person’s gender or the departure of a caregiver may or may not need development. It may be that Moonta, Lucky, Jess, and Gilly are unwaveringly certain about some things.

47 PAT thinking structures in HPL, BTT, and GGH construe Lucky’s certainty about moons, Jess’s certainty about building materials, and Gilly’s certainty about caring for her mother. One PAT thinking structure each in HPL, BTT, and GGH construes Lucky’s certainty that having two moons on earth would not be as good as having one (HPL 127), Jess’s certainty that the two boards he uses to build a bridge across the creek are firm and even (BTT 127), and Gilly’s conscious efforts in the past to make sure that her birth mother was the only person she cared about (GGH 131). PAT thinking structure in FOLC construe Moonta’s certainty that his father will successfully hide his skates from him (FOLC 65) and that his mother cannot hear him speaking (FOLC 112).
Moonta’s knowledge about ice, Lucky’s thinking about mothers, Gilly’s insistence that she is powerful and can make things happen, and Jess’s recollection of certain events and concern about people’s perceptions of him all cease to be developed beyond the orienting chapters. Moonta’s knowledge about ice, Gilly’s insistence about her power and efficacy, and Jess’s recollection about fallings in and out his music teacher and his dad are construed by FIT structures that are not developed beyond the attic, bedroom, and office scenes in chapter 2 or 3 in FOLC, BTT, and GGH. Lucky’s imaginative thinking about mothers (i.e., her late mother Lucille, Brigitte’s mother) and Jess’s imaginative thinking about his music teacher and his imagined recognition as the fastest runner in his school are construed by multiple thinking structures that are not developed beyond chapter 3 in HPL and beyond chapter 2 in BTT. In BTT two other thinking-patterns cease to be developed beyond the orienting chapters. One of these patterns, JESS IS CONCERNED ABOUT PEOPLE’S PERCEPTIONS OF HIM, is construed by PAS structures, and the other, JESS THINKS WHILE RUNNING, is construed by RT structures. Both patterns cease to be developed beyond the bedroom and school field scenes in chapters 2 and 3.

6.3.3.3 Discontinued Thinking in FOLC and GGH

One thinking-pattern each in FOLC and GGH ceases to develop in the second quarter of these novels. In the orienting chapters of FOLC Moonta thinks about his illnesses in the distant past and his opportunity to learn to skate four winters ago. In the orienting chapters of GGH Gilly makes decisions about the things she will do in Thompson Park to expedite her departure and elects to play it cool for the first while. Both patterns in FOLC and GGH obtain from FIT structures. In chapter 7, just short of the midway point in each novel, Moonta ceases to recollect his illnesses and missed opportunity to skate, and Gilly ceases to decide how she will conduct herself in her new situation.

Moonta recollects his past illnesses and missed opportunity to skate four winters ago in the first school field scene in chapter 6 and the bedside scene in chapter 7. In chapter 6 when Moonta arrives with his skates at the school field on Friday afternoon, the roadside ditch is crowded with mothers and their little children. Moonta lowers himself discreetly to the edge of the ice, then lowers himself to his knees to strap his skates to his shoes. A moment later two little girls bump into Moonta and tip him over. A young woman spots Moonta sprawled on the
ice and teases him about having weak ankles, but she does not give him a chance to explain that he is just learning to skate now because he was sick the last winter of ice; and she darts off to assist her daughter who has fallen on the ice and hurt herself (FOLC 82). In chapter 7, when Moonta is confined to bed on Friday night and his mother brings him a plateful of food, he tries his best to eat well not because he is hungry but because “[h]e was going to be strong, he wasn’t going to be sick tomorrow. He was going to learn with the little red chair how to skate without the little red chair” (FOLC 108-109). When he is alone in the house later that night, he thinks about his being ill and his missed opportunity to learn to skate for the last time in the novel. His father is sharpening skates in his shop; his mother has run to the canal to see what the ice is like in the moonlight; villagers are passing back and forth in front of the window; and Moonta is bundled up in his stifling hot bed, doing nothing, going nowhere. Then he thinks about dashing to the attic to check on his skating chair but decides to stay in bed: “he just couldn’t take chances. What if he were sick tomorrow, what if he got pneumonia or even a cold? The thought was awful” (FOLC 110).

In the first half of GGH Gilly makes decisions about her conduct at school and at home during the first two months in her new placement. On her second and third days in Thompson Park she makes strategic decisions about her conduct at school. As shown in passage [5], she reminds herself about the decision she made when she crossed the threshold of her new classroom on the first day of school, that she would not let her new classmates think they were smarter than she was. She also decides that she will work tirelessly until she is first in her class, then use her technique of simply stopping to work for no apparent reason. In October Gilly makes decisions about her conduct towards her tag-along Agnes Stokes and her infuriating new teacher Miss Harris. Gilly decides that one of the first things she will do at her new school is to stop Agnes Stokes from blurting out sensitive information about her (that she is part of the free-lunch program at school)—“[t]he first thing she was going to teach Agnes Stokes was when to keep her big mouth shut” (GGH 45). By the second half of October, even though Gilly has been at school for a month and a half, she decides that “at this point [she] was not ready to pull her time-honored trick of stopping work just when the teacher had become convinced that she had a bloody genius on her hands” (GGH 53). All Gilly’s other decisions about her conduct in her
new situation relate to money matters at home. In chapter 5 Gilly decides not to use Agnes Stokes to scout around for money at Mr. Randolph’s house but to use William Ernest instead (GGH 48). William Ernest, however, asks a lot of questions and only halfheartedly agrees to help Gilly when he is pressed. The situation is far from ideal, but Gilly decides that a halfhearted accomplice will have to do (GGH 62). In chapter 7, having failed to find money twice in Mr. Randolph’s living room, Gilly decides to conduct a third search herself (GGH 66). From this point on Gilly ceases to decide how she will conduct herself in Thompson Park.

[5] (a\textsuperscript{\textbeta}) Although a part of Gilly’s head wanted to get on with her schemes [[of how to get Mr. Randolph’s money]], \( (a\textsuperscript{\textalpha\textbeta}) \) once she crossed the threshold of Harris 6, \( (a\textsuperscript{\textalpha\textalpha}) \) she forced herself to concentrate on her lessons. \( (a\textsuperscript{\textalpha\textbeta\textalpha\textalpha}) \) She had made up her mind that first day \( (b\textsuperscript{\textbeta}) \) to pay attention in Miss Harris’s class. \( (a\textsuperscript{\textalpha\textbeta\textalpha\textalpha}\text{FIT-Recollecting}\oplus) (b\textsuperscript{\textalpha}) \) She wasn’t going to let a bunch of low-class idiots think \( (c\textsuperscript{\textbeta}) \) they were smarter than she was. \( (a\textsuperscript{\textalpha\textbeta\textalpha\textalpha}\text{FIT-Deciding}\oplus) (b\textsuperscript{\textalpha}) \) It was infuriating [[to find herself behind in almost every subject]], \( (d\textsuperscript{\textalpha}) \) but she knew \( (d\textsuperscript{2\textbeta\textalpha}) \) that the fault lay in Hollywood Gardens Elementary \( (d\textsuperscript{2\textbeta\textalpha\textalpha}) \) and not in herself. \( (a\textsuperscript{\textalpha\textbeta\textalpha\textalpha}\text{FIT-Deciding}\oplus) (e\textsuperscript{\textalpha}) \) She would work madly \( (e\textsuperscript{1\textbeta\textalpha}) \) until she had not only caught up with \( (e\textsuperscript{1\textbeta\textalpha\textalpha}) \) but passed them all, \( (e\textsuperscript{2\textalpha}) \) and then she’d skid to a total halt. \( (f) \) That kind of technique drove teachers wild. \( (g\textsuperscript{\textalpha}) \) They took it personally \( (g\textsuperscript{\textbeta}) \) when someone [[who could obviously run circles around the rest of the class]] completely refused to play the game. \( (GGH 44-45) \)

6.3.3.4 Discontinued Thinking in BTT

As shown above in Table 6.4, a substantial number of thinking-patterns cease to develop beyond the orienting chapters of BTT. These patterns abruptly leave off when Jess’s focus in chapter 4 shifts from being the fastest runner in his grade to befriending Leslie. In the orienting chapters Jess thinks about his loneliness, his disconnection from family members, his lack of recognition at school, an all-important racing event that should turn things around for him; he idealizes his music teacher; he is concerned what people think about him; and his thinking while running has a frantic and indeterminate quality. Beyond the orienting chapters Jess’s
thinking about himself, his home life, his situation at school, and people’s thoughts about him are all affected by his friendship with Leslie. With Leslie as his friend, Jess ceases to think about his loneliness and strained relationship with his dad; ceases to be concerned what other people think about him and his private pursuits; and ceases to think about people narrowly (i.e., as ideal forms). And with Leslie as his friend, his thinking becomes less desperate.

6.3.4 Augmented, Reconfigured, and New Thinking: Structures and Patterns

Moonta’s, Lucky’s, Jess’s, and Gilly’s thinking contributes substantively to focalization selection in the orienting chapters and to focalization development beyond the orienting chapters. My focus for the remainder of this chapter is Moonta’s, Lucky’s, Jess’s, and Gilly’s personal thinking development. I begin by examining the contributions of BT structures in FOLC and HPL and FDT structures in BTT and GGH to Moonta’s, Lucky’s, Jess’s, and Gilly’s thinking about their fictional world experiences. BT structures are selected for the first time beyond the orienting chapters of FOLC and HPL. These structures expand Moonta’s thinking about his lived experience in FOLC and in HPL represent a reconfiguration of the way Lucky thinks about her world. FDT structures selected beyond the orienting chapters of BTT and GGH expand Jess’s thinking about people and things in his world and represent a reconfiguration in the way Gilly perceives her personal situation, efficacy, and relationships with family members. In the next five subsections, I examine preferred ways of thinking in BTT and GGH, schematic, higher-order, and explanatory thinking in HPL, explanatory thinking in FOLC, and recollecting in all four novels. I end the chapter by examining imaginative thinking in FOLC, HPL, and BTT and questioning-oriented thinking in FOLC, BTT, and GGH. In these last two subsections I examine the selection of imaginative and questioning-oriented thinking structures that construe Lucky’s thinking about situations other than her own, Moonta’s thinking about his skating achievement and the value of imaginative thinking, and Jess’s and Gilly’s expanded understandings about themselves, others, social interaction, family relationships and friendship, and transformations.

6.3.4.1 BT and FDT Selection

6.3.4.1.1 BT Selection in FOLC and HPL

BT structures are not selected in the orienting chapters of FOLC but are selected
thereafter in chapters 3, 4, 7, and 10-12. In *HPL* BT structures are selected twice in chapter 2, where their selection is limited to two consecutive paragraphs that focus on the physical differences between people; thereafter they are selected in chapters 6, 9, 13, 16, 17, and 21. All of the BT structures selected in *FOLC* and *HPL* select Moonta or Lucky as *thinking*-Senser, and their projecting clauses select mental processes that in *FOLC* represent Moonta’s thinking as *Knowing* (*FOLC* 55), *Concluding* (*FOLC* 164), *Affirming* (*FOLC* 186, 187), and *Assenting* (*FOLC* 206) and in *HPL* represent Lucky’s thinking as *Knowing* (*HPL* 39, 61), *Concluding* (*HPL* 85), and *Reasoning* (*HPL* 105). Projecting clauses in both novels select the mental process *think*, and the thinking construed by these clauses obtains from context as *Exclaiming* (*HPL* 101), *Ruminating* (*HPL* 61, *FOLC* 112), *Observing* (*FOLC* 45, 196), and *Assenting* (*FOLC* 64). In all of the BT structures selected in *FOLC* and *HPL* idea-clauses have positive values and select statements, none of which is speculative (i.e., theoretical or conditional).

Half of the idea-clauses in BT structures selected in *FOLC* and *HPL* are interrupted by projecting clauses. As shown in sentences [6-11], idea-clauses are interrupted after the first element. The first elements in these clauses include a topical Theme (*ice*), an interpersonal Theme (*maybe*), and a textual Theme (*anyway, but, even though, as if*). The interruption of the idea-clause by the projecting clause in BT structures as in sentences [6-11] has two main functions: it disrupts the flow of information within the idea-clause on one hand and increases the prominence of the isolated thematic element as well as the thinker and the thinking process selected in the projecting clause on the other. The interruption of the BT structure in [6], for example, increases the prominence of the topical Theme *ice*, the thinker *Moonta*, and Moonta’s thinking (*Knowing*). In [6-8] the thinker *Moonta or he* (Moonta), Moonta’s thinking (*Assenting, Affirming*), Moonta’s uncertainty, which is construed by the modal adjunct *maybe* selected in [7], and Moonta’s cognitive concession, which is construed by the conjunction *anyway* selected in [8], all gain prominence. In [9-11] the thinker *Lucky or she* (Lucky), Lucky’s thinking (*Knowing, Assenting, Thinking*), and Lucky’s cognitive contrast, concession, and comparison, which are construed by the conjunctions *but, even though, and as if* gain prominence. In these last three sentences the interruption of the idea-clause by the projecting clause has a third function. All three sentences are mixed thinking structures, and the interruption of the idea-clause by the
projecting clause marks a shift in the thinking represented by the primary FIT or SAS-FIT structure and the secondary BT-complex. [9] is a paratactic thinking structure which selects a FIT-simplex and a BT-complex. [10-11] are hypotactic thinking structures which select a FIT-complex or SAS-FIT-clause and a BT-complex. In [9] the thinking represented shifts from knowing something—that is, having existing knowledge, knowing that HP stands for Hard Pan—to realizing something—that is, acquiring new knowledge, realizing that HP can also stand for Higher Power. In [10] the thinking represented shifts from acknowledging something—that Lucky herself is responsible for Miles’s disappearance—to justifying a decision—that Lucky had to get rid of Miles to run away. In [11] the thinking represented shifts from simple observation or simple comparison (that the coming breeze is a residual effect of the storm that has now passed) to elaboration, explanation, or analogy (that a Higher Power is observant of Lucky and concerned about her needs). These shifts in Lucky’s thinking along with Lucky’s shifts from thinking to doing and feeling in the desert scenes in the latter part of HPL help Lucky to regain control of her life, a point I will return to in the next chapter.

[6] (BT-β) Ice << i >> did not freeze equally thick everywhere along a ditch. 

||| (i-BT) (α), Moonta knew, (FOLC 55)

[7] (BT-β) Maybe << i >> he’d have to walk all the way back by road. || (i-BT) (α), he at last admitted to himself, (FOLC 206)

[8] (BT-β) Anyway << i >> he didn’t care. || (i-BT) (α), Moonta wrathfully told himself, (FOLC 186)

[9] (FIT-β¹) HP stood for Hard Pan, || (BT-β²) but << i >> it could also stand for Higher Power. || (i-BT) (α), she realized, (HPL 61)

[10] (FIT-α) It was her fault [[that he was missing]], || (BT-β³α) even though << i >> she’d had to get rid of him || (BT-β⁴α) in order to run away herself. || (i-BT) (β²α), she reasoned, (HPL 105)

[11] (SAS-SOMD-α) Suddenly a breeze came, (FIT) a little afterthought of the storm, || (BT-β³¹) as if << i >> some Higher Power was paying attention || (BT-β³²) and knew [[what she needed]]. || (i-BT) (β³α), Lucky thought, (HPL 130)
6.3.4.1.2 *FDT Selection in BTT and GGH*

FDT structures selected beyond the orienting chapters of *BTT* and *GGH* expand Jess’s and Gilly’s thinking about their lived experiences and represent a restructuring of Gilly’s thinking about the way people are and the choices they make in their lives. In the orienting chapters of *BTT* FDT structures are selected in two of the three chapters and construe Jess’s thoughts about not belonging (*BTT* 14) and beating or being beaten by a classmate in the upcoming races at school (*BTT* 22), thoughts which are addressed to himself. In the orienting chapters of *GGH* FDT structures are selected in all three chapters and construe Gilly’s thoughts about her gruesomeness (*GGH* 3, 14), revenge (*GGH* 13), and presumptions that people know her (*GGH* 20)—thoughts that are addressed to her social worker and to people whom Gilly has encountered in foster care or will soon encounter. Beyond the orienting chapters FDT structures are selected in five chapters in *BTT* and in four chapters in *GGH*. Single and stretches of FDT structures are selected in both novels, while a punctuated series of FDT structures is selected in *BTT*. All but one of the FDT structures selected in *BTT* are addressed to Leslie, and all construe Jess’s thoughts about himself and Leslie. FDT structures selected in *GGH* construe Gilly’s thoughts about herself and others, her situation in Thompson Park, interpersonal relationships, and reasons for leaving, and these thoughts are addressed to herself, her grandmother, and mothers.

In *BTT* FDT structures selected from chapter 6 onward construe Jess’s thoughts about fitting in, getting on with things, being afraid, being forthright, being sorry, dying, memorializing a friend, and being better than others. The first and second selections of FDT structures beyond the orienting chapters construe Jess’s thinking about himself as a misfit in his family and about Leslie getting on with her communication. In chapter 6, after an angry confrontation with his sister Brenda a month before Christmas, Jess realizes that he and Leslie, who are not blood relations, have more in common than he and his sister, who are blood relations; and this gets him thinking about his mythological past and origins which are construed by a sequence of FIT structures (*BTT* 58). In the castle stronghold scene in chapter 7 Leslie gives an account of her loud encounter with Janice Avery in the girl’s washroom earlier that day. She begins by telling Jess that Janice Avery’s situation is complicated, and now she
understands why Janice has such a hard time relating to people. Jess has waited all afternoon to hear Leslie’s account, and even now when they are alone in Terabithia, Leslie is not forthcoming with details. Jess loses his patience and must surely register his impatience in his face while thinking, “Will you get on with it?” (BTT 75, italics original).

FDT structures selected in the cow shed, bedroom, and school scenes in chapters 10, 11, and 13 construe Jess’s thoughts about his fear of water and drowning, what Jess euphemistically refers to as that old terror of his. As noted in section 6.2.6.2 above, Jess’s experience of fear is part of a new emoting-pattern that obtains beyond the orienting chapters, and in three scenes in the last quarter of the novel Jess’s fear of water and drowning is construed by stretches of FDT structures. In the cow shed scene in chapter 10, on the same day he is supposed to cross the creek again with Leslie, Jess thinks about his old terror in stretches of FDT, shown in passage [12]. This passage consists of sequences of FDT and FIT structures. In the first sequence of FDT structures in [12a-b] Jess plans to shake himself free of his fear and considers learning how to scuba dive. In the second sequence of FDT structures in [12e-h] he considers consulting with a doctor about having his gut transplanted. That night in chapter 11, lying awake in his bed, Jess admits to Leslie by thought that he was scared that morning: “I was scared to come to Terabithia” (BTT 107, italics original); and a week later in chapter 13, at some point on the first day back at school, Jess’s thoughts about confronting his fear is construed by a sequence of FDT structures, shown in passage [13].

[12]  (FDT-a¹) I’ll just grab that old terror by the shoulders || (FDT-a²) and shake the daylights out of it. || (FDT-b) Maybe I’ll even learn scuba diving. || c) He shuddered. || (FIT-d¹) He may not have been born with guts, || (FIT-d²) but he didn’t have to die without them. || (FDT⊕) (e¹) Hey, maybe you could go down to the Medical College || (e²) and get a gut transplant. || f) No, Doc, I got me a perfectly good heart. || (g) [What I need] is a gut transplant. || (h) How ‘bout it? || (BTT 96)

[13]  (a²α) As for the terrors ahead || << i >> (FDT⊕) (a²α¹) well, you just have to stand up to your fear || (a²α²) and not let it squeeze you white. || b) Right Leslie? ||
Other FDT structures selected in two of these scenes, and FDT structures selected in the living room, castle stronghold, and classroom scenes in chapters 12 and 13, construe Jess’s thoughts about death, his desire to be the best runner in his grade, being forthright about his fears, protecting his friend, and memorializing his queen. In the cow shed scene Jess urges himself to be forthright with Leslie about his fear of the water and drowning. As shown in passage [14], Jess knows the kind of person Leslie is, that Leslie will not be angry with him or put him down for being afraid. He just has to tell her straight out that he does not want to go to the creek today. In the bedroom scene Jess apologizes to Leslie for not inviting her along on his outing that morning (BTT 106). In the living room and castle stronghold scenes Jess snaps at Leslie in his mind about being dead—“You think it’s so great to die and make everyone cry and carry on. Well, it ain’t” (BTT 113); admits to Leslie that he does not know how to mark her passing (BTT 119); and asks her if dying is scary—if the fear she felt was the same as his (BTT 119). In the classroom scene Jess observes to himself with bitter self-reproach that with Leslie dead he is now the fastest runner in his school (BTT 124).

[14]  (FDT®) (a) I know Leslie. I know (b[^α]) she’s not going to bite my head off (b[^α1]) or make fun of me ((b[^α]))) if I say (b[^βα])) I don’t want to go across again (b[^βββ]) till the creek’s down. (c) [[All I gotta do]] is [[say ]] “Leslie, I don’t want [Ø: to] go over there today.” (d) Just like that. (e) Easy as pie. (f[^α]) “Leslie, I don’t want (f[^β]) to go over there today.” (BTT 96)

In GGH FDT structures selected beyond the orienting chapters expand and reflect a restructuring of Gilly’s thinking. FDT structures selected in the bedroom, kitchen, living room, and car scenes in chapters 4, 7, 12, and 13 construe Gilly’s thoughts about herself, her placement at Trotter’s, other placements, unexpected moves in her life, unexpected outcomes, original intentions, ways of getting to know people, past associations, and her relationships with her
mother, her grandmother, her current foster home, a foster mother from the past, and her foster brother William Ernest. Chapters 4 and 7, the longest and most eventful chapters in the novel, contain stretches of FDT that consist of 9 and 13 FDT structures respectively. In chapter 4 Gilly unleashes her gruesomeness on a classmate who tries to befriend her, receives a postcard from her mother in California, enters Mr. Randolph’s house for the first time and finds money hidden in a bookcase in his living room, reads, abandons, and discusses several poems, and is introduced to the rich meanings and associations of words and ideas in a poem by William Wordsworth. Gilly’s thinking in chapter 4 is construed by a stretch of FDT structures selected a third of the way through, when Gilly rushes to her bedroom to read and think about the postcard her mother has sent her. In chapter 7 there is considerable lateral and vertical movement as Gilly goes back and forth between houses and climbs up and down ladders searching for money, and the chapter ends with Gilly writing a fairly long letter to her mother asking for bus fare to California. Gilly’s thinking in this chapter is construed by a stretch of FDT structures selected two-thirds of the way through the chapter when Gilly enters the kitchen after school and comes upon Trotter writing letters to children she fostered. Chapters 12 and 13, the second and third shortest chapters in the novel, are rather uneventful compared to chapters 4 and 7. In chapter 12 Gilly is given a proper send-off at suppertime, does her homework, and goes to bed. In chapter 13 Nonnie drives Gilly to Virginia, shows Gilly around her new home, and leaves Gilly to rest in her new bedroom. Gilly’s thinking in chapter 12 is construed by a sequence of two FDT structures selected in the first scene of the chapter when Gilly is sitting at the kitchen table during her send-off supper and is watching Trotter; and her thinking in chapter 13 is construed by single FDT structures and shorter stretches of FDT structures selected intermittently throughout the chapter.

The FDT structures selected in chapters 4, 7, 12, and 13 construe Gilly’s perceptions of herself and others and her understandings about her lived experience before, during, and after her stay with Trotter in Thompson Park. Many of these FDT structures construe Gilly’s assertions of personhood, a point I address in the next section of this chapter. My present focus is the FDT structures selected in chapters 1 and 13, the first and the last FDT structures selected in GGH. The differences between these selections represent a restructuring of Gilly’s thinking from the first to
the last quarters of the novel. In my culminating discussion of Gilly’s worldview in the next chapter, I will draw on the content of the FDT structures selected in all five chapters of GGH.

FDT structures in chapters 1 and 13 are selected in shorter and longer stretches of thinking in the car and bedroom scenes. In the car scene in chapter 1 Gilly is passing through Thompson Park with her social worker, headed to her new foster home. As shown in passage [15], FDT structures in this scene are selected in a stretch of thinking that selects an antecedent BT structure and FIT structures. In the bedroom scene in chapter 13 Gilly is lying on her new bed in her grandmother’s house, looking out the window at her new surroundings in rural Virginia. As shown in passage [16], FDT structures in this bedroom scene are selected in a stretch of thinking that alternately selects FDT and FIT structures. The FDT structures selected in [15] construe Gilly’s thoughts about her gruesome self, and the FDT structures selected in [15] construe Gilly’s thoughts about her mother leaving home, her mother caring about her, and her mother going away and leaving her.

[15] \( (\text{BT-a}^1) \) That’s it, \( (\text{BT-a}^2) \) thought Gilly. \( (\text{FIT-b}) \) At least nobody had accused Mr. or Mrs. Nevins, her most recent foster parents, of being “nice.” \( (\text{FIT-c}) \) Mrs. Richmond, the one with the bad nerves, had been “nice.” \( (\text{FIT-f}) \) The Newman family \( (\text{FIT-c}) \) had been “nice.” \( (\text{FIT-g}) \) (d\( ^\alpha \)) The Newman family \( (\text{FIT-f}) \) had been “nice.” \( (\text{FDT-e}) \) (\( e^1 \)) Well, I’m eleven now, folks, \( (\text{e}^2\alpha) \) and, in case you haven’t heard, \( (\text{e}^2\beta) \) I don’t wet my bed anymore. \( (\text{f}) \) But I am not nice. \( (\text{g}) \) I am brilliant. \( (\text{h}) \) I am famous across this entire county. \( (\text{i}) \) Nobody wants to tangle with the great [\( \Omega: \text{me}\) Galadriel Hopkins. \( (j^1) \) I am too clever \( (j^2) \) and [\( \Omega: \text{I am}\) too hard [[to manage]]. \( (\text{FDT-k}) \) Gruesome Gilly, they call me. \( (\text{l}) \) She leaned back comfortably. \( (\text{FDT-l}) \) (m\( ^\alpha \)) Here I come, Maime baby, \( (\text{m}^\beta) \) [\( \Omega: \text{whether you are}\) ready or not. \( (\text{i-FIT-d}) \) (d\( ^\beta \)), who couldn’t keep a five-year-old [[who wet her bed]], (GGH 3)

[16] In the quiet of Chadwell’s room, Gilly lay back \( (\text{FIT-1}) \) and gazed out the window at the blue expanse of sky. \( (\text{FIT-2}) \) If she lifted up on her elbow \( (\text{FIT-3}) \) [\( \Omega: \text{then}\) she could see the rolling fields beyond the margin of the tiny town, and beyond the hills, the mountains
dark and strong. ||| She felt [[herself loosening]]. ||| (FIT) Had Chadwell been homesick for this sight || as he dropped his bombs into the jungle? ||| Why would anyone leave such peace for war? ||| Maybe he had to go. ||| Maybe they didn’t give him any choice. ||| But Courtney had had a choice. ||| Why had she left? ||| (FDT) You don’t just leave your mother || because she talks too much. ||| (FIT) Why should she leave || and not look back a single time—until now? ||

(FDT) She must care about me, at least a little. ||| She wrote her mother || to come || and get me || because she was worried about me. ||| (FDT) Doesn’t that prove || she cares? ||| Gilly got up || and took Courtney’s picture out from underneath her T-shirts. ||| (FIT) How silly. ||| She was in Courtney’s house now. ||| (FIT) Courtney didn’t have to hide in a drawer any longer. ||| She propped the picture up against the bureau lamp. ||| (FIT) Maybe her grandmother would let her buy a frame for it. ||| She sat down on the bed || and looked back at Courtney on the bureau. ||| [She was looking at] Beautiful, smiling Courtney of the perfect teeth and lovely hair. |||

(FIT) But something was wrong. ||| The face didn’t fit in this room any more [than it had in all the others]]. ||| Oh, Courtney, why did you go away || and leave her? ||| (FDT) Why did you go away || (FDT) and leave me? ||| She jumped up || and slid the picture face-down under the T-shirts again. ||| (GGH 134-135)

There are striking differences between the FDT structures selected in chapters 1 and 13, and these differences mark a restructuring of Gilly’ thinking from the time she moves to Thompson Park in early October to the time she leaves in late November. Some of these differences relate to scene selection, the number of paragraphs selecting FDT structures, the location of FDT structures within the chapter, the focus of thinking, Gilly’s personal circumstances at the time, and her posture while thinking. In [15] FDT structures are selected in an outdoor scene (in a car) and in [16] in an indoor scene (in a house). In [15] Gilly’s self-oriented thinking is construed by FDT structures selected in a single paragraph midway through the chapter, and in [16] her other-oriented thinking is construed by FDT structures selected in consecutive paragraphs at the end of the chapter. In [15]
Gilly is coming to stay temporarily with a foster family in urban Maryland and in [16] has come to live permanently with a family member (her grandmother) in rural Virginia. And in [15] Gilly is sitting back, thinking, and in [16] she is lying back, thinking.

The FDT structures in passages [15-16] also differ in terms of their selection of interpersonal and experiential elements. The selection of interpersonal elements—speech function, Subject, and vocatives—show striking contrasts. In [15] all ten FDT structures are statements; the first-person pronoun I, referring to Gilly, is the preferred Subject; and the vocatives folks and Maime baby call on Gilly’s past and soon-to-be foster mothers to heed her list of assertions about herself. The FDT structures in [16] select the second- or third-person pronouns you or she as preferred Subject, statements and questions, and the vocative Courtney (an absent mother), to whom the last two questions are addressed. Strikingly only one of the six FDT structures selected in [16], the second statement in lines 10-11, construes an assertion. This assertion, however, that her mother’s concern about her is proved by the letter she wrote to Gilly’s grandmother which promptly resulted in Gilly’s removal from foster care, is flanked by a statement that represents speculating on one side and questions that represent a mental state of uncertainty on the other. The selection of experiential elements in the FDT structures in [15-16] show striking contrasts as well. As shown in Table 6.5, the FDT structures in [15] and [16] prefer different types of clauses. Those in [15] prefer intensive attributive clauses, which select the attributive process be, and those in [16] prefer transformative material clauses, which select the material processes write, come, get, go, and leave. These preferences for attributive or material clauses represent different paradigms of thinking. In [15] static thinking (e.g., I am this—nice, clever, hard to manage) is represented by the FDT structures, and in [16] transpositional thinking (transformational, forward-moving, right-moving, or departing-from thinking) is represented by the FDT structures. This shift from static to transpositional thinking is an important development in Gilly’s focalization.

6.3.4.2 Preferred Ways of Thinking in BTT and GGH

JESS KNOWS ABOUT ROUTINES, GILLY ASSERTS HER PERSONHOOD, and GILLY AFFIRMS HER BEING COURSE are all augmented thinking-patterns beyond the orienting chapters of BTT and GGH. In the orienting chapters of BTT Jess knows about home- and school-related routines: he
Table 6.5
FDT Structures Selected in Chapters 1 and 13 in GGH

<table>
<thead>
<tr>
<th>CHAPTER 1, Passage [15]</th>
<th>CHAPTER 13, Passage [16]</th>
</tr>
</thead>
<tbody>
<tr>
<td>iv</td>
<td>iii</td>
</tr>
<tr>
<td>iv</td>
<td>being lame</td>
</tr>
<tr>
<td>iv</td>
<td>being nice</td>
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<td>iv</td>
<td>being eleven not wetting</td>
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<tr>
<td>iv</td>
<td>being eleven not wetting</td>
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<td>iv</td>
<td>being eleven not wetting</td>
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<tr>
<td>iv</td>
<td>not being nice</td>
</tr>
<tr>
<td>iv</td>
<td>being brilliant</td>
</tr>
<tr>
<td>iv</td>
<td>being famous</td>
</tr>
<tr>
<td>iv</td>
<td>wanting to tangle (with me)</td>
</tr>
<tr>
<td>iv</td>
<td>being clever and hard to manage</td>
</tr>
<tr>
<td>iv</td>
<td>calling me</td>
</tr>
<tr>
<td>BEH</td>
<td>leaning back</td>
</tr>
<tr>
<td></td>
<td>coming</td>
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| | | | | |
| B1 | FIT | being wrong | |
| B2 | not fitting in fitting in | |
| B3 | FDT | going away and leaving her [Ø: behind] | |
| B4 | going away and leaving me [Ø: behind] | |
| B5 | jumping up and sliding under | MAT | |

Note. Column (i) marks individual paragraphs and sentences. Column (ii) marks the type of thinking structure selected (e.g., FDT, FIT). Column (iii) paraphrases the content of the selected structure. Column (iv) marks non-thinking structures.
knows about workday and weekend routines, lunch and suppertime routines, and the routine ways his teacher and classmates behave towards him personally, towards boys in his class, and towards new students like Leslie Burke. In the orienting chapters of *GGH* Gilly asserts her personhood in a silent address to her previous foster mothers, her new foster mother, and her social worker, and she affirms to herself that the new people in her life are already backing down on the first two days of her stay in Thompson Park. These three patterns are all construed by free thinking structures in and beyond the orienting chapters. Jess’s knowledge about routines, which expands to include his knowledge about local rules and practices, and Gilly’s affirmations about her being on course, which expands over time, are both construed by FIT structures. Gilly’s assertions about her personhood are construed by FDT structures that select the “er” participant I (Gilly) and two new addressees.

Beyond the orienting chapters of *BTT* Jess’s knowledge about routine goings-on and rules at school register to Jess while he is thinking about the passing of time and his and Leslie’s activities. Jess’s knowledge about Leslie’s mischievous activities at school and his inability to look at his teacher at certain times register to Jess while he is thinking about the passing of time in the fall and his developing friendship with Leslie. When students’ interest in running wanes at the end of the first week of school, Jess and Leslie begin spending time together, first at home, then at school, and Jess learns that Leslie is not as attentive at school as he thinks she is. As shown in sentence [17], he knows that she presents herself as quiet, capable, and hard-working, but behind her presentation—this mask of perfection she wears at school every day—she is supremely mischievous. She routinely creates skits in her mind which feature their homeroom teacher Mrs. Myers, and shares these with Jess at recess—skits that play in Jess’s head during lessons and get him in trouble. When Mrs. Myers calls him out of a daydream, he knows he cannot look at her without laughing (*BTT* 44). Jess’s knowledge about recess rules and the bullying routines of Janice Avery register to him at two separate times in the fall. One day at recess, seeing Leslie upset on the playground, Jess follows her into the school and waits for her outside the girls’ washroom, knowing that students at Lark Creek Elementary are not supposed to be in the hallways at recess and would get the deathblow from a certain teacher if caught inside (*BTT* 35, 53). Another day at recess Jess registers his knowledge about Janice Avery when
Janice bullies May Belle on the playground. In the onset paragraph in chapter 5 Jess registers his knowledge about Janice Avery and her entourage and their bullying activities before and during recess—their making off with hopscotch stones, disrupting skipping games, and charging children a fee to use the washroom (BTT 48).

[17] (FIT-Knowing®) (1) Leslie was one of those people [[who sat quality at her desk, \(\parallel\) never whispering \(\parallel\) or daydreaming \(\parallel\) or chewing gum, \(\parallel\) doing beautiful schoolwork]], \(\parallel\) (2) and yet her brain was so full of mischief [[that if the teacher could have once seen through that mask of perfection, \(\parallel\) she would have thrown her out in horror]]. \(\parallel\parallel\) (BTT 43)

Jess’s knowledge about community practices related to family troubles and a death in the family and his knowledge about the routine movements in and out of the old Perkins place next door register to Jess when he hears about Leslie’s private conversation with Janice Avery in February and when he returns to school after Leslie dies sometime in April. Jess learns from Leslie after school one day that Janice Avery has a very troubled home life and that her best friends became aware of it and blabbed it all over school. Jess sighs, hearing Leslie’s report. He pities Janice Avery and anyone like her whose problems get out, for he and Janice and all the kids in Lark Creek had a duty to protect their parents and families. As shown in passage [18], students at Lark Creek Elementary know not to bring their troubles at home to school, whatever troubles they have. Jess also knows that people act in predictable ways when someone close to you dies. When Leslie dies, Jess knows that people will leave him alone and not try to make him talk and that his teachers will be nice to him and make the girls in his class be nice to him too (BTT 112-113). In Lark Creek, when a death occurs in someone’s family, people bring food, as Mrs. Aarons does for Bill and Judy Burke (BTT 127). And when Bill and Judy return from their trip to Pennsylvania with a U-haul, Jess knows that no one stayed long at the old Perkins place (BTT 126).

[18] (FIT-Knowing®) (a\(^α\)) There was a rule at Lark Creek, \(\parallel\) (a\(^β\)) \([Ω: \text{which was}]\) more important than anything \([\text{Mr. Turner made up} \parallel \text{and fussed about}]]. \(\parallel\parallel\) (b) That was the rule \([\text{that you never mixed up troubles at home with life at school}]]. \(\parallel\parallel\)
When parents were poor or ignorant or mean, even just didn’t believe [[in having a TV set]], it was up to their kids [[to protect them]]. (d) By tomorrow every kid and teacher in Lark Creek Elementary would be talking in half snickers about Janice Avery’s daddy. It didn’t matter [[if their own fathers were in the state hospital or the federal prison]], they hadn’t betrayed theirs, and Janice had. (e) It didn’t matter [[if their own fathers were in the state hospital or the federal prison]], and Janice had. (BTT 75)

In *GGH* the pattern *GILLY AFFIRMS HER BEING ON COURSE* is one of two augmented thinking-patterns construed by free thinking structures selected in and beyond the orienting chapters. Gilly affirms to herself at roughly the midway point in the novel and in subsequent chapters that she is on course to achieving her goal of removing herself from foster care. Anticipating her success in locating the stash of money in Mr. Randolph’s house, she packs her suitcase the night before, plans to call the bus station from school the next afternoon, and affirms to herself that all she has left to do to be free of Thompson Park and ultimately foster care is to get the rest of the money she needs for bus fare—“[a]nother hundred would get her all the way to California—all the way to Courtney Rutherford Hopkins, all the way home” (*GGH* 68, 82). The next afternoon when she arrives at the bus station with her money and suitcase and is told the cost of a one-way ticket to California, Gilly affirms to herself that she has it, that she has the full amount which includes tax, $136.60 (*GGH* 86). In the second half of the novel, Gilly assures herself about new developments in her situation in and beyond Thompson Park. In chapter 7, while pretending to dust Mr. Randolph’s books, it suddenly strikes Gilly that Mr. Randolph, who is sitting directly across from her and whose his eyes are directly aligned with his books, is only pretending not to see that she is searching among his books for money, and she begins to panic. But of course Mr. Randolph cannot see, and Gilly promptly stops herself from panicking, assuring herself twice that he is blind (*GGH* 75). At the end of chapter 10, when Gilly recalls her grandmother’s last words to her in the doorway, she is suddenly alarmed by the possibility of her being moved from Trotter’s by the agency. But she comforts herself with the thought: “Trotter wouldn’t let them take her. ‘Never,’ she had said. ‘Never, never, never’” (*GGH* 113). In chapter 12, when she is leaving Thompson Park and decides not to call Agnes...
Stokes and tell her goodbye, Gilly assures herself that they will reconnect at some point in the future (GGH 126). In chapter 13, looking out the window on the same landscape her own mother looked out on as a girl, Gilly assures herself she is home (GGH 135).

Beyond the orienting chapters Gilly’s assertions about her personhood are addressed not only to her current foster mother Trotter but also to Gilly’s own mother and grandmother, Courtney and Nonnie. In the bedroom scene in chapter 4 Gilly silently asserts her personhood to her mother, whose postcard she has in her hand and whose picture stands on her bureau. Trotter has followed Gilly to her room, knocked at her door, asked if she needed anything, and told her not be ashamed of asking for help. Gilly shuts her out, turns to her mother, and insists that if she came to Thompson Park and took her away, the two of them would do well for themselves and get along; and Gilly would become someone new for Courtney: “I’d be good for you” — “I’d be so grateful — “I’d change into a whole new person. I’d turn from gruesome Gilly into gorgeous, gracious, good, glorious Galadriel” (GGH 30). While driving to her new home in Virginia in chapter 13 Gilly responds to her grandmother’s remark about her friendships in the past—her having been friends with nice girls—asserting: “I have never in my life been friends with a ‘nice girl’” (GGH 133). At desperate and sorrowful times in chapters 7 and 12, and at the middle and end points of her stay in Thompson Park, Gilly silently asserts herself to Trotter. In the kitchen scene in chapter 7 Trotter tells Gilly how much she appreciates her friendliness towards William Ernest and that it pleases her to see Gilly being helpful rather than hurtful. Gilly silently commands Trotter to shut up about William Ernest and all that other stuff about her being special and having so much to give and having brains; and when Trotter rises from the table to get William Ernest a snack, Gilly silently asserts that if she stayed in Thompson Park, she would work on William Ernest—“I’d teach him”—teach him to do things for himself—“I’d make a man of your little marshmallow” (GGH 70-71). Moreover, she asserts that she will not be strung along by foster mothers like Trotter and will not go soft for as long as she is in foster care: “I let [Mrs. Dixon] fool me with all that rocking and love talk. I called her Mama and crawled up on her lap when I had to cry”; “I can’t go soft [and won’t] as long as I’m nobody’s real kid—not while I’m just something to play music chairs with” (GGH 71). And again in the kitchen in chapter 12 with Trotter, William Ernest, Mr. Randolph, and Gilly all
seated around the kitchen table for Gilly’s send-off supper, Gilly silently asserts: “I never meant to hurt them” (GGH 124).

6.3.4.3 Schematic Thinking in HPL

6.3.4.3.1 Lucky's Schematic Thinking

Schematic thinking is a new thinking-pattern that obtains beyond the orienting chapters of HPL. Lucky’s factual knowledge about running away and earaches, her procedural knowledge about cremation and killing insects, and her knowledge about proceedings such as government aid and environmental programs; all of these fact, procedure, and proceeding schemas are activated in the second, third, and fourth quarters of the novel when Lucky is materially, mentally, and behaviorally engaged. While some fact schemas are activated in the orienting chapters, Lucky’s pattern of schematic thinking does not fully obtain until the midway point in the novel. PAS-ST (ascribed schematic thinking) structures construe Lucky’s factual and procedural knowledge by selecting fact-clauses (factual structures) or a sequence of two or more material clauses (procedural structures). PAS-ST structures construe Lucky’s knowledge of proceedings—her knowledge of local practices and personal experiences—by selecting groups of sentences that select predominantly material and relational clauses or clause complexes. Lucky’s most elaborate schema is activated in chapter 12 when Lucky hits rock bottom.

6.3.4.3.2 Lucky’s Fact Schemas

Fact schemas represent Lucky’s factual knowledge about her fictional world and are construed by PAS-factual structures. Fact schemas are activated when Lucky is listening to stories or conversations, doing things, sensing things, or thinking about people or things. PAS-factual structures selected in the orienting chapters of HPL construe Lucky’s factual knowledge about guardians and mothers, names, sun tea, French, and life (HPL 4, 8, 10, 13, 14). The fact about guardians and mothers pops into Lucky’s mind when she is listening to Sammy’s rock-bottom story in chapter 1. In Lucky’s mind it is a fact that guardians can give up their job of guarding, but mothers cannot give up their job of mothering. The facts about sun tea and life, that sun tea makes itself and that good and bad things in life are strangely related, are activated in chapters 2 and 3 when Lucky pours herself a glass of sun tea and mentally lists the good and bad traits in mothers based on her own life experiences. PAS-factual structures selected beyond
the orienting chapters construe Lucky's factual knowledge about cremation, running away, and earaches. These structures are activated in chapters 10, 13, and 19 when Lucky wakes up on Sunday morning and thinks about the urn she still has in her room, turns over in bed on Sunday night after deciding to run away, and feels a fluttering sensation in her ear and slaps at it on Monday evening. In Lucky's mind it is a fact that some people who die are cremated and not buried in the ground (HPL 62); it is a fact that running away takes a great deal of planning (HPL 86); and it is a fact that thinking about scientific matters is hard when your ear is hurting so much (HPL 120).

PAS-factual structures select one or more fact-clauses and an elided projection noun (fact). The PAS-factual structures that construe Lucky's factual knowledge about mothers and guardians, running away, and earaches are shown in sentences [19-21]. In [19-20] Lucky's factual knowledge about mothers, guardians, and running away are construed by predicated fact-clauses whose predicating elements and binder that are elided. In [21] Lucky's factual knowledge about earaches is construed by a fact-clause selected in a circumstance of reason whose circumstantial (of), participant (fact), and binder (that) are all elided. The PAS-factual structures in [19-21] and all the PAS-factual structures in HPL select present tense (e.g., is, has, takes, makes) and often select the impersonal second-person pronoun you as in [21]. PAS-factual structures are commonly selected in multi-complex thinking structures or in stretches of text that construe sightings.

[19] (PAS-ST◊) (a) The difference between a Guardian and an actual mom is [Ø: the fact] [[that a mom can't resign]]. ||| (b) [Ø: It is a fact [[ that] A mom has the job for life [Ø: ]]]. ||| (HPL 4)
[20] (PAS-ST) [Ø: It is a fact [[ that] Running away takes very good planning [Ø: ]]]. ||| (HPL 86)
[21] (CM-α) She was not thinking about specimens || (β) because [Ø: of (PAS-ST) the fact [[ that] the sensation of something in your ear makes you forget all about Charles Darwin [Ø: ]]]. ||| (HPL 120)
63433 Lucky’s Procedure and Proceeding Schemas

Lucky’s knowledge about procedures (the execution of fictional world tasks) and her knowledge about proceedings (information about fictional world events) are construed by groups of two or more sentences that select statement-type propositions and primary verb tenses (present or past tenses). Groups of sentences that obtain as procedure or proceeding schemas select predominantly material processes (procedure schemas) or predominantly relational and material processes (proceeding schemas). Beyond the orienting chapters of HPL procedure and proceeding schemas are activated when Lucky is listening to rock-bottom stories, doing things (pouring tea, borrowing things for her survival kit, arranging to meet a friend), observing things (a package of cheese, a highway sign), or worrying about the bug that has crawled in her ear.

Lucky’s procedure schemas are activated in the morning or at the end of the work day when Lucky is at home doing or arranging things. In chapter 2 when she is home from work and pouring herself a drink, the procedure 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, the procedure schemas Killing bugs for specimens and Being cremated are activated. These three schemas, marked as PAS-ST structures, are shown in passages [22-24]. All are three-step procedures. To make sun tea, you (i) leave a jar that you (ii) fill with water and (iii) add tea bags to in the sun. To kill a bug for a specimen, you (i) capture the bug in a jar or box and (ii) put a cotton ball which you (iii) dab some nail polish remover on with the bug. To cremate a person, you (i) take a dead person to a crematory, (ii) put them in a casket-like box, and (iii) subject the box to a process which turns the person’s body into particles and ashes. The Being cremated schema in [24] is the most complicated procedure schema activated in the novel. It is part of a stretch of thinking that selects PAS-factual structures, a projecting RT-clause, and an interrupting BT structure. The second PAS-factual structure selects a fact and the first structure selects a non-fact: it is a fact that some people are cremated and not a fact that everyone who dies gets buried in the ground. Lucky’s procedural knowledge about cremation—how a person is cremated—is construed by the embedded PAS-ST-clauses selected in [24c] and the PAS-ST structures selected in [24d-e]. Three of these structures select material
clauses and one selects a relational clause-complex. The material clauses select the process *put, take* or *go*, the Doer *they* or *(the) box*, the Goal *them*, *(the dead) person*, or *(little) particles and ashes*, a circumstance of place *(to a place called a crematory, in a box like a casket, into something called an urn)*, or a circumstance of means *(through a special process)*. The relational clause-complex selected in [24d²] is an identifying clause whose Identifier and Identified represent the remains of the cremated person. As shown in the interrupting clause selected in [24d], Lucky’s procedural knowledge about cremation was transmitted to her by Sammy.

[22] (PAS-ST⊕) (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)

[23] (PAS-ST⊕) (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] and, presto, it dies. (b₂) (HPL 26)

[24] (PAS-ST-a) [[[Ø: It is] Not [[[Ø: a fact] [[that everyone [[who dies]] gets buried in the ground [[[Ø:]]]]]. (b₁) (PAS-ST⊕) (b₁) [[[Ø: it is a fact] [[that] Some people are cremated]], b₁β which [[[Ø: is a fact] [[that] Lucky had not known about] until her mother died [[[Ø:]]]]. (b₂) (RT-cα) She [[[Ø: had]] found out] (cβ) 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]]. (d₁α) The box goes through a special process << i >> (d²) and afterward [[[all that is left]] are little particles and ashes. (i-BT) (d₁βα) —Short Sammy explained this] (BT-d¹βα) she recalled—

(PAS-ST-e) Then they put the particles and ashes into something [[[called an urn]]. (HPL 62)

Lucky’s proceeding schemas have the same pop-into-mind quality as her fact and procedure schemas and center on local practices in Hard Pan and Lucky’s personal experiences.
Proceeding schemas related to local practices are shown in passages [25-27]. The schema *Ending an anonymous group meeting*, shown in [25], is activated in the patio scene in chapter 1 when Lucky, still with her ear to the patio wall, listens to the applause Sammy receives when he finishes telling his rock-bottom story. The schemas *Receiving free government food* and *Adopting a highway*, shown respectively in [25-26], are activated in the kitchen and bus ride scenes in chapters 6 and 14. *Receiving free government food* is activated when Lucky observes an expired package of cheese amongst the groceries she and Brigitte have just received from the government, and *Adopting a highway* is activated when Lucky observes the adopted highway sign on Monday afternoon while riding home from school. Lucky knows that anonymous group meetings end when members of the group stand and say a prayer together; she knows that the government delivers free food to qualifying individuals in Hard Pan on the last Saturday of each month; and she knows that adopting a highway means taking care of a stretch of the highway, keeping it clean, wearing an adoption outfit, using special trash bags, and getting your name posted on a sign. These three proceeding schemas are construed by clauses and clause complexes selected in stretches of thinking that obtain as PAS-ST structures. [25] also selects PAS *reason-* and *cause-*clauses and [27] selects a PAS-factual structure, a RT structure, a PAS if-clause, and a PAS if-then-complex.

[25]  
(a^α) Chairs scraped \(\langle\text{PAS-ST-b}\rangle\) as everyone stood up. \(\langle\text{PAS-ST-b}\rangle\) Now they would all say a little prayer together, \(\langle\text{b}\rangle\) which Lucky liked \(\langle\text{PAS}\\rangle\) \(\langle\text{b}\rangle\) because there was no church or synagogue or anything in Hard Pan, California, \(\langle\text{b}\rangle\) so the Found Object Wind Chime Museum and Visitor Center was the closest [Ø: thing] [[they got to one]]. \(\langle\text{PAS-ST-c}\rangle\) That meant [[Ø: it was] the end of the meeting \(\langle\text{and}\rangle\) time [[for her to disappear]]]. \(\langle\text{HPL 5}\rangle\)

[26]  
(FIT-PAS-ST-a) [Ø: On] The last Saturday of the month, free Government food got delivered to the town. \(\langle\text{PAS-PAS-ST}\rangle\) \(\langle\text{b}\rangle\) You only received free Government food \(\langle\text{b}\rangle\) if you had quite a small amount of money. \(\langle\text{c}\rangle\) If you had too much money, \(\langle\text{c}\rangle\) [Ø: then] they wouldn’t give any food to you.
Most people in Hard Pan didn’t have regular jobs, and maybe they got a check every month out of having a disability or being old or from [Ø: being] fathers [[who didn’t like children] ] but it wasn’t very much. Most everyone in Hard Pan qualified for the free food. (HPL 35-36)

(PAS-ST-a) [Ø: It is a fact [[that] Adopting a highway]] is [[not like adopting a child]]. Lucky planned to adopt seven or eight highways when she got old enough, if she had time. (PAS-ST©) (c) [[What it means]] is [[that you take care of this certain stretch of road by picking up all the litter every week]]. Also you get an official orange vest and hard hat, and special trash bags, plus you get a sign on the highway [[that people can admire as they drive past]]. (HPL 90)

Two other proceeding schemas, Getting jolted and Killing the bug in your ear, relate to Lucky’s personal experiences—her emoting and somatic experiences and her bodily functions. These schemas are activated in the patio and dugout scenes in the second half of the novel. The proceeding schema Getting jolted, shown in passage [28], is activated in chapter 11 when Lucky is listening to a rock-bottom story on Sunday afternoon and learns that Miles’s mother is in jail. Lucky’s knowledge of the getting-jolted experience is construed by a PAS-ST structure that obtains from the clauses and sentences selected in [28a-c]. This PAS-ST structure selects various types of processes—material (pull, back up, put, land, get), mental (look, forget, expect), relational (is), and behavioral (pee)—the Doer or Carrier you (impersonal second-person pronoun), and the Doer (some) man or boy or (your) bottom. The other proceeding schema Killing the bug in your ear, shown in passage [29], is activated in chapter 20 when Lucky gets down on her side, pours mineral oil in her ear, and waits for the oil to take effect. Lucky activates one part of the schema in [29a-b], while Miles is with her in the dugout, then activates the second part in [29e], when Miles has left the dugout and Lucky is alone. [29b¹] construes a proceeding 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. [29e] 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.

(a) Lucky had the same jolting feeling [(PAS-ST⊗) 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]]. (PAS-ST⊗) (b^αα) 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-PAS-ST) (b^αβ), which is expecting the usual nicely shaped plastic toilet seat, (HPL 73)

(PAS-ST⊗) (a) You have to be patient. (b^1) 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)] — (RT-b^2α) and Lucky did not want (RT-b^2β) to think about that special tool and [(what it would feel like]]. (c^1) 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. (PAS-ST-e) It’s important [(to wait until the bug fully dies in the oil]]. (RT-f^αα) She didn’t know (RT-f^αβ) if it was working, (PAS-f^β) because the bug still fluttered and crashed around. (HPL 122, italics original)

6.3.4.3.4 Dressing Things Up With Parsley: Lucky’s Most Elaborate Schema

Dressing things up with parsley is Lucky’s most elaborate schema in HPL. This multifaceted structure consists of fact and procedure schemas, proceeding schemas, and Lucky’s insights about parsley and is activated on the same evening that Lucky’s life hits rock bottom. Dressing things up with parsley is activated in chapter 12 when Lucky is washing dishes after supper on Sunday night. Earlier that day, on Sunday morning in chapter 10 and on Sunday afternoon in chapter 11, Lucky’s Being cremated fact schema and Getting jolted proceeding schema are activated. Now it is evening and Lucky is standing in her trailer, washing dishes and mainly thinking about parsley.
Two proceeding schemas, *Dressing things up with parsley at Smithy’s Family Restaurant in Sierra City* and *Dressing things up with parsley at home in Hard Pan*, shown in passages [30-28], and procedure and fact schemas related to parsley preparation, shown in passage [32], constitute the elaborate schema *Dressing things up with parsley* activated in chapter 12. Lucky’s knowledge about dining at Smithy’s Family Restaurant is construed by the sequence of five sentences selected in [30]. This PAS-ST-proceeding structure selects six material processes (*rolled, bring, made, speared, came, gave*), intensive and possessive relational processes (*was, three times and had, once*), two mental processes (*noticed, realized*), and an interrupting verbal process (*asked*). The structure mainly selects transitive structures and verbal group simplexes but also selects several ergative structures (*a tiny plate that was made, olives that were speared*) and one verb group complex (*made feel*). Lucky knows that people who eat at Smithy’s Family Restaurant (i) are given fancy cutlery sets to eat with (sets that are wrapped in napkins by the waitress Lulu), (ii) are made to feel welcome, and (iii) are brought extra wedges of lemon if they order fish sticks (extras that are free and come on special plates, some with olives speared by fancy toothpicks); and she also knows that people’s (burger) orders (iv) are made to look elegant with sprigs of parsley (something the restaurant did not have to do but did anyway with excellent results). Lucky’s knowledge about dining at home and Brigitte’s practice of cooking with parsley is construed by the sequence of five sentences selected in [31]. This PAS-ST-proceeding structure consists of a series of material clauses that select *she* (Brigitte) as Doer, *it* (parsley) as Goal, the processes *chopped, sprinkled, fanned, and added*, and participants *cucumbers, soup, beans, toast, gravy, eggs, and dip* in circumstances of place (i.e., the food locations to/over which Brigitte sprinkles, fans, or adds bits of parsley). A procedure schema, *Preparing parsley for cooking*, and a fact schema about a grinding tool used to prepare parsley for cooking are construed by PAS-ST-proceeding and -fact structures selected in [32]. Lucky’s knowledge about the tool used by people in France for grinding parsley is construed by the fact-clause selected in [32a]. Lucky’s knowledge about preparing parsley for cooking is construed by the rank-shifted material clauses selected in [32a] and the ranking material clauses selected in [32b]. To prepare parsley for cooking, you (i) stuff the parsley into the funnel part of the parsley grinder and (ii)
turn the handle. It is that simple: *no fuss, no muss*—to turn your parsley into flakes, you simply (i) go right up to your parsley grinder (and dish) and (ii) turn the handle.

[30] *(PAS-ST⊕)* (a) You noticed Smithy’s fanciness right away because of [[how the waitress, Lulu, neatly rolled up everyone’s fork-knife-spoon set in its paper napkin, like a little present]]. (b) This made you feel especially welcomed. (c) Another excellent quality of Smithy’s was [[that Lulu would bring two extra lemon wedges for your fish sticks *at no extra charge*, on a tiny plate [[especially made for that type of delicacy]]]]. (d) Some people’s tiny plates had olives [[speared by toothpicks with cellophane ruffles]]. (eα) Or [[that Smithy’s Family Restaurant probably realized wasn’t necessary [, the way ketchup was]], (eβ1) but which gave [[your burger] a certain elegance. (i), if you asked her, *(HPL 74, italics original)*

[31] *(PAS-ST⊕)* (a) To Brigitte parsley was essential, but not in the same way [[it was] as at Smithy’s [[that came with your burger]]. (b1) She chopped it into tiny bits (b2) and sprinkled it over practically everything, including food [[that regular people don’t even realize goes with parsley]]. (c) She fanned it over cucumbers, noodle soup, beans, and garlic toast. (d) She added it to gravy, eggs, melted butter dip, and especially to free government food. *(HPL 75, italics original)*

[32] *(PAS-ST⊕)* (aα) Lucky should not have been surprised [[that in France there is a special little hand grinder for it, where you stuff the parsley into a funnel and turn a handle and presto, perfect tiny fresh flakes come out underneath]]. (b1) You didn’t need a knife or cutting board or anything— (b21) you could just go right up to the dish (b22) and turn the handle—no fuss, no muss. *(HPL 75)*

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48 The embedded clause selected here is ungrammatical. I have marked this clause as though it were grammatical and interpreted it as meaning: (b2) and sprinkled it over practically everything, including food [[that regular people didn’t *usually think of* [[as going with parsley]]]].
Lucky’s proceeding schemas shown in [27-28] and Lucky’s proceeding, procedure, and fact schemas shown in [28-29] are linked by Lucky’s insights about parsley. Between the activations of Lucky’s proceeding schemas she observes that the parsley that came with people’s meals at Smithy’s was not there to be eaten but was there for decoration and to divert people from worrying too much about the amount of bad cholesterol contained in the foods they had ordered (e.g., juicy hamburgers). Between the activations of Lucky’s second proceeding schema and her procedure and fact schemas Lucky observes that, having eaten ground parsley so often at home in Brigitte’s cooking for the last two years, parsley did more than just make food look nice and make you think healthy thoughts, it also gave food a clean, earthy taste; and she never tired of it.

6.3.4.4 Higher-Order Thinking in HPL

LUCKY ENGAGES IN HIGHER-ORDER THINKING is an augmented thinking-pattern beyond the orienting chapters. In the orienting chapters of HPL Lucky engages in higher-order thinking about units of meaning, a strategy and troublesome question, qualities, dispositions, and prospective bargaining; all of these thoughts are construed by CM structures that select an abstract noun as Phenomenon. Beyond the orienting chapters Lucky continues to engage in higher-order thinking about units of meaning, dispositions, and qualities while expanding the range of her higher-order thoughts to include the topic of portents. Lucky’s augmented higher-order thoughts are not exclusively construed by CM structures but are construed by four types of thinking structures (CM, RT, BT, and FIT structures).

Lucky thinks about the physiology of her temperament (i.e., her meanness gland), her own evolution as a human being, her natural ability to blend in with the desert, the constituent meanings of the word discouraged (dis and cour aged), the accuracy of signs (i.e., the population sign outside her town), and acronyms (HP). Lucky thinks about her gland, the Hard Pan sign, and the word discouraged while entertaining, listening to a story, or walking through the desert in chapters 5, 6, and 17: Lucky’s meanness gland gets activated whenever a certain person (Miles) is around (HPL 34); the population sign, which now reads POP. 43, will no longer be accurate if Brigitte goes back to France (HPL 42); and Lucky’s swaying from side to side and the uneven distribution and constant shifting of things in her backpack make it hard for her to stay
couraged (HPL 107). Lucky thinks about the initial letters in Hard Pan, that they also stand for higher power (HPL 61), while she is looking out the window at the desert in chapter 9, and her thoughts are construed by FIT and BT structures shown in [9 above]. Lucky thinks about her evolution as a human being and her adaptation to the local environment while contemplating past and future actions, extrapolating from a lesson, or concentrating on a problem. All of these thoughts about evolution and adaptation are construed by CM or RT structures or by a stretch of thinking consisting of FIT and RT structures. In chapter 8, having devised a way to free a snake from a dryer and freed the snake safely, she now has to devise a way to seal the vent so snakes will not get trapped—and “at that moment [while thinking about the snakes she would save because of her upcoming action] Lucky knew she was a very evolved human being” (HPL 54). In chapter 15, while learning about animal adaptation at school, Lucky has a sudden insight: “[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, italics original). When Lucky is in the dugout with Miles in chapter 18, she responds silently to his comment about her looking pretty in the dress she is wearing by “[thinking] of herself as someone highly adapted to her habitat, being all one colorless color, rather than pretty” (HPL 114).

The day after Lucky decides to run away she thinks about signs (portents). Three signs in all will tell Lucky that her time for running away has come. A private eye-smile message passed between her and Lincoln undetected by Miles is the First Sign; her observation about her skin being colorless is the Second Sign; and the collective groan issued by her classmates who will not be let out early because of the oncoming storm is her Third Sign. Strikingly, each of these three signs is identified in a different type of thinking structure and selected as the Identified in an identifying clause: as shown in sentences [33-35], BT, FIT, and PAS structures construe the identification of the First, Second, and Third Signs respectively. It is striking that such unremarkable events (twinkling-, looking-, and vocalizing-events) should strike Lucky as portents. It is also striking that the structures that construe these events show such variation, even though all three signs (i.e., the First Sign, the Second Sign, the Third Sign) are selected as Identified in the ranking or primary clause. [33] selects an interrupting mental clause, [34] a
non-defining relative clause, and [35] a defining relative clause. The Identifier in each structure varies: that is selected in [33], it in [34], and this in [35]; the reference pronoun in [33] is remote (that) and in [35] near (this). Lucky is selected as thinking-Senser in [33], is not selected as a participant in [34], and is selected as the participant in a circumstance of angle selected in [35]. Indeed the structures that construe three unremarkable events that strike Lucky as remarkable are themselves structurally striking.

[33] (BT-β) That << i >> was the First Sign. ||| (i-BT) (α), thought Lucky, (HPL 90)

[34] (FIT-α) It was the Second Sign, || (β) [Ø: which was] as significant and thrilling as the secret eye-smiling First Sign on the bus. || (HPL 93)

[35] (PAS) But for Lucky this was the Third Sign [[that of all possible days to run away, || today was the exact right one]]. || (HPL 94)

6.3.4.5 Explanation in FOLC and HPL

In and beyond the orienting chapters Moonta and Lucky are routinely aware that people do, observe, feel, or think certain things and that things are the way they are for reasons. In the orienting chapters of FOLC Moonta explains to himself why he goes certain places, why he moves a certain way, why his spirits improve, and why the weather, certain parts of his house, his skates, and his skating clothes are as they are; and in the orienting chapters of HPL Lucky explains to herself why important people like her parents and her guardian have done certain things, why her guardian might have cause to abandon her, why she listens carefully, and why she feels certain things about desert life and natural events. Beyond the orienting chapters Moonta explains his actions and states of things to himself and Lucky explains her personal experience to herself are augmented thinking-patterns.

Beyond the orienting chapters Moonta not only explains to himself why things are as they are but also why he cannot do certain things, why his outlook on skating improves, and why he responds the way he does in certain situations. Moonta explains to himself why there is so little ice in the school field after the first cold night and why he is sure that everything would freeze hard after a second cold night (FOLC 38, 45); and while skating far beyond his village he explains to himself why so few people can be seen skating, why the wind seems to be blowing
differently, and why it seems so dark (FOLC 191, 195, 205). Coming home from school on Friday afternoon and later that day in the school field, Moonta explains to himself why he has to keep away from a certain part of the school field, then why he cannot go straight on a cross-ditch (FOLC 76, 85). During his confinement in bed on Friday night he imagines himself skating towards the New Church’s Pipe—the whole troubling business of his learning to skate having worked itself out, “because . . . to get to the pipe you’d have to be able to skate hard, long, and expertly” (FOLC 114); and he soon discovers why learning to skate with a skating chair is a good way to learn, “because . . . [he could push the chair ahead of him and skate for a ways on his own, then] grab [the chair, and] skate on without hitch or a fall” (FOLC 163). Moonta also explains to himself why he is crying—not because he fell and hit his head, trying to skate, but “because he couldn’t skate” (FOLC 60, italics added); and he confides in the minister’s wife—“because he liked her”—that he has skated all the way from Weirom (FOLC 202).

Moonta’s explanations also center on people’s responses in certain situations and his identification of skaters beyond his village. Moonta explains to himself why Leendert takes the blame for Moonta’s fall in the draught ditch on Friday afternoon (FOLC 97); and on Saturday morning he explains why Lees looks squarely at him from her front stoop, but says nothing, and why his mother is angry when he falls hard on the ice and gets a nose-bleed (FOLC 120, 147). Leendert’s, Lees’s, and his mother’s responses are easy to explain: Leendert works for Moonta’s father; Lees is listening to the announcer coming up the street; and his mother is worried. Moonta also explains to himself why nobody teases him about using a skating chair—“because the headmaster was skating with him” (FOLC 141)—and why Lees comes skating on her own by the canal boats—“because she was such an awkward skater nobody . . . wanted her in their line” (FOLC 141, 174). Before and after Seven Houses Moonta explains to himself why the skaters approaching him from behind and in front are not his parents—why the first cannot be his mother because the person ceases to follow him and why the second could have been his father because his father was a speed skater too (FOLC 193, 206).

In HPL Lucky continues to explain to herself why she does and feels certain things and why Brigitte’s decision to stay in Hard Pan and not to abandon her hinges on love. Lucky explains certain personal routines to herself and why she worries about dust storms. She works
on her insect display every Saturday morning because she has the house to herself and can spread her specimens out—Brigitte goes for mail that time, as does everybody in Hard Pan, and visits with people at the post office (HPL 44); and no anonymous group meetings are held on Saturday, so Lucky has the day off (HPL 70). Lucky worries about dust storms because all you could do was go inside and close all the windows, no matter how hot it was, and Brigitte would say that the devil left his back door open and let all the dust of hell blow into her kitchen (HPL 94-95). When Lucky is getting ready to run away on Monday afternoon during a dust storm, she considers taking Brigitte’s passport so she has to stay put, but then explains to herself that it would be better for Brigitte to decide for herself to stay because she loved Lucky (HPL 103).

Beyond the orienting chapters Lucky explains to herself why she thinks, observes, and says certain things, why she does not think about her specimens at a certain time, and why people prefer certain things and at times are non-responsive. Lucky explains to herself why she recalls a certain detail from the past, why she admires snakes, and why Sammy’s being in Hard Pan might be his Higher Power. She recalls Brigitte’s first sighting of Sammy’s water tank house because she saw her from Sammy’s window (HPL 40), admires snakes because they were very, very highly adapted to their habitat (HPL 51), and speculates that Sammy’s being in Hard Pan—his living in the desert—is his Higher Power because of its slowness and peacefulness and sweet-smellingness (HPL 61). She explains to herself why she—or anyone like her—would straightaway notice the fanciness of Smithy’s Family Restaurant and why Smithy’s customers did not eat the sprigs of parsley that came with their meals (HPL 74, 75). When Lucky hits rock bottom and decides to run away, she speaks to HMS Beagle in a calm voice because she does not want to alarm her (HPL 80). When she and Miles seek refuge in the dugout during the dust storm, she explains to herself why she tries to comfort Miles by telling him he is on an adventure and why she cannot think about specimens: Miles looks worried (HPL 118), and Lucky is terrified (HPL 120). Lucky also explains to herself why Brigitte prefers plain, loose-fitting clothes while living in Hard Pan (HPL 78) and why Miles failed to see her when she passed him in the dust storm (HPL 112). On Monday afternoon Lucky offers two possible explanations for Lincoln’s silence during their last phone conversation: he was silent either
because he was too infected with shyness or because . . . he was guessing the truth [about her
decision to run away]” (HPL 104). At two very important times, however, Lucky offers no
explanations at all. When she thinks and talks about and finally scatters her mother’s remains in
chapters 10 and 21, she does not attempt to explain nor likely can explain these experiences.

6.3.4.6  Recollecting the Distant and Recent Past

FIT, RT, and occasional CM structures selected in and beyond the orienting chapters
construe Moonta’s, Lucky’s, Jess’s, and Gilly’s recollections of an opportunity, illness, moves,
conversations, sightings, acquisitions, sensations, estrangements, interpersonal connections,
run-ins, routines, appearances, dreams, interpretations, or schemes. In the orienting chapters of
FOLC, BTT, and GGH Moonta recalls his bouts with illness in the distant past and his missed
opportunity to learn to skate, Jess his falling in with a new teacher at school and his falling out
with his dad, and Gilly her past placements in foster homes. Moonta’s and Jess’s recollections of
illness, opportunities, a falling in, and a falling out cease to develop beyond the orienting
chapters, while Gilly’s recollection of placements is developed. In the orienting chapters of
FOLC, BTT, and GGH Moonta, Jess, and Gilly recall experiences from the distant past when they
are alone, sitting or lying down on their beds, or sitting on a stoop; in HPL, although Lucky is
often alone in the orienting chapters, she has no recollection of the past. Beyond the orienting
chapters in all four novels Moonta, Lucky, Jess, and Gilly typically recall experiences from the
recent or distant past when they are talking or listening to people, coming or going, taking care
of things, or moving their hands or feet. All four characters recall past experiences while they
are doing things with other children (younger children, a friend, classmates); Moonta, Lucky,
and Gilly recall past experiences while accompanied by an adult (a parent, a guardian, a
grandparent, a teacher); and Moonta recalls the past while interacting with skaters in and
beyond his village. New patterns of recollecting obtain beyond the orienting chapters of HPL
and BTT. In HPL Lucky recalls experiences from two years ago when her mother died and her
guardian came to Hard Pan, and in BTT Jess recalls particular encounters with people in the fall
and spring and his activities with and without Leslie; no new pattern of recollecting obtains in
FOLC, and in GGH the pattern GILLY RECOLLECTS DETAILS ABOUT PAST PLACEMENTS is augmented.

In GGH, before and after Gilly leaves foster care and moves to Virginia to live with her grandmother, she recalls certain details about her past placements in foster care including her last placement in Thompson Park, a single strand of a dream involving her mother, an interpretation of her moves, and her first experience at her new school in Virginia. In October Gilly recalls the trick she used to confound her teachers at Hollywood Gardens Elementary (GGH 53, 55). In November, when someone knocks at the door, Gilly recalls the trick she learned from Trotter about dealing with door-to-door retailers (GGH 107). On her last night in Thompson Park Gilly dreams about her mother but can only recall that her mother was coming for her, had seen her, and was turning away (GGH 127). Driving to Virginia with her grandmother, Gilly recalls how she used to think about her moves from home to home as brief stops on her road (GGH 130). And throughout December, while she continues to get used to her grandmother with whom she often becomes impatient because of her chattering, Gilly “[would] remember the first day Nonnie had taken her into Jackson Elementary School”: how she marched her into the principal’s office, introduced her as Courtney’s child, spelled Galadriel for the principal, and informed the principal that Gilly’s records would be arriving shortly from her last school in Maryland (GGH 140).

In HPL Lucky first recalls her experiences from the past in chapter 6 when she and Miles are listening to Brigitte tell her coming-to-Hard-Pan story on Saturday morning. Brigitte talks about Lucky’s father, leaving France, her desire to see California, her flight to Los Angeles, her drive through the desert, and the desert heat which she finally experienced when she pulled in at Sammy’s house in Hard Pan and got out of her rental car. Lucky remembers this last part brilliantly. She was there in Sammy’s house at the time and was watching for Brigitte and recalls her shimmering outfit, her remarkable hair and skin, and her striking shoes (HPL 40);

49 Moonta’s recollections about the whereabouts of his skates in chapter 4 and a weather report in chapter 12 do not obtain as a pattern.

50 Lucky remembers the shimmering quality of Brigitte’s red dress in chapter 16 when she is dressing to run away (HPL 101).
“[b]ut the thing she remembered most strongly [about the timing of Brigitte’s arrival in Hard Pan] was that something bad to do with her mother had happened and she was at Short Sammy’s and her mother wasn’t there” (HPL 41). In chapter 10, when she meets Lincoln in town to talk about her mother, Lucky recalls some but not many details about her mother’s sudden death two years ago. She recalls being given an urn by a man, opening the urn so she could look inside, reaching into the urn, and feeling her mother’s remains (HPL 62, 65). She recalls closing the urn, putting it on her bed, lying beside it, and curling herself around it (HPL 65); and as shown in sentences [36a-b], she recalls hugging the urn like a doll or a child. Then as shown in sentences [36c-e], she recalls mixing her tears with her mother’s remains in a very quiet, private moment. Lucky also recalls Brigitte holding her firmly by the shoulder while people were urging her to scatter her mother’s ashes out in the desert. As shown in passage [37], she recalls Brigitte holding her back, as though to keep her from running away, and recalls her shoving the urn at Brigitte and riding home with Dot.

[36] (FIT-Recollecting®) (a) At first she lay with one hand touching the urn. ||| (b) But after a while she put her arms all the way around it, like a [[child hugs a doll]] or a [[mother holds a child]]. ||| (c) Then she sat up || (c) and opened the lid again (c3) and let some of her tears fall inside. ||| (dα) She wanted || (dα) to mix her tears with the remains of her mother. ||| (eαα) She didn’t know || (eαα) if this was allowed, || (eα) so she did it very privately and quietly || (eβ) without telling anyone. ||| (HPL 65)

[37] (CM-Recollecting-a) Lucky remembered [[Brigitte’s hand [Ø: firmly gripping] on her shoulder, [Ø: || and being] the type of firm grip [[you would have || if you were trying to keep a puppy from running away [Ø: || ]]. ||| (FIT-Recollecting®) (bα) She’d said || (bα1) it was time [[to go back]], || (bα2) and that Lucky could bring the urn || (bα3) and she could keep it. ||| (FIT-Recollecting®) (c) But then all of a sudden Lucky didn’t want it. ||| (dαα) She shoved it at Brigitte, || (dα) as if it were only a vase for flowers after all, || (dαβ) and ran to sit on Dot’s tailgate || (dαβα) so she could ride home backward, || (dαββ) watching the burros on the hill || (dαβββ) until she couldn’t see them anymore. ||| (HPL 66-67)
In *BTT* Jess recalls an encounter with Janice Avery in the fall, time spent away from Terabithia in the winter, an encounter with his sister Brenda in the spring, and routine activities like running home, eating, and dreaming. In the fall, when Jess and Leslie come to Terabithia to find a way to crush Janice Avery and Leslie suggests that Janice would really hate to look like a fool in front her classmates, Jess “remembered how Janice had looked that day he’d made everyone laugh at her on the bus” and agrees with Leslie that the best way to handle Janice Avery would be for him and Leslie to embarrass her (*BTT* 51). In January and February Jess spends a lot of time at Leslie’s house helping her and her father renovate the living room. As soon as the living room is done, Jess and Leslie head for Terabithia. “It had been more than a month since they had been there together” and “Jess wasn’t sure he still remembered how to be a king” (*BTT* 70). In the spring, when Jess is in the cow shed and is told by May Belle that he is wanted on the phone, Jess instantly knows that the person calling him is not Leslie: Leslie had called him once, he recalls, and his sister Brenda had made such a fuss about it, saying his sweetheart was on the line, that Leslie simply came to talk to him in person after that (*BTT* 96). The day after Leslie dies in chapters 11 and 12, the only recollection Jess has involves routine activities of eating (*BTT* 108), running home (*BTT* 114), and dreaming (*BTT* 106).

6.3.4.7 Imaginative Thinking in *FOLC*, *BTT*, and *HPL*

Moonta, Lucky, and Jess all engage in imaginative thinking beyond the orienting chapters. Imaginative thinking-patterns that obtain in the orienting chapters of *BTT* and *HPL* are discontinued, but beyond the orienting chapters two new patterns obtain: **Jess Thinks Imaginatively About Fear** and **Lucky Thinks Imaginatively About Situations Other Than Her Own**. In the orienting chapters of *FOLC* Moonta engages in imaginative thinking once in chapter 2. He imagines his attic bed as a bird’s nest hidden away in a tree and begins searching for his missing skates in this imaginary space. Beyond the orienting chapters Moonta engages in imaginative thinking about himself skating, **Moonta Thinks Imaginatively About His Skating Achievements** is a new imaginative thinking-pattern that obtains in highly emotive situations. In *BTT* and *HPL* imaginative thinking is construed by CM or free thinking structures and in *FOLC* by mixed thinking structures.
6.3.4.7.1 New Imaginative Thinking in BTT

Jess engages in imaginative thinking in three scenes beyond the orienting chapters, and in two of these scenes he engages in imaginative conversations with a doctor and Leslie about his fear of drowning and death. In the cow shed scene in chapter 10 he engages in an imaginative conversation with a doctor that specializes in gut transplants and in the bedroom scene in chapter 11 converses with Leslie in the middle of the night about being scared. Jess’s conversation with the doctor about guts, shown in [11 above], is construed by a sequence of FDT structures. His conversation with Leslie, which culminates with his admission of being scared to cross the creek that morning, is shown in passages [38-39] and is construed by alternating selections of FDT and FIT structures; Jess’s contributions to this conversation are construed by FDT structures selected in [38b, d, g] and [39a, c], and Leslie’s contributions are construed by FIT structures selected in [38e] and [39b]. Jess’s move to engage imaginatively in conversations with knowledgeable and caring individuals about his feelings in the last quarter of the novel represents a dawning realization of the importance of talking things out with other people.

[38] (FIT-a) It would have been fun to have Leslie along. ||| (FDT-b) I’m really sorry, Leslie. ||| (c\(^1\)) He took off his jacket and sneakers, || (c\(^2\)) and crawled under the covers. ||| (FDT-d) I was dumb [[not to think of [[asking]]]]. ||

(FIT\(\oplus\)) (e\(^1\)) S’OK, || (e\(^2\)) Leslie would say. || (f\(^1\)) I’ve been to Washington thousands of times [Ø: || (f\(^2\)) she would say]. ||

(FDT-g) Did you ever see the buffalo hunt? ||| (BTT 106-107, italics original)

[39] (FDT-a) You know something weird? ||

(FIT\(\oplus\)) (b\(^1\)) What? || (b\(^2\)) Leslie [Ø: would have] asked. ||

(FDT-c) I was scared [[to come to Terabithia this morning]]. ||| (BTT 107, italics original)

Jess also engages in imaginative thinking a month before Christmas when he reflects on his heated encounter with his sister Brenda, who first refers to Leslie as Jess’s girl friend, then as anything but a girl. It is inconceivable to Jess that he and Brenda could be members of the same family and blood relations. His actual family, he thinks, must be far away and somehow lost
him. “Way back when the creek had water in it,” he imagines, “I came floating down it in a wicker basket water-proofed with pitch [and my adopted dad] found me and brought me here [to Lark Creek]”; but “[somewhere I have a family who have rooms filled with nothing but books and who still grieve for their baby who was stolen” (BTT 58).

6.3.4.7.2 New Imaginative Thinking in FOLC

MOONTA THINKS IMAGINATIVELY ABOUT HIS SKATING ACHIEVEMENTS is a new thinking-pattern in FOLC. Moonta’s imaginative thoughts about himself as a successful skater are construed by one or more CM, PAS, and FIT structures typically selected in stretches of thinking. Moonta’s first imaginative thought relates to the medicine he is given in chapter 7, medicine that is supposed to help him to recover from his fall in the draught ditch by keeping him healthy and thus boost his chances of learning to skate this winter. In Moonta’s mind, however, the medicine may have the opposite effect and dissolve his chances of learning to skate, for as soon as he drinks the ghastly concoction his mother has forced to drink and his mother is gone from the room, he “began imagining the medicine eating through him, making his skin full of tiny red-brown pin holes. He’d be spouting and spurting, and bloody all over” (FOLC 100). This vision of himself being eaten up does not align with the vision he has of himself as a successful skater.

While confined to his bed in chapter 7, and while skating alone far beyond his village in chapter 12, Moonta has imaginative thoughts about himself as a good skater and thoughts about the New Church’s Pipe that will mark his skating achievement. In the bedside scene in chapter 7, when his parents get home and he is talking to his father about their skating plans for the next day, Moonta thinks imaginatively about his ability to skate: “it was easy to imagine himself a good skater. In his mind he’d been skating for hours [while his father was gone and was now skating] better and better, and faster and faster” (FOLC 114). Earlier in chapter 7, when Moonta is alone in the house, he imagines skating with his father and pictures the New Church’s Pipe far beyond his village. As shown in passage [40], Moonta imagines he and his father starting out the next morning for their far-off skating destination—quickly laying on—skating along the canal with smooth, synchronized, and skilled skating strokes—gliding over the ice like gulls or eagles, their fluid skating motion interrupted only once—when in time the
New Church’s Pipe rises up in Moonta’s imagined skating landscape. Moonta imagines the New Church’s Pipe in the closet bed and bedside scenes in chapter 7 and in the scene with the third sweeper in chapter 12. At first Moonta imagines the structure of the New Church’s Pipe vaguely, then with increasing clarity. It simply rises up in front of him and then he “imagined it being round. Not thin round, thick round. Not a thin length of pipe, but more like a silo, except much higher—high like a tower. No, not a round tower either—more like a monument” (FOLC 113). By the time his parents arrive home, the mind-pictures projected onto the inside of Moonta’s eyelids reveal a structure as remarkable as the more famous and important structures featured in his geography book at school—and there he is in his imagination, skating towards it with his father (FOLC 115). In chapter 12 Moonta is not yet far enough from his village to see the New Church’s Pipe and imagines seeing it later by moonlight. As shown in passage [41], Moonta imagines the New Church’s Pipe standing tall against the darkening sky with the moon rising behind it.

[40]  (CM-a^β) Just so as not to think about [[being sick]],  (RT+) (a^α) he decided  (a^αβ) that when Mother got back  (a^αβ) he’d ask outright about the New Church’s Pipe.  (FIT-b) No, he wasn’t going to ask even Father.  (FIT-c) [Ø: He was] Not even [Ø: going to ask] at that great moment tomorrow [[when the two of them would start out—he and Father]].  (FIT-d) No, even at that great moment he wouldn’t ask.  (FIT-Imagining+) (e^1) Father would put his clasped hands on the small of his back  (e^21) and say,  (e^22) “Lay on, Moonta.”  (f) Then they’d stroke away.  (g) [Ø: They’d make] Long, straight, together-swaying strokes, like real skaters.  (h^α) [Ø: They’d make] A long stroke here, a long stroke there—strokes ten, twenty feet long  (h^β) without moving a foot.  (i) It would be like gliding over the ice.  (j^α) They would be like gulls in the air,  (j^β) [Ø: gliding] the way gulls [[used the air || without flapping their wings]].  (k^1) They’d be gulls on ice—  (k^2) they’d be like eagles.  (l^1) They’d be two dark figures [[going far out a long white-ice canal; (l^21) [Ø: they’d be] [[two figures looking like one, || swaying like one, farther and farther]],
and then at last in the loneliest of the far distances, there \( <i> \) would be the New Church’s Pipe. \( i-\text{FIT-Imagining} \) \( (l^{22}\beta) \) — rising up— (FOLC 111)

\( \text{(FIT-Imagining-}a^1) \) Imagine, \( \text{(FIT-}a^2) \) it could easily be \( [\text{that he’d see the New Church’s by moonlight}] \). \( \text{(FIT-Imagining} \oplus \) \( b^1 \) There it’d stand tall, dark and looming, far out this long, long canal, \( b^2 \) and the moon would be rising behind it. \( \text{(FIT} \oplus \) \( c^1 \) Just the same, he’d take one quick look, \( c^{21} \) and then whip around \( c^{22} \) and streak for home. \( \text{(FIT-Imagining} \oplus \) \( d^1 \) But the moon would be out \( d^2 \) and light his way back. \( \text{(FIT-Imagining} \oplus \) \( e \) Imagine \( [\text{skating by moonlight}] \). \( \text{(FOLC} 194 \) \( f \) Imagine \( [\text{having gone all the way to the New Church’s Pipe all alone his very first day of skating}] \). \( \text{(FOLC} 194 \)

The mental process \textit{imagine} is the preferred process selected in CM and FIT structures that construe Moonta’s thinking about his skating achievement in the bed and canal scenes in chapters 7 and 12 and is the mental process selected in the PAS structure in the bedside scene in chapter 7 that construes Moonta’s self-identification as a skater. The CM and FIT structures that construe Moonta’s imaginative thoughts about wild things, the New Church’s Pipe, skating at night, and the distance he has covered on his first full day of skating select the mental process \textit{imagine}, a finite or non-finite event (\textit{imagine, began or went on imagining}), and a Phenomenon or macrophenomenal clause (\textit{medicine, wild things; it, the New Church’s Pipe; skating by moonlight, having gone all the way to the New Church’s Pipe alone on his very first day of skating}). The CM structures selected in chapter 7 are statements, while FIT structures selected in chapter 12 are commands. These latter structures select \textit{imagine} in the Theme position and construe Moonta’s commands to himself to keep his goal in mind, to envision himself as having achieved his goal, and to push himself until his goal is achieved. The PAS structure selected in the bedside scene in chapter 7 when Moonta is talking to his father also selects the mental process \textit{imagine}. The expansion clause selected in this structure selects \textit{imagine}, the Phenomenon \textit{himself} (Moonta), and the Identified \textit{a good skater}.

The selection of \textit{imagine} in the Theme position in the FIT structures in [33 above] represents a significant development in Moonta’s thinking about himself as a skater. The FIT
structures shown in [33e-f] are the third and second last imaginative thinking structures—and the last two FIT imaginative thinking structures—selected in FOLC. These structures, together with the FIT structure in [33a\(^1\) above] that construe Moonta’s commands to himself to imagine, not only reflect Moonta’s subconscious need to engage his imagination at this uncertain time when he is skating further and further beyond his village to a destination he has only imagined, but they also function as a cohesive link between Moonta’s thoughts about not learning to skate in the past, his hopeful thoughts about learning to skate in the present, his mother’s vision of their whole family skating together, and Moonta’s own vision of reaching the New Church’s Pipe on his own. In the closet bed scene in chapter 1, when his father has taken away his skates, Moonta tells himself to imagine a related problem he had and overcame in the past: “Imagine, he’d only been four years old when Mother had given him the horse because he was so sick,” and “still it seemed as if clinging to [it] had brought him through the awful fevers of that sickness” (FOLC 20). In his brief bedside conversation with his mother in chapter 7, his mother tells him to imagine himself and the whole family skating: “Imagine, Moonta, tomorrow . . . you’ll be there skating in the moonlight on the village end of the canal—our whole little family on the ice” (FOLC 112).

6.3.4.7.3 New Imaginative Thinking in HPL

Beyond the orienting chapters in HPL Lucky thinks imaginatively about situations other than her own. She thinks about the situations of her guardian and her dog, Brigitte lives so far from her family and has found it difficult adapting to life in Lucky’s small desert town. Lucky can tell in chapter 2, listening to Brigitte’s long distance phone conversation with her mother, that Brigitte longs to go home to France. Lucky does not want Brigitte to go, and in chapter 7 she imagines herself being famous—being a world-famous scientist—whom Brigitte would not want to leave. Recently Lucky has been collecting insect specimens for a world-class display she will house in the local museum—she “already envisioned the display exactly” (FOLC 44); and people from France would come to see the display, and “Brigitte could talk French to them and explain that it was actually her ward (meaning Lucky herself) who had made the display” (FOLC 44, italics original); and people would say what a wonderful museum they had in Hard Pan, show particular interest in Lucky’s tarantula hawk wasp, and ask who made such an interesting
exhibit (*FOLC* 47). While visiting Sammy in chapter 9, Lucky considers Sammy’s suggestion that Brigitte open her own restaurant and imagines the dishes Brigitte would include on her menu: tongue, sweetbreads, glands, oysters, snails, and rabbit (*HPL* 59). Lucky also thinks imaginatively about HMS Beagle’s situation in chapter 17 when Lucky reaches the dugout alone, starts to unpack her things, and has a sudden terrifying thought that her dog is in trouble. “She pictured her dog meeting a sidewinder on the road. Or maybe she got conked by a flying lawn chair,” and Lucky heads back into the desert storm to make sure her dog is safe (*HPL* 110).

6.3.4.8 **Questioning-Oriented Thinking in FOLC, BTT, and GGH**

Moonta, Jess, and Gilly all pose silent questions about their experiences beyond the orienting chapters. The questions posed by Moonta relate to skating matters, and the questions posed by Jess and Gilly relate to their interpersonal relationships and personal situations. **MOONTA POSES QUESTIONS ABOUT HIS SKATING EXPERIENCE** obtains as a new *thinking-*pattern in *FOLC*, and **JESS AND GILLY POSE QUESTIONS ABOUT EVOLVING PERSONAL SITUATIONS AND INTERPERSONAL RELATIONSHIPS** are augmented *thinking-*patterns in *BTT* and *GGH*. All but one question posed by Jess beyond the orienting chapters are construed by FIT or FDT structures.51 These structures select WH- and yes/no interrogatives. In *FOLC* almost half of the FIT questioning-oriented structures select the WH-element *what* and a *conditional*-clause, and in *BTT* and *GGH* FDT structures construe Jess’s and Gilly’s questioning-oriented responses to troubling developments in their personal situations. In *FOLC* FIT questioning-oriented structures construe Moonta’s concern and alarm about people or things that might weaken his resolve about learning to skate this winter or prevent him from learning to skate, and in *BTT* and *GGH* new categories of emotion and mental states are represented by the questions Jess and Gilly pose at difficult or unexpected times. Questions that represent the categories *Lamentation*, *Predicament*, and *Abstraction* are particularly important questions posed by Jess and Gilly in and beyond the orienting chapters of *BTT* and *GGH*. Categories of emotion and mental states represented by FIT/FDT questioning-oriented structures beyond the orienting chapters are shown in Tables 6.6a-b.52

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51 In the cow shed scene in chapter 9 Jess asks himself how he will go about asking Leslie to teach him to swim—“How’s that? he said to himself” (*BTT* 96). This question is construed by a BT structure.

52 The categories of emotion and mental states shown in Figures 6.7a-b, as in previous figures, appear
Table 6.6a
Additional Categories or Emotion Defined

<table>
<thead>
<tr>
<th>NO.</th>
<th>CATEGORY</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>890b</td>
<td>Concern</td>
<td>An anxious, uneasy, or troubled state of mind, arising from regard to or interest in any person or thing</td>
</tr>
<tr>
<td>872</td>
<td>Sadness</td>
<td>An instance of sorrow, <em>Sorrow</em>, Distress of mind caused by loss</td>
</tr>
</tbody>
</table>

Table 6.6b
Additional Categories or Mental States Defined

<table>
<thead>
<tr>
<th>NO.</th>
<th>CATEGORY</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>532b</td>
<td>Abstraction</td>
<td>A thing which exists only in idea</td>
</tr>
<tr>
<td>704</td>
<td>Alarm</td>
<td>A state of surprise with fear or terror, suddenly excited by apprehension of danger</td>
</tr>
<tr>
<td>482b</td>
<td>Argumentativeness</td>
<td>To make statements or adduce facts for the purpose of establishing or refuting a proposition</td>
</tr>
<tr>
<td>731</td>
<td>Predicament</td>
<td>A difficult situation or circumstance</td>
</tr>
<tr>
<td>503</td>
<td>Unbelief</td>
<td>Incredulity</td>
</tr>
<tr>
<td>515</td>
<td>Gamble</td>
<td>Any transaction or pursuit involving risk and uncertainty</td>
</tr>
<tr>
<td>509</td>
<td>Possibility</td>
<td>The condition or quality of being possible; the capability of existing, happening, or being done (in general, or under particular conditions)</td>
</tr>
</tbody>
</table>

6.3.4.8.1 Questioning-Oriented Thinking in FOLC

Moonta poses questions to himself about various skating-related matters before and after he is launched onto the village canal with his skating chair in chapter 9, and the questions he poses typically reflect his concern or alarm about people or things that are *in* or *out* of sight.

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in *Roget’s International Thesaurus 4th ed.* (Chapman, 1977). *Concern* (890b) is a subcategory of *Anxiety* (890). *Abstraction* (532b) is one of two categories comprising entry 532. *Argumentativeness* (482b) is a subcategory of *Reason* (482). I have substituted the category identifier *Difficulty* (731, in Roget’s) with *Predicament*. As in chapter 4, all of the categories defined in these tables can be expressed as emotive or mental states (e.g., a state of concern, a state of abstraction, a state of daring, a state of openness to possibilities).
The questions he poses at home in chapters 3 and 7 on Thursday and Friday relate to his neighbor’s skating-weather predictions (FOLC 40, 44), his sudden idea to fake being sick so he can have some skating time alone on the ditches at school before they are overrun with other kids learning to skate (FOLC 70), his right to skate with other beginners (FOLC 79), his getting sick and not being able to skate (FOLC 110), and his skating destination (FOLC 115). On Saturday afternoon, when he skates off on his own towards the New Church’s Pipe, Moonta raises questions about the kind of pipe he is skating towards (FOLC 188), skaters who appear to be known to him (FOLC 192, 210), and dangerous skating conditions (FOLC 210). The questions Moonta poses to himself before he is launched onto the village canal on Saturday morning reflect his concern about Lees’s promise of freezing weather, his parents’ mocking attitude towards Lees and her weather expertise, and the exact appearance of the New Church’s Pipe. One of Moonta’s questions also reflects his alarm about getting sick and missing his chance to learn to skate this winter. As shown in sentences [42-46], these six questions which reflect Moonta’s concern and alarm about skating matters select the WH-element what and a conditional-clause. When Moonta is launched onto the canal in the third quarter of the novel and skates off towards the New Church’s Pipe alone late Saturday afternoon, the questions he poses to himself far beyond his village reflect his alarm about the skaters he spots behind or ahead: “Was it mother [skating behind him]?” (FOLC 192); “Was it [father skating towards him]?” (FOLC 210); “Didn’t [father and grandfather] see [the black water under the bridge]? Couldn’t they see [it]?” (FOLC 210).

[42] (FIT) What if Lees would promise hard freezing weather just because of the fish?  
| | | | (FOLC 40)

[43] (FIT) What if they just laughed about [[the turf boat freezing in the ice]]?  
| | | | (FOLC 44)

[44] (FIT) What if Father and Mother just laughed about [[Lees’s needing turf in the coming night’s cold]]?  
| | | | (FOLC 44)

[45] (FIT) (a) What if the New Church’s Pipe was just a point to go to on the canal—just a marker?  
(b) What if it were nothing but a length of pipe [[driven into the ground]]?  
| | | | (FOLC 115)
(FIT⊕) (1) What if he were sick tomorrow, (2) what if he got pneumonia or even a cold? (FOLC 110)

Two questions that Moonta poses to himself beyond the orienting chapters are opinion-seeking questions. On Friday afternoon in chapter 6 Moonta seeks the opinions of his mother, father, and grandfather about his right as a beginning skater, and on Saturday afternoon in chapter 11 he seeks his own opinion about his plan to skate beyond his village. In chapter 6, when Moonta tells his mother that he has been forbidden by the headmaster to skate on certain ditches at school and his mother assures him that he has rights, he wishes to have the opinion of his father and will ask his grandfather straight out: “Did he, or did he not, have a right to skate on the ditches?” (FOLC 79). In chapter 11, when Moonta swings away from the crowd by the canal boats on Saturday afternoon and streaks unseen towards the bridge at the far end of his village, he wonders if he can get to the New Church’s Pipe on his own, skating with his chair. And this is the question he puts to himself and answers himself racing towards the bridge—“Couldn’t he—couldn’t he with the chair skate by himself to the New Church’s Pipe?” (FOLC 188). He works it out in his mind on the fly—yes: he can go five times faster with his chair and not get tired; his mother and father will punish him anyway for spitting in the shoe and will cancel their trip to the New Church’s Pipe; and if he comes upon thin ice, Moonta knows what to do—“Father always said that if you skated fast enough you could usually get over the thinnest ice. It might cave down behind you, but you’d be over, and racing on” (FOLC 188).

6.3.4.8.2 Questioning-Oriented Thinking in BTT and GGH

In and beyond the orienting chapters of BTT and GGH Jess and Gilly pose questions to themselves about their personal situations and interpersonal relationships. In the orienting chapters of BTT Jess poses questions about the behavior of his teacher and classmates on the first day of school and his behavior towards the one person in his family who values him; and in the orienting chapters of GGH Gilly poses questions about the new people in her life, people’s treatment of her in the past, and her situation with her mother. Beyond the orienting chapters of BTT and GGH Jess and Gilly pose questions about their evolving situations at home, their efficacy, their behavior towards others, other people’s decisions and behavior, emoting experiences, important interpersonal relationships, and death. The questions Jess and Gilly pose
about their personal situations and interpersonal relationship beyond the orienting chapters are broader in scope and represent a broader range of emotions and mental states than those in the orienting chapters.

Jess poses silent questions at home and at school during the fall and winter about his fearful response to a vivid piece of writing, his ability to capture otherworldly events on paper, his sympathy for the school bully, and his ability to explain a feeling to Leslie. At the start of the school year in chapter 4, absorbed by Leslie’s composition on scuba diving which Mrs. Myers is reading to the class, Jess poses a question in his mind about being trapped underwater—“Suppose you went under and your mask filled all up with water and you couldn’t get to the top in time?”—and he panics (BTT 33); and when he recovers himself a moment later, he wonders how he could suddenly start trembling like that, listening to a story (BTT 34). In chapter 5, one day after school in Terabithia, absorbed by Leslie’s story about the Danish prince Hamlet and his encounter with a ghost one foggy night, Jess wonders how he could capture this ghostly scene in a drawing. In chapter 7, when Jess learns from Leslie in the new year that the girl he heard crying in the washroom at recess was none other than Janice Avery, he does not understand why he feels the way he does about Janice’s situation—“Lord, what was the matter with him?”—and “How could he explain it to [Leslie, that he felt responsible for Janice Avery]?” (BTT 72).

Leslie is materially present when Jess poses questions to himself in and beyond the orienting chapters in the classroom and castle stronghold scenes in chapters 3-5 and 7 and is spiritually present or foremost on his or other people’s minds when Jess poses questions to himself in the bedroom, living room, castle stronghold, and school scenes in chapters 11-13. Leslie figures prominently in the questions Jess poses in these last three chapters; when Leslie dies in the spring, Jess poses questions about Leslie’s experiences before she moved to the country (BTT 107), Leslie’s last experiences before she died (BTT 119), Leslie’s cremation (BTT 114), Leslie’s burial dress (BTT 113), and the intolerable discomfort Jess feels at Leslie’s house when he pays his respects to Leslie’s parents (BTT 113).

The questions Jess poses beyond the orienting chapters represent two categories of emotion and three categories of mental states. As shown in Tables 6.7a-b, the emotion and
Table 6.7a
Categories of Emotion Represented by Questioning Structures in *BTT* and *GGH*

<table>
<thead>
<tr>
<th>NO.</th>
<th>CATEGORY</th>
<th>FOCUS OF JESS’S QUESTIONS</th>
<th>FOCUS OF GILLY’S QUESTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>885</td>
<td>Aggravation</td>
<td><em>his</em> sisters not playing together</td>
<td>Trotter’s knowing about Nonnie</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Leslie’s parents cremating her</td>
<td>Trotter’s knowing about the letter</td>
</tr>
<tr>
<td>890b</td>
<td>Concern</td>
<td></td>
<td><em>her</em> written reference to William</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ernest and his intelligence</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Agnes’s future</td>
</tr>
<tr>
<td>875</td>
<td>Lamentation</td>
<td>Leslie not being there to help him</td>
<td>her being separated from her mother</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Leslie not coming to lighten things</td>
<td>her being left by her mother</td>
</tr>
<tr>
<td>952c</td>
<td>Offense</td>
<td></td>
<td><em>her</em> not having privacy</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>her</em> knowing what mothers and daughters say to each other</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>her</em> getting arrested</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>her</em> desire for a home</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>her</em> being moved to Virginia</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>her</em> not seeing Trotter again</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>her</em> not seeing Trotter, William Ernest, and Mr. Randolph again</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Nonnie understanding about the week of sickness at Trotter’s</td>
</tr>
<tr>
<td>872</td>
<td>Sadness</td>
<td></td>
<td><em>her</em> heart feeling like mashed potatoes</td>
</tr>
</tbody>
</table>

*Note.* The pronoun *his* and *her* in Tables 6.7a-b refer to Jess and Gilly.
Table 6.7b

Categories of Mental States Represented by Questioning Structures in *BTT* and *GGH*

<table>
<thead>
<tr>
<th>NO.</th>
<th>CATEGORY</th>
<th>JESS’S QUESTIONS</th>
<th>GILLY’S QUESTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>532b</td>
<td>Abstraction</td>
<td><em>his</em> being the best as king</td>
<td>Agnes’s transformation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>her</em> pleasure, reading a poem</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Chadwell’s being homesick</td>
</tr>
<tr>
<td>704</td>
<td>Alarm</td>
<td></td>
<td>Mr. Randolph’s son coming to visit the contents of her letter</td>
</tr>
<tr>
<td>482b</td>
<td>Argumentativeness</td>
<td></td>
<td>Mr. Randolph caring about light bulbs</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Trotter’s fanaticism</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>William Ernest toughening up</td>
</tr>
<tr>
<td>503</td>
<td>Unbelief</td>
<td></td>
<td><em>her</em> finding furnish polish</td>
</tr>
<tr>
<td>515</td>
<td>Gamble</td>
<td></td>
<td><em>her</em> daring to say the word <em>love</em></td>
</tr>
<tr>
<td>509</td>
<td>Possibility</td>
<td></td>
<td>Nonnie riding horses</td>
</tr>
<tr>
<td>514</td>
<td>Predicament</td>
<td><em>his</em> getting trapped under water</td>
<td><em>her</em> rectifying moves</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>his</em> doing what he is supposed to do to honor a friend</td>
<td><em>her</em> last conversation with Agnes</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>his</em> explaining himself</td>
<td><em>her</em> saying goodbye</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>his</em> finding out what happened in the washroom</td>
<td><em>her</em> going back to Trotter’s</td>
</tr>
<tr>
<td>969</td>
<td>Self-Reproach</td>
<td><em>his</em> trembling while listening to a story</td>
<td><em>her</em> enlisting people’s help to search for money</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>his</em> feeling responsible for a bully</td>
<td><em>her</em> not being so great after all</td>
</tr>
</tbody>
</table>

Mental states represented by these questions include *Aggravation, Lamentation, Self-Reproach, Predicament,* and *Abstraction.* The first three categories in this list are represented by questions posed in and beyond the orienting chapters, and the latter two categories, *Predicament* and *Abstraction,* are newly represented beyond the orienting chapters. *Predicament, Abstraction,* and *Lamentation* are particularly important categories of mental states and emotion represented.
Four of Jess’s questions construe predicaments: Jess finds himself trapped underwater and cannot get to the surface for air (BTT 33); and he does not know how to explain himself to Leslie, how to find something out on his own, or how to honor his late friend and Queen of Terabithia (BTT 72, 74, 119). The last two questions posed by Jess in the novel are abstractions: “Wasn’t king the best you could be?” and “hadn’t Leslie . . . made him see [past the walls of his mind] to the shining world [beyond]?” (BTT 126). And in chapters 2 and 12, the second and second last chapters in the novel, Jess poses lamenting-oriented questions to himself about absent people in his life: first his dad, then Leslie. He asks himself in chapter 2, “With his father gone from sunup until well past dark, who was there to know how he felt?” (BTT 15); and in chapter 12—“Why wasn’t Leslie here to help him out of this?” (BTT 113)—“Why didn’t she come running in and make everyone laugh again?” (BTT 113).

Six questions that Jess poses silently beyond the orienting chapters are method- or information-seeking questions. In the castle stronghold scene in chapter 5 he wonders about the method he could use to draw the image in his mind of Hamlet pacing back and forth on the parapets of his castle in a fog. As shown in passage [47], he considers this question and reasons that he could make a ghost rise from a foggy landscape by using layers of paint. The other five questions Jess poses are all information-seeking questions. In the bedroom scene in chapter 11 he calls Leslie forth in the night and asks her if she has seen a buffalo hunt (BTT 107). In the living room scene in chapter 12 he wonders if Leslie will be buried in jeans (BTT 113). And in chapter 13, when he comes to Terabithia alone, he wonders how it was for Leslie, drowning—“Were you scared? Did you know you were dying? Were you scared like me?” (BTT 119).

[47]  (PAS-a) In his head he drew the shadowy castle with the tortured prince [[pacing the parapets]].  ||| (FIT-Questioning-b) How could you make a ghost come out of the fog?  ||| (FIT-Reasoning-α) (c1) Crayons wouldn’t do, of course, |||(c2α) but with paints you could put one thin color on top of another |||(c2β) so that you could begin to see a pale figure [[moving from deep inside the paper]].  ||| (d) He began to shiver.  ||| (BT-Knowing-α) (eα) He knew |||(eβα) he could do it |||(eββ) if Leslie would let him use her paints.  ||| (BTT 53)
In *GGH* Gilly poses questions about her situation in Thompson Park, her new situation at her grandmother’s house in Virginia, and her relationships with family members, a neighbor, and a friend. Beyond the orienting chapters Gilly poses questions about her moves and countermoves (*GGH* 65, 80, 89, 91, 114, 124), her actual home (*GGH* 91), her need for privacy (*GGH* 29, 131), her imminent departure from Thompson Park (*GGH* 125, 126), and her separation from loved ones (*GGH* 29, 131). From chapter 9 onward—after her getaway fails and she returns to Trotter’s voluntarily—Gilly’s situation in Thompson Park improves, and her questions center on the people in Thompson Park—Trotter, William Ernest, Mr. Randolph, and Agnes. Gilly’s questions also center on members of her birth family: her mother, her grandmother, and her late uncle. From chapter 9 onward Gilly poses questions about people’s knowledge of things (*GGH* 124, 131), their behavior, feelings, or fates (*GGH* 99, 115, 126, 134, 135). Gilly also poses questions about endings (*GGH* 127), sayings (*GGH* 131), personal sensations (*GGH* 127), and possible transformations (*GGH* 126).

The questions Gilly poses silently beyond the orienting chapters represent four categories of emotion and three categories of mental states. As shown in Tables 6.7a-b, the emotions represented by these questions include *Offense, Lamentation, Concern,* and *Sadness,* and the mental states represented include *Self-Reproach, Alarm, Argumentativeness, Unbelief, Gamble, Possibility, Predicament,* and *Abstraction.* The first two categories of emotion, *Offence* and *Lamentation,* and the first category of mental states, *Self-Reproach,* are represented by questions posed in and beyond the orienting chapters. The other categories are newly represented by questions posed beyond the orienting chapters. *Predicament, Abstraction, Lamentation,* and *Self-Reproach* are particularly important categories of mental states and emotion represented. Four of Gilly’s questions construe predicaments: Gilly does not know how to go home with Trotter after stealing her money (*GGH* 91), and she does not know what to do after her grandmother comes to visit her at Trotter’s around Thanksgiving when her personal situation has finally improved (*GGH* 114); and she wonders what she will say to her friend Agnes Stokes before leaving Thompson Park for good—she does not know how to say goodbye (*GGH* 126). Three of Gilly’s questions are abstractions about her late uncle’s situation at war, the fate of her friend Agnes Stokes, and the pleasure she derives from a favorite poem. Gilly wonders if her late uncle Chadwell thought about his room and home and was homesick while dropping bombs during
the war (GGH 134); she wonders what will become of Agnes Stokes, if things will improve for her in the future—if someone’s kiss will transform her magically into a princess (GGH 126); and she wonders if it is the sounds of words or the images that streak across her mind like a comet while she is reading her favorite poem that give her such pleasure (GGH 127). Gilly’s three-part lamentation about her mother is construed by FIT questioning-oriented structures selected in and beyond the orienting chapters. In chapters 2, 4, and 13 Gilly asks herself how her mother will know about her new placement in Thompson Park, why it is so hard for her and her mother to be together, and why her mother went away when she did and left her alone (GGH 15, 29, 135). And when Gilly’s getaway fails and she is taken to the police station in chapter 9, Gilly wonders how a failed person like herself, who thought she could run away but could not, can face the people of Thompson Park who have come to know her as gruesome (GGH 91).

Five questions that Gilly poses beyond the orienting chapters are information-seeking, explanation-seeking, or exploratory questions. In the bedroom scene in chapter 12, Gilly seeks information about the first line in the poem she recites or reads aloud to herself on her last night in Thompson Park: “If [as it said in the poem, our] birth was a sleep and a forgetting, what was death?” (GGH 127, italics added). In chapter 13, when Gilly is gazing out the window of her new room in her grandmother’s house, she seeks explanations about her late uncle’s and her mother’s decisions to leave their home and loved ones. Her late uncle Chadwell left peace behind for war, and her mother left her, her only child, behind—“Why . . . ?” (GGH 134); and “Why should [her mother] leave and not look back . . . until now?” (GGH 135). In chapter 12, while watching Trotter tidying up after supper, Gilly poses a question about the letter she wrote to her mother at the end of October, the letter that brought Gilly’s grandmother to Thompson Park and ended Gilly’s time in foster care. Gilly cannot recall what she put in the letter and thought she knew what we wanted when she wrote to her mother about her desperate situation. Now watching Trotter in the kitchen on her last night in Thompson Park and in foster care, Gilly wonders what her motives were for writing to her mother—“what had she wanted?” (GGH 124); and she explores this question, watching Trotter. What she had wanted was a home and permanence—to be real—to come into her own and be herself and belong (GGH 124).
6.4 Chapter Summary

Moonta’s, Lucky’s, Jess’s, and Gilly’s emoting experiences and thinking, as this chapter has shown, make substantive contributions to the development of their focalizations. In each novel Moonta, Lucky, Jess, or Gilly continues to be selected as the prominent emoter and thinker, and emoting- and thinking-patterns that obtain in the orienting chapters develop, predominantly by the development principle of augmentation. New emotions are experienced by all four characters, and new thinking-patterns obtain in all four novels. Emoting- and thinking-patterns that develop are shown in Tables 6.8 and 6.9.

Beyond the orienting chapters the personal range of Moonta’s, Lucky’s, Jess’s, and Gilly’s emoting experiences expand. All four characters experience emoting-oriented somatic sensations related to challenging personal situations, and for the first time in each novel each character experiences fear. The range of counterpointed or inventory-like set of emotions that Moonta experiences while learning to skate, that Gilly experiences while managing her new situation in foster care, and that Lucky experiences about her life all expand. Jess emotes with a new friend and emotes with family members about that friend.

All four characters continue to be selected as prominent thinkers in their fictional worlds. Beyond the orienting chapters Moonta’s, Lucky’s, Jess’s, and Gilly’s thinking continues to be construed by a wide range of thinking structures, from mental projection to ascriptive to free thinking structures. BT structures are selected for the first time in FOLC and HPL and construe Moonta’s augmented understanding about learning to do something important and Lucky’s reconfigured ways of thinking about and knowing her world. FDT structures selected in BTT and GGH construe Jess’s augmented understanding about deeply troubling events in his life and Gilly’s reconfigured ways of thinking about her place in the world. Moonta’s and Lucky’s preference for explanatory thinking, Lucky’s preference for higher-order thinking, Jess’s knowledge about home and school routines, and Gilly’s silent self-talk and assertions about herself are all expanded beyond the orienting chapters. All four characters recollect past experiences, although Moonta ceases to do so at roughly the midway point in FOLC. Moonta, Lucky, and Jess think imaginatively about their personal situations, and Moonta, Jess, and Gilly pose silent questions about particular aspects of an experience, an evolving personal situation, or
interpersonal relationships. The questions Moonta, Jess, and Gilly pose range from information-and method-seeking questions to opinion-seeking and exploratory questions and represent a range of emotions and mental states. Uniquely, Lucky engages in schematic thinking about people and things in her world.

Chapters 5 and 6 have focused on the perceptual and psychological facets of Moonta’s, Lucky’s, Jess’s, and Gilly’s developing focalizations. In these chapters, I examined each character’s continuing selection as the prominent seer, hearer, emoter, and thinker in his or her fictional world and offered a detailed discussion of the seeing-, hearing-, emoting-, and thinking-patterns that develop, cease to develop, or emerge in each novel. In chapter 7, I will examine each character’s worldview development or developing worldview. My examination of Moonta’s, Lucky’s, Jess’s, and Gilly’s worldviews will be guided by the following questions: How do Moonta, Lucky, Jess, and Gilly perceive themselves and others in and beyond the orienting chapters? How do these perceptions develop? And, how do all four focalizing characters understand their particular lived experiences?

Table 6.8
Emoting-Patterns That Develop Beyond the Orienting Chapters

<table>
<thead>
<tr>
<th>CHAR.</th>
<th>EMOTING-PATTERNS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moonta</td>
<td>EXPERIENCES VARYING DEG. OF INTENSE COUNTERPOINTED* EMOT. ABOUT SKATING</td>
</tr>
<tr>
<td></td>
<td>*EXPERIENCES INTENSE SHAME WHILE PREPARING TO SKATE</td>
</tr>
<tr>
<td>Lucky</td>
<td>EXPERIENCES AN INVENTORY-LIKE SET OF EMOTIONS ABOUT HER LIFE</td>
</tr>
<tr>
<td>Jess</td>
<td>EMOTES ABOUT HIS FAMILY SITUATION</td>
</tr>
<tr>
<td>Gilly</td>
<td>EXPERIENCES COUNTERPOINTED EMOT. ABOUT HER PLACEMENT IN THOMPSON PARK</td>
</tr>
</tbody>
</table>

Note. A = Augmented pattern. R = Reconfigured pattern.
Table 6.9
Thinking-Patterns That Develop Beyond the Orienting Chapters

<table>
<thead>
<tr>
<th>CHAR.</th>
<th>THINKING-PATTERNS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Moonta</strong></td>
<td>THINKS IN AN EXPLANATORY WAY</td>
<td>A</td>
</tr>
<tr>
<td><strong>Lucky</strong></td>
<td>THINKS ABOUT HER COMPLICATED BRAIN</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>THINKS HIGHER-ORDER THOUGHTS</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>THINKS IN AN EXPLANATORY WAY</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>THINKS ABOUT HER WORLDLY KNOWLEDGE</td>
<td>A</td>
</tr>
<tr>
<td><strong>Jess</strong></td>
<td>THINKS POSITIVELY ABOUT SELF</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>KNOWS ABOUT HOME AND SCHOOL ROUTINES</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>POSES QUESTIONS ABOUT COMPLICATED PERSONAL SITUATION AND INTERPERSONAL RELATIONSHIPS</td>
<td>A</td>
</tr>
<tr>
<td><strong>Gilly</strong></td>
<td>THINKS ABOUT PLACE, PLACEMENT, AND PERMANENCE</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>RECOLLECTS DETAILS ABOUT PAST PLACEMENTS</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>AFFIRMS HER BEING ON COURSE</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>ASSERTS HER PERSONHOOD</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>POSES QUESTIONS ABOUT COMPLICATED PERSONAL SITUATION AND INTERPERSONAL RELATIONSHIPS</td>
<td>A</td>
</tr>
</tbody>
</table>

*Note. C = Continued patterned. A = Augmented pattern.*
Character Focalization Development

Developing Worldviews

7.1 Developing Worldviews

Moonta’s, Lucky’s, Jess’s, and Gilly’s worldviews are an important part of their focalizations. All four characters struggle to overcome significant personal problems and while doing so think about their personal situations, abilities, qualities, actions, interpersonal relationships, and the meaning of their lived experiences. This chapter focuses on Moonta’s, Lucky’s, Jess’s, and Gilly’s developing perceptions of themselves and others in and beyond the orienting chapters and the distinctive ways they understand their lived experiences.

Worldview is defined in this study as the representation of a character’s understandings about herself, others, and her lived experience. Moonta’s, Lucky’s, Jess’s, and Gilly’s perceptions of themselves and others are largely construed by thinking structures, and their understandings about their lived experiences in and beyond the orienting chapters may be expressed as statements that reflect problem-oriented action and the achievement of a goal.

Moonta’s, Lucky’s, Jess’s, and Gilly’s perceptions of themselves and others (i.e., their self- and other-oriented thinking) develop by the same principles as sensory-, emoting-, and thinking-patterns, by continuation, augmentation, reconfiguration, or a combination of these principles. For example, in FOLC and HPL Moonta and Lucky continuously perceive themselves in certain ways, Moonta as big and Lucky as scientifically-minded, while in BTT Jess’s perception of himself as insufficient changes as his friendship with Leslie solidifies and strengthens. In FOLC, BTT, and HPL Moonta’s and Jess’s perceptions of their parents and Lucky’s perception of her guardian expand, while in GGH Gilly’s perceptions of her foster mother shifts dramatically beyond the orienting chapters.

This chapter is divided into three main sections. In the first section, I examine Moonta’s, Lucky’s, Jess’s, and Gilly’s developing perceptions of themselves. In the second section, I examine each character’s developing perceptions of a (i) caregiver, (ii) teacher, (iii) aunt, or (iv) peer. The adults or children perceived by Moonta, Lucky, Jess, or Gilly obtain as prominent others by their
selection as participants in thinking structures selected in and beyond the orienting chapters. In the third section, I examine Moonta’s, Lucky’s, Jess’s, and Gilly’s understandings about their lived experiences. I examine Moonta’s understanding about his experience of learning to skate, Lucky’s understanding about her experience of an unraveling life, Jess’s understanding about his experience of being a best friend, and Gilly’s understanding about her experience of leaving foster care. First I present summative statements that reflect the characters’ distinctive understandings about their lived experiences, then I discuss the components of these statements.

My forthcoming discussion of Moonta’s, Lucky’s, Jess’s, and Gilly’s developing worldviews draws on my discussions of sensory-, emoting-, and thinking-patterns in chapters 3-6. Here in chapter 7, I cite earlier discussions and many of the structures previously used for illustrative purposes using parenthetical reference. These parenthetical references consist of a section number (e.g., §4.3.6.6) and section identifier (e.g., questioning-oriented thinking) and contain up to four section numbers and identifiers. For example, my discussion of Jess’s developing perceptions of himself in section 7.2.4 contains the reference (v. §4.3.8.2.3 and §4.3.6.3, self-oriented thinking and recollecting the distant past). This reference cites two discussions of Jess’s thinking in chapter 4 of this study. Many of the structures that construe Moonta’s, Lucky’s, Jess’s, and Gilly’s understandings about themselves, others, and their lived experiences were included as numbered examples or inset quotes in earlier chapters and are not reproduced below. I do, however, use a considerable amount of new illustrative material in this chapter. This new material takes the form of paraphrased reports, numbered examples, and inset quotes.

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53 See section 4.3.8.2 for a detailed discussion of (i) the thinking structures that construe self- and other-oriented thinking and (ii) the other characters repeatedly selected in these structures.

54 Section identifiers typically reproduce section headings. For example, the section identifier seeing selection reproduces section heading 3.2.4 “Seeing Selection.” Similarly, the section identifier explanatory thinking reproduces section heading 6.3.4.5 “Explanatory Thinking.” Three section identifiers do not, however, reproduce section headings. The section identifier emoting development cites material in sections 6.2.4, 6.2.5, 6.2.6.1-6.2.6.3, and 6.2.7.1-6.2.7.4 (augmented, reconfigured, and new emoting experiences, and emoting-oriented somatic sensation). Section identifiers thinking selection and thinking development cite material in sections 4.3.6.4.3 and 6.3.4.2 (preferred ways of thinking).

55 Inset quotes included in this chapter consist of individual words, word groups or phrases, and
Moonta’s, Lucky’s, Jess’s, and Gilly’s developing perceptions of themselves and others and their understandings about their lived experiences are intimately tied to their personal actions. Moonta’s developing perceptions of himself as a skater, for example, are an outcome of the actions he takes to achieve his goal to become a skater, actions that include testing new ice, sneaking out of the house, simulating the moves of a skater, and skating far beyond his village. Gilly’s developing perceptions of her foster mother Trotter are an outcome of her efforts to remove herself from foster care, efforts that include stealing money and running away. Jess’s perceptions of Leslie develop because he spends time with her at school, creates a magical world with her, exchanges gifts with her, faces danger with her, and pays tribute to her. Lucky makes sense of deeply troubling events in her life by conducting a comprehensive inventory of her possessions, running away to the desert, providing care for a friend, and scattering her mother’s ashes. Moonta’s, Lucky’s, Jess’s, and Gilly’s actions, therefore, figure prominently in my forthcoming discussion of each character’s developing worldview. To maintain my focus on character perception and for the sake of economy, I identify these actions by paraphrase rather than by numbered examples or inset quotes.

My discussion of Moonta’s, Lucky’s, Jess’s, and Gilly’s developing worldviews is necessarily synthetic rather than analytic. A synthetic approach is the most suitable one for examining the worldview facet of individual focalizations in the four novels. My discussion of Moonta’s, Lucky’s, Jess’s, and Gilly’s developing understandings about themselves, others, and near complete or complete sentences. Source structures for these quotes include: (i) seeing, hearing, emoting, or thinking structures, (ii) written texts (e.g., a correspondence, a notification), and (iii) quoted speech. I identify quoted material from seeing, hearing, emoting, or thinking structures with an antecedent mental process (e.g., observes, foresees, hears, feels, thinks, knows, regards, imagines) or a phrase (e.g., in Moonta’s mind). Quoted speech may be that of a focalizing or a non-focalizing character.

56 In section 7.2.1, for example, my statement about Moonta’s first attempts to skate on the school field ditches (i.e., that he pitches, stumbles, scrambles, and falls) represents a paraphrase of the following material clauses selected in chapters 4 and 6 of FOLC: “It tripped him, he pitched forward over the broom, fell hard, shot across the ice and rammed face up against the opposite bank” (FOLC 58); “He hurtled, fell forward, and stumbled more than he skated, but he didn’t go down” (FOLC 84); “He scrambled on wildly” (FOLC 85); and “He fell on the ice, but he lay in water” (FOLC 90).
their lived experiences is essentially summative and draws on previous analyses of sensory-, emoting, and thinking-patterns. Synthesis is reconstructive rather than deconstructive and leaves readers with a balanced impression of character focalization, that it is both an elegant composite structure and a representation of the lived experience of a fictional child.

7.2  Focalizing Characters’ Perceptions of Themselves

7.2.1  Moonta’s, Lucky’s, Jess’s, and Gilly’s Developing Perceptions of Themselves

Focalizing characters’ perceptions of themselves develop in all four novels. Moonta first perceives himself as a non-skater. Lucky first perceives herself a scientist and a brainy individual. Jess first perceives himself as insufficient. Gilly first perceives herself as gruesome. In all but HPL focalizing character’s perceptions of themselves are reconfigured. Beyond the orienting chapters of FOLC, BTT, and GGH, Moonta, Jess, and Gilly perceive themselves differently. Moonta learns to skate and so perceives himself as a skater. Jess becomes friends with Leslie and because of that friendship gains insights into his abilities and strengths. Gilly plans to unleash her gruesomeness on the people of Thompson Park, but when her plans fail, she begins to examine herself and to determine what her real greatness is. Beyond the orienting chapters of HPL Lucky continues to perceive herself as a scientist and a brainy individual.

7.2.2  Moonta’s Perceptions of Himself

Moonta perceives himself and is perceived by others as being big. In the first paragraph of the novel Moonta thinks he is big for his age (v. §4.3.8, self-oriented thinking). Since the start of the new year ten days ago, he and his nine- and ten-year-old classmates share the big room at school with fifth and sixth graders. Moonta is also perceived by others as being big, and this affects the way he perceives himself. His mother, for example, calls him a “big boy” early in the novel (FOLC 16), and several mothers helping their little ones to learn to skate on the school field ditches in chapter 6 observe his bigness as well. One mother notes that Moonta is “as big as” she is; other mothers refer to Moonta as a “big boy” and “big lunker” (FOLC 83); and Moonta himself points out to his mother after his ordeal at the school field ditches that he is “three times bigger” than the children who are learning to skate there (FOLC 101). Moonta is a big boy with big hopes this year that ice will form on the village canal and that he will finally learn to skate. At the end of the novel, carried home on his father’s shoulders, he sings a song
about a tower clock that rings out the news, "It's Moonta, It's Moonta" (FOLC 224). He is that clock, standing big and bold above his village, ringing out the big news that it is he who is coming home, news that is as big and important as the news about the coming of ice that his own village clock boomed out in chapter 8.

Moonta’s perception of himself as a skater is a monumental achievement in his life. In the first half of the novel Moonta does not perceive himself as a skater (v. §4.3.8, self-oriented thinking). His first thought in the novel construes this fact: "Moonta couldn't skate" (FOLC 9). He also asserts to his parents and grandfather at different times on Friday in chapters 5-7 that "I can’t skate" (FOLC 60, 77, 103) and doubles the point with his grandfather, insisting desperately in chapter 4 that "I can’t skate a stroke. Grandpa, I can’t even stand on skates"— "I can’t stay up" (FOLC 60-61). Moonta would like to believe that his activities on the ice in chapters 4 and 7 correspond to skating—that the "small scratchy strokes" he observes himself making when he is helped to stand on the ice by his grandfather and that his frantic movement to get out of the way of skaters on the draught ditch qualify as skating—but when he thinks it over he cannot deny that "I can’t skate worth two cents" (FOLC 103).

But in the second half of the novel, by picturing himself skating and redoubling his resolve to skate, by skating along the canal with and without his chair, by showing his skill in various ways, and by laying on with others in and beyond his village, Moonta comes to perceive himself fully as a skater (v. §6.3.4.7.2, imaginative thinking). Although Moonta’s first attempts to skate on the school field ditches are disastrous as he pitches forward, scrambles, falls down, and crawls about on the ice, he uses his imagination to picture himself skating competently. He imagines himself to be "a good skater," "skating for hours," "skating hard, long, and expertly," and in time getting "better and better" and "faster and faster" (FOLC 114). He pictures himself laying on with his father and skating far up the canal with "long, straight, together-swaying strokes, like real skaters" (FOLC 111). Moonta restates his goal of learning to skate in chapter 9 as he and his mother are preparing to leave for the canal where he will skate for the first time with his skating chair. He makes good progress skating with his chair, mainly because of his headmaster. Moonta is amazed that his headmaster shows interest in what he himself thinks of as his "miserable chair" (FOLC 135), takes it for a spin across the ice, heads
straight into the busiest part of the canal, loops back, and sends the chair flying towards Moonta, calling out, “Try it, you’ve got to try it’’ (FOLC 140). Moonta does. He gets a good hold on the chair, and “like that he was skating. He was skating, he was skating!,” and he calls to his headmaster, “Oh, it’s so easy, Master; it’s just like that’’ (FOLC 140).

Moonta quickly gains confidence skating with his headmaster and soon is skating along the canal with his chair, inspired rather than alarmed by the thick and constant flow of people crisscrossing his path (v. §5.3.2.2, §5.3.2.5, §6.2.5, and §6.2.6.1, seeing and emoting development). He skates with his headmaster side by side, as though they are long-time skating partners. Nobody singles him out and makes fun of him for using a chair. People accept his chair and accept him being there on the busiest part of the canal among skilled skaters. As shown in [1b] and passage [2], Moonta skates fine without his chair for thirty, forty, and fifty strokes, unexpectedly smashes to the ice, gets back on his feet, and goes weaving in and out amongst the thickest crowd on the canal with his skating chair. By Saturday afternoon in chapter 10, he is proudly showing off for Lees, racing headlong up the ice, swirling back, and skating great circles around her, as shown in [3b]. Then his mother is beside him, and he is putting on a similar show for her. As shown in passage [4], this time he shows off by making a fine bird swoop around his chair, stopping suddenly, and sending into the air a swirling spray of ice.

[1] (a$^\beta$) Before slow old Siebren could think what to say, \( \ll a^\alpha \) Moonta skated away without the chair. \( \lll (PAS-b^1) \) For thirty, forty, fifty strokes it went fine, \( \ll (b^2) \) then Moonta smashed hard to the ice. \( \lll (FOLC 143) \)

[2] (RT-a) Now with his chair Moonta dared to skate faster and faster. \( \lll (b) \) He practiced quick shifts and darts, loops and circles. \( \lll (RT-c^1) \) Then he even dared to take it \( \ll (c^2) \) and weave in and out among the thickest crowd at the Main Street end of the canal. \( \lll (FOLC 145) \)

[3] (a$^1$) For a little while he skated beside Lees with his chair, \( \ll (FIT-a^2\alpha) \) but she was so slow \( \ll (PAT-a^2\beta) \) he got impatient. \( \lll (PAS-b^\alpha) \) He had to show off \( \ll (b^\beta_1) \) by skating fast out ahead, \( \ll (b^\beta_2) \) then swirling back to her, \( \ll (b^\beta_3) \) and around her in great circles. \( \lll (FOLC 162) \)
Moonta’s skilful handling of his skating chair and various exhibitions for his mother, Lees, and his headmaster on Saturday afternoon in chapters 9-11 leave no doubt in people’s minds that Moonta can skate. By the end of chapter 10 he can skate so well with his chair that his mother challenges him to skate without it from then on, saying ‘‘You’ve got your skating feet—good sturdy skating legs, good ankles—all you need now is to be sure that both in your mind and in your feet you’re a good skater’’ (FOLC 171). His mother tells him this while they are skating towards a canal boat to dispose of his chair and Moonta is thrilled by his mother’s words, her joyful expression, and her unequivocal approval of his skating (v. §6.2.5 and §6.2.6.1, emoting development). Moonta’s mother is the first one to appraise his skating formally and call him a good skater, and Moonta is pleased beyond measure, so pleased that he “skated like a man right beside his mother” and once “even tried to clasp his hands on his back the way the older men did” (FOLC 171). “It was the biggest moment of his whole life,” standing there by the canal boats with his mother, seeing his little red skating chair on the deck of a boat, and as he skates with his mother, “even though he knew she was holding down her speed, it still was the proudest moment of his life” (FOLC 172). Moonta wants to be seen skating on his own, to be recognized as the now skilled skater he is, so he crosses back and forth in front of the canal boats until he crosses paths with Lees, then his headmaster. He calls them in turn to lay on with him, and they do. Lees is amazed that they skate along so well and calls him a ‘‘one-day wonder,’’ the ‘‘true son’’ of champion skaters (FOLC 177); and his headmaster is no less impressed when Moonta comes sailing around him without his skating chair, perfectly upright—“Aren’t you the boy with the [red] chair?’’ his headmaster asks. “‘But I don’t see anything red—just a steely flash of flying skates’’ (FOLC 177).

Further acknowledgement of Moonta’s demonstrated ability to skate comes from a more objective source than his mother, his neighbor, and his teacher. Far along the canal in chapter 12
when Moonta has taken a wrong turn on his way to the New Church’s Pipe and is momentarily lost, he encounters a man named Sjoerd Sjoerdsman, the fastest skater in the county, who delivers him back to the main canal, sends him off in the right direction, and praises him for his skating skill. With Moonta laid on, he and Sjoerd go quickly towards the main canal, and when they come to a narrow strip of ice flanked by water, Moonta shows how skilled a skater he has become by keeping pace with a county champion and crossing the kind of ice that only yesterday had given way beneath him and swallowed him up. Sjoerd praises him for his “skating sense” and for matching him “perfectly, stroke for stroke” in awful conditions (FOLC 208), is all the more impressed when he learns that Moonta has only been skating for a day, and sees Moonta as the skater he will be in three or four years’ time—a speed skater like himself.

Being recognized as a competent skater by county and village champions, a respected village schoolmaster, and an insightful neighbor whose father was a renowned sea captain boosts Moonta’s sense of self-worth by the end of the novel (v. §6.2.4 and §6.2.6.1, emoting development). Until he is recognized as a skater, Moonta does not feel worthy of being a big boy. He is made to feel babyish by his parents in chapters 1 and 4, first being swung by his father into bed, stripped of his skates, and made to play with a four-year-old’s toy horse, then being made to sleep with his parents like a three-year-old (v. §6.2.7.3, emoting development). He shudders at the thought of being taken by the hand in chapter 6 and delivered by his mother to the school field ditches like a “four-year-old” (FOLC 78); and he regards himself as anything but the big boy he is when he is directed in chapter 8 to the cry babies bed for screaming at his parents about the family’s new skating plans which do not include him. By the time he meets Sjoerd Sjoerdsman in chapter 12, however, he has a very different perception of himself and his worthiness. Now he is proud of himself and feels like a big boy. When he skates with his mother for the first time without his skating chair in chapter 10, he is superlatively proud of himself; and when he hauls around his teacher in chapter 11 and is spotted by his classmates, who are impressed by his skating and exclaim, “What do you know, what do you know?”. Moonta “went warm with pride” (FOLC 178-179). Moonta is also proud of his skating achievement when he and Lees lay on in chapter 11 (v. §6.2.5, emoting development). Before they lay on, he stands with Lees by the canal boats, “standing there sure and straight and proud.
on his skates,” “[p]roudly [pointing] up the deck of the boat [where his skating chair was disposed of]” (FOLC 175). As shown in passages [5-6], Moonta is proud that Lees thinks he can skate so wildly and fast and that his skating with Lees goes off without a hitch. At the end of chapter 12, when Moonta and champion skater Sjoerd Sjoerdsman part company and Moonta resumes his travels up the canal, he “glowed [with pride]”—feeling a greater sense of personal worth than ever before—not only for having skated with a county champion but also for being championed by loved ones back home (FOLC 209).

7.2.3 Lucky’s Perceptions of Herself

Lucky perceives herself as a scientist. She keeps her backpack stocked with scientific supplies, everything she needs to collect insect specimens and record their behavior, and takes her backpack and dog along with her on scientific adventures. She is always on the lookout for scientific specimens, mainly airborne creatures like hoverflies, craneflies, and giant tarantula hawk wasps but also flightless creatures like ants and scorpions (v. §4.3.5.4.3, thinking selection). She foresees the day when she will be a celebrated scientist, first a “famous Hard Pan scientist” then a “world-famous scientist” like Charles Darwin (HPL 43, italics original). The “totally amazing thing about Charles Darwin,” who was “the scientist [she] most admired,” is, Lucky thinks, “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). She has scientific and unscientific corners
in her brain, as shown in [7], and thinks about celestial phenomena both as a scientist and an
ordinary person, as shown in passage [8] (v. §6.3.4.4, higher-order thinking).

[7] (CM) Lucky had always worried, in a far back corner of her mind [[that wasn’t a
scientific corner]], about [[a bug crawling into her ear]]. (HPL 121)

[8] (a) After a while, the full moon roared up into the sky behind their hill. (RT-
bᵃ) Lucky thought (b²) that the people on Earth were very, very lucky [[to
have their exact moon]]. (FITços) (c¹) They could have gotten a little puny
moon like some of the other planets, (c²) and that would have totally messed up
the oceans and the tides. (d) Or their moon could have been too close or too
far away. (e¹) Or they could have had two moons or even more, (e²) and
everything about their life would have been different. (PAT-f) Lucky was
sure [[<< i >> that it wouldn’t have been as good]]. (i-PAT) , both as a
scientist and as a girl-speck looking for her Higher Power, (HPL 127)

Lucky practices being a scientist in her day-to-day activities in Hard Pan. 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
to be rid of the snake trapped in the dryer in chapter 8 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, rattle-
less body,” and identifies it to herself as a “red racer, the kind of snake that eats rats and even
fights rattlesnakes” (HPL 53-54). Lucky is remarkably observant (v. §2.4.3, §3.2.4.4.3.2, and
§5.3.2.3, seeing selection and development). She makes careful observations of the specimens in
her insect collection and writes descriptive scientific reports about their appearance, behavior,
and interactions with other creatures in their environments. In chapter 7 she measures her giant tarantula hawk wasp from tip to tip and makes note of its enormous wings which enable it to zoom through the air and dive-bomb at people. In her written report about this specimen in chapter 7, 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 in her collection, writing a detailed scientific report on the life-death struggles of two amazing desert creatures, taking an inventory of the scientific supplies and other items in her survival kit backpack, or freeing a snake from the dryer, her actions are typically rational, methodical, coordinated, and exact—all actions of a scientist. Nowhere is this 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’s heel. Lucky could extract the burr with pliers or a fork if she had them. As shown in passage [9], Lucky considers using her fingers and a folded dishcloth to pull the burr out but does not foresee this working. What Lucky does have on hand, however, is Brigitte’s parsley grinder, which she stuck in her backpack as a keepsake. Suddenly she has a break-through idea, and as shown in passage [10], takes the grinder apart, seizes the spoked half in one hand, and uses it as a lever to pry the burr off Miles’s foot.

[9] (PASα) (a) Her worst thought was [[that she didn’t have pliers \( b^\alpha \) to grip the cholla burr \( b^\beta \) and pull it out]]. \( b^\beta \) Even if she made a very clumsy glove \( b^{\alpha_1} \) by folding the dishcloth over and over on itself, \( b^{\alpha_2} \) the cholla’s steel-hard needles would plunge right through the cloth \( b^{\alpha_3} \) and get stuck in her hand. \( b^{\alpha_4} \) (HPL 113-114)

[10] (PAS-a) Her mind had found a great spectacular idea. \( b^1 \) She plucked Brigitte’s gadget from the pile of supplies \( b^2 \) and released its little latch. \( b^3 \) (SAS-VISD-c) The two parts separated—a funnel-like part \( b^4 \) where you crammed in the parsley \( b^5 \) and a little spoked part with a handle. \( b^6 \)
(d) She gripped the top of Miles’s foot in one hand. (e) “Don’t move,” she said. (f) Very carefully she angled the tin spokes under the cholla and with a hard, sure, sudden twist, she flipped the whole burr away. (HPL 115)

Lucky offers explanations about the workings of her world, and some of these explanations employ scientific terminology and concepts. In two of three cases Lucky’s scientific explanations invoke the ideas of Charles Darwin, in particular his ideas about animal adaptation (v. §6.3.4.4, higher-order thinking). In chapter 4 Lucky thinks about Lincoln’s passion for knots and its biological roots: around the age of seven, she theorizes to herself, “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). In chapter 4 she theorizes about the color of her eyes, skin, and hair. Lucky’s theory about her distinctive coloring is shown in passage [11] and reveals the quirky scientific ruminations of a ten-year-old child. In chapter 15 Lucky explains to Miles that burros like Chesterfield, whom he is worried about, are “totally adapted” to desert life and windstorms (HPL 96). Burros, she explains, take shelter in storms and wait out storms in “nice and protected” places like dugouts, “stay close together” and “help each other,” and “have long thick eyelashes to protect their eyes [from blowing sand]” (HPL 95-96).

[11] (PAS©) (a) The story [[she told herself to explain it]] was [[that on the day before her birth, the color enzymes were sorting themselves in big vats]]. (b) 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. (c) So Lucky got dipped in it, head to toe, there being no time for nice finishing touches like green eyes or black hair, and then, wham, she was born and it was too late except for a few freckles. (HPL 19)

Intimately tied to her perception of herself as a scientist is Lucky’s perception of herself as a brainy individual (v. §4.3.5.4.3 and §6.3.4.4, thinking selection and higher-order thinking).
Lucky never describes herself as *intelligent* but is ever mindful of her powerful brain and its awesome capacity to register things and figure things out. She knows that her brain has a myriad of “crevices and wrinkles” (*HPL 6*) and generates “spectacular” ideas (*HPL 115*) but also that it gets “clogged up with questions” (*HPL 61*) and goes “hopping off” on its own “like someone crossing a stream by jumping from stone to stone” (*HPL 37*). She also knows that her brain (i.e., her thinking processes) can be put on hold, as she shows in the dugout scene with Miles when she tucks the thought about the “prettiness” of the cholla burr “into a safe crevice [in her brain], for thinking about later” (*HPL 115*). Another thing she knows about her brain, which makes her anxious and upset and prompts her at times to “quit thinking and just go [on],” is that thoughts in her brain clash (*HPL 105-106*). But mainly Lucky marvels at her brain. As shown in passage [12], her being able to figure out a way to save the life of a beautiful creature like a red racer not only makes her feel wonderful about herself but also fills her with a sense of being a highly evolved human being (v. §6.2.6.3, emoting development).

[12]  (*PAT*-a) Lucky 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].  (PAS) (β) Plus, if it had been a rattle snake, nobody got bitten.  (α) She went inside, (RT) (βα) thinking she had to figure out [figure out ≈ make] some kind of screen [[to put on the vent to keep the snake from coming back]].  (RT) (α) At that moment Lucky knew she was a highly evolved human being.  (HPL 54)

### 7.2.4 Jess’s Perceptions of Himself

Although the word *insufficiencies* does not appear in his thoughts until chapter 4 when he and Leslie have erected their castle stronghold in the woods behind Leslie’s house and Jess is feeling protected from his enemies, it is clear in the first three chapters of the novel, in chapter 4, and in subsequent chapters as well that fifth-grader Jess Aarons is aware that in some areas of his life he does not measure up (v. §4.3.8.2.3, self-oriented thinking). For example, as much as he is captivated by drawing and draws whenever he can at home or at school, he does not perceive himself as an artist. This was not always the case. There was a time when Jess aspired to be an
artist but promptly abandoned this plan when his father got upset at the thought of his son being the artistic type (v. §4.3.6.3, recollecting the distant past). Since then Jess has continued to draw in secret. He hides his works-in-progress and finished works under his pillow and only shows the most comical ones to his sister May Belle. Jess hides his drawings from classmates and dreads to be caught and rebuked by his teachers, who, as shown in passage [13], regard the time he spends drawing as wasteful. The only teacher Jess has dared to show a drawing to in recent years is Miss Edmunds, 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 secretly and only dares to show his drawings to his little sister, who always responds favorably to them.

[13] (FIT⩾) (a) The devil of it was [[that none of his regular teachers ever liked his drawings]]. (b) When they’d catch him scribbling, they’d screech about waste—wasted time, wasted paper, wasted ability. (BTT 12)

Despite the overwhelming negative response to Jess’s drawings over the years, Jess cannot stop himself from drawing, for his need to draw is deeply rooted within him. 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 (v. §6.3.4.8.2, questioning-oriented thinking). In chapter 10 when he and Miss Edmunds visit the National Gallery he experiences an altered state of mind as he passes from room to room admiring the collections of art. As shown in passage [14], part of his altered state is caused by the colors and forms of the art he sees. Jess would like to experience the same sensation with his own art but does not. His work is insufficient. Although he “yearned to reach out and capture the quivering life around him,” as true artists do, he cannot (BTT 40). None of his drawings measures up, as shown in passage [15].

[14] (PAS-a) [[Entering the gallery]] was [[like stepping inside the pine grove]]—(SAS-VISD) the huge vaulted marble, (SAS-SOMD) the cool splashing of the
fountain, \textit{(SAS-VISD)} the green \textit{[[growing all around]]}. Two little children had pulled away from their mothers \textit{(SAS-VISD-b_1^2)} and were running about, \textit{(SAS-AUDD-b_2^{2B})} screaming to each other. \textit{(PAS-c)} It was \textit{[[all Jess could do not to grab them and tell them [[how to behave in so obviously a sacred place]]]]}. \textit{(SAS-VISD-d)} And then the pictures—room after room, floor after floor. \textit{(PAS-e)} He was drunk with color and form and hugeness—and with the voice and perfume of Miss Edmunds always beside him. \textit{(BTT 100)}

\textit{(CM-a)} He thought about \textit{[[making her a book of his drawings]]}. \textit{(PAS_3^3)} \textit{(b^α)} He even stole paper and crayons from school \textit{(b^β)} to do it with. \textit{(c^1)} But nothing \textit{[[he drew]]} seemed good enough, \textit{(c^{2α})} and he would end up scrawling across the half-finished page \textit{(c^{2βα})} and poking it into the stove \textit{(c^{2ββ})} to burn up. \textit{(BTT 58)}

Jess also falls short of being a runner, despite his optimism at the start of the novel that he will be the fastest runner at school this year \textit{(v. §4.2.3.2, emoting selection)}. He tells himself that he has grit, meaning that he can put himself through the grind of training every day, and he demonstrates his commitment to training by pushing himself to the limits even when his body begs him to quit \textit{(v. §4.3.8.2.3, self-oriented thinking)}. Running does not come naturally to Jess as it does to Leslie. When Leslie runs she looks “beautiful” and “graceful” \textit{(BTT 93)}, but when he runs “[h]is straw-colored hair flapped hard against his forehead, and his arms and legs flew out every which way” \textit{(BTT 3)}. But given his performance in last year’s races on the first day of school, which earned him the distinction if only for the day of being the fastest runner in the upper grades, he is inspired to believe that he can win all the races this year and be declared the best runner in his grade \textit{(v. §4.3.4.3 and §4.3.6.3, goal-oriented thinking and recollecting the distant past)}. But by Friday, after losing to Leslie all week, Jess realizes that his running is insufficient, that he “would never be the best runner of the fourth and fifth grades,” and he gives it up \textit{(BTT 29)}.
His inability to express himself, process information, withstand others, and act courageously are his other insufficiencies. While Leslie writes exceptionally well, has an impressive command of language, and speaks so regally as the Queen of Terabithia, Jess, as shown in [16b], has difficulty speaking in ordinary situations. Jess readily admits to himself 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. Twice in the novel he calls himself “stupid” because he is slow to figure things out (BTT 59, 68); and when he has the belated thought of inviting Leslie on his outing with Miss Edmunds or is at a loss as to how to honor Leslie when she is dead, he calls himself “dumb” (BTT 106) and a “dumb dodo” (BTT 119), 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. He is most bothered by his lack of courage, his perception of himself as cowardly (v. §6.2.6.2. emoting development). He compares himself to the most timid bird in [17b] and is scared to stand up for himself at school, scared of water and drowning, and scared of the deepest part and unbearable silence of the woods. He thinks of his fears as “terrors” (BTT 126). He feels unworthy of being King of Terabithia and worries that he is always letting people down and not living up to their expectations of him.

[16] (SAS-AUDD-a^{16}) When Leslie spoke, || (a^{16}) the words rolling out so regally, || (RT\oplus) (a^{28}) you knew || (a^{28}) she was a proper queen. || (FIT-b) He could hardly manage English, much less the poetic language of a king. |||| (BTT 40).

[17] (FIT\oplus) (a) Lord. (b) Sometimes he acted like the original yellow-bellied sapsucker. |||| (BTT 31)

Making friends with Leslie at the start of the new school year marks a turning point in the way Jess perceives himself. Before the Burke family buys the property next to the Aaronses and settles into the old Perkins place, Jess does not appear to have any friends. The novel opens in late August. The summer holidays are winding down. Jess spends most of his time alone, as he has done for most of the summer, doing chores or drawing. He thinks about school but not
about friends. Of the 30 students in his fourth grade class—the same group of students who will be with him again this year—only Gary Fulcher comes to mind, and he is not Jess’s friend. None of Jess’s thoughts in the opening chapters focus on friends he has seen or has not seen during the summer or on friends from second-, third, or fourth-grade with whom he had fallings out. This changes for Jess in chapter 4 when he and Leslie Burke become friends at the end of the first week of school and then as imaginary king and queen establish a stronghold in the land of Terabithia, where none of Jess’s fears and insufficiencies can get the better of him.

Being Leslie’s friend and playing king inspire Jess to act courageously in and beyond the imaginary world he and Leslie create (v. §6.2.6.2, emoting development). In Terabithia Jess arms himself with a sword, drives an army of invaders from his kingdom, and reclaims his castle stronghold for him and his queen. He swings across a creek bed filled to capacity despite his inability to swim and his terror of water. On the first of day of school with Leslie beside him in the lower field, he goes head-to-head with Gary Fulcher and artfully persuades him to let Leslie—“[a] girl”—participate in the races (BTT 26, italics original). With Leslie backing him, Jess dares to go head-to-head with Janice Avery, steals into her seventh-grade classroom early one morning, and plants a love note in her desk. He does not shy away from talking about worldly things with Leslie’s dad, a university professor, even though he knows very little about the world, world politics, old-world music, and world-wide campaigns to protect endangered species like whales and redwoods, all much talked-about topics at the Burke house. He travels to the city with his very modern teacher Julia Edmunds and brings to church his very modern friend Leslie Burke, knowing that the people of Lark Creek disapprove of modernity and worldliness. At the end of the novel when May Belle follows him to Terabithia, gets halfway across Jess’s tree bridge, and freezes, terrified she will fall into the creek, Jess, who is still afraid of the water and is grieving for his friend who drowned in this very spot, inches out to his sister on the bridge, takes her firmly by the hand, and patiently coaxes her forward until she is safely on land.

Jess’s perception of himself as not measuring up, as being insufficient and especially cowardly, has a stronger hold on him than his perception of himself as kingly and companionable, and during the time that he and Leslie are friends, he is blind to the courageous, daring,
honorable, or even heroic quality of his actions. When he loses Leslie, he realizes how much she and her friendship mattered to him (v. §6.3.4.1.2 and §6.3.4.6, thinking development and recollecting the recent past). On his first day back at school after spring break, she weighs heavily on his mind. He recalls what he was like before she came along, what a nobody—“a nothing”—he was: he was just “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” (BTT 126). Leslie’s friendship was a turning point in his life. She liked him, showed interest in him, laughed with him, believed in his abilities, and as in [18c] gave him vision and strength; now he perceives himself as she perceived him, as likeable, interesting, funny, able, strong—someone definitely worth having as a friend.

[18] (FIT+) (a) Now it was [[time for him to move out]].^5^ (b) She wasn’t there, (b) so he must go for both of them. (c) It was up to him (c) to pay back to the world in beauty and caring [[what Leslie had loaned him in vision and strength]]. (BTT 126),

7.2.5 Gilly’s Perceptions of Herself

Gilly’s separation from her birth mother and her placement in foster care have greatly affected the way she perceives herself. Gilly, now eleven, was placed with foster parents when she was three and has lived in at least four foster homes in the past eight years (v. §4.3.6.3, recollecting the distant past). It puzzles and angers Gilly that she is in foster care, for in her mind foster homes are for children whose parents are either dead or do not want them, and neither condition applies to her: her birth mother is very much alive and writes to her from California, telling Gilly she wants to be with her (v. §4.3.4.2, problem-oriented thinking). Gilly’s experience in foster care has been largely negative. Every family she has been placed with accepted her temporarily but eventually rejected her; families take her in for a while, treat her well or not, then give her back to the agency that is in charge of her case. As a result Gilly has come to think of herself as provisional, unwanted, and repulsive.

^5^ Jess is thinking about moving out of or existing in a new space than the physical space he inhabited with Leslie in the back wood.
For much of the 12 weeks that Gilly lives with her new foster mother Maime Trotter, she thinks of herself as gruesome—the great and gruesome Galadriel Hopkins (v. §4.3.6.4.3 and §4.3.8.2.3, thinking selection and self-oriented thinking). She is Gruesome Gilly—demanding, quarrelsome, defiant, hard-hearted, uncooperative, fearless, and frightening—frightening to look at, frightening to talk to, and frightening if crossed. Gilly also thinks of herself as tough and self-reliant. She certainly has taken care of herself these past eight years in foster care, and for all she has had to take on and has withstood without breaking down, she is right to perceive herself as “gutsy Galadriel,” hardened by her experiences (GGH 60). Her time in foster care, having no permanent home or people she could solidly rely on for the past eight years, has taught her to rely on herself. At eleven she is very independent and makes it clear to Trotter straight-off that she does not “‘need help . . . from anybody!’” (GGH 30).

Gilly is bright and may even be intellectually gifted, or as Gilly herself would say brilliant (v. §4.3.6.4.3 and §6.3.4.6, thinking selection and recollecting the recent past). Gilly is regarded by Trotter, her social worker, and teachers as “‘smart,’” (GGH 20, 58), “‘a smart girl’” (GGH 121), and a “‘great reader’” (GGH 32), and is regarded by her new principal as “‘a young lady [that] needs to be in a class that will challenge her’” (GGH 20). Gilly recalls that when she lived with Mr. and Mrs. Nevins and attended Hollywood Gardens Elementary, she had “the highest score in the entire school’s history on her national aptitude tests’” (GGH 54). But Gilly’s perception of herself as bright and other people’s perceptions of her as bright differ. Being bright for Gilly—being supremely bright (i.e., brilliant)—does not mean acing tests, getting rave reviews on school work, or scoring A’s; it means being wily, strategic—knowing how to devise and execute a plan, and knowing whom you should use and when you should use them.

Gilly is strategic in the way she presents herself to new people in her life and the way she conducts herself at school (v. §3.2.4 and §4.3.6.4.2, seeing and thinking selection). From the moment she arrives in Thompson Park, she presents herself as gruesome. At her new foster home she bangs away on Trotter’s piano and, as shown in [19], gives her new foster brother the fiercest look she can muster. On her first day of school her hair looks perfectly hideous, deliberately; and later that morning at recess, she terrorizes kids on the playground, making it known to everybody watching her, students and teachers, that she is fearless and out-of-control,
a force to be reckoned with. The strategy she uses in Harris-6, her new classroom at Thompson Park Elementary, is one that has served her well in the past and served her particularly well at her last school (v. §6.3.4.6, recollecting the distant and recent past). She works incredibly hard for a certain period of time, impresses her teacher with her industry and the quality of her work, then suddenly stops working. As shown in passages [20], this technique of powering up and shutting down baffled her teachers at Hollywood Gardens Elementary and drove them wild and here at Thompson Park Elementary would have the same effect on her new teacher Miss Harris as soon as she started handing in blank sheets of paper. Gilly is also very strategic about smiling. Gilly’s smiles meet the demands of a given situation, vary in intensity, look genuine but are always contrived, and are put on in an effort to conceal her most inspired thoughts and machinations. As shown in [21-25], Gilly’s repertoire of smiles include generous, celebrity-on-parade, old lady principal, crooked politician, and brilliant 300-watt smiles. Only when her guard is down, as it is in [26] when she is throwing paper airplanes with William Ernest, does Gilly not take the time to calculate which of her smiles to wear.

[19] (1^α) She waited until Mrs. Trotter and Miss Ellis were talking, (PAS-2) then gave little W.E. the most fearful face in all her repertory of scary looks, sort of a cross between Count Dracula and Godzilla. (GGH 6)

[20] (PAS-a) So at this point Gilly was not ready [[to pull her time-honored trick of stopping work]] just when the teacher had become convinced that she had a bloody genius on her hands]. That had worked so beautifully at Hollywood Gardens — the whole staff had gone totally ape when suddenly one day she began turning in blank sheets of paper. (GGH 53)

[21] (α) Gilly paused to give a generous smile to the other people at the table while spreading her napkin delicately on her lap and picking up the milk carton with her pinky curled the way Mrs. Nevins used to do when she picked up her coffee cup]. (GGH 46)

[22] (PAS) Though it was hard [[to ignore her the rest of the way to the school]], Gilly managed [Ø: to ignore her] by putting on her celebrity-
in-a-parade face, (PB-\(\alpha^2\)) staring glassy-eyed into the crowd, (CM-\(\alpha^3\)) blanking out everything within close range. (GGH 43)

[23] (\(\alpha^\beta\)) “I think” << i >> (\(\alpha^\beta\)) “the dear child is choking.” (b) It must be [[something he ate]]. (i-PAS) (\(\alpha^\alpha\))—Gilly smiled her old lady principal smile—(GGH 31)

[24] (\(\alpha^\alpha\)) “[Ø: I] Just want (\(\alpha^\beta\)) to help, little buddy.” (PAS-b) Gilly flashed her crooked politician smile. (GGH 32)

[25] (PAS) Gilly gave her the 300-watt smile [[that she had designed especially for melting the hearts of foster parents]]. (GGH 48)

[26] (\(\alpha^\beta\)) He wasn’t as dumb [[as he looked now]], was he? (\(\alpha^\alpha\)) thought Gilly (\(\beta^\alpha\)) smiling, (\(\beta^\beta\)) without taking time [[to calculate which of her smiles to put on]]. (GGH 50)

Ultimately, by looking bizarre, by upsetting the order of things, and by being loud, sassy, and sarcastic, Gilly aims to cause such an uproar at her new school and foster home that the people in charge of her will have no choice but to remove her from foster care and send her to live with her birth mother. It is a clever, but demanding plan, and risky. In order for it to work, Gilly must be guarded at all times, be strategic, calculate and coordinate her moves, and be patient: too much of an uproar too soon, or the wrong kind of uproar, could make things worse than they are and really mess up Gilly’s chances of ever being reunited with her birth mother. Never short of ideas, however, Gilly devises a second plan and runs it in tandem with her first, when several days into her stay at Trotter’s she receives a note in the mail from her birth mother. Sent from an address in San Francisco, the note is written on the back of a postcard and reads “I wish it were to here [that you had moved]” (GGH 28). Gilly interprets the note as an invitation and at once pictures herself traveling to California. She has an invitation, an address, a destination; all she needs now is money for bus fare.

Gilly waits to execute her money-making schemes until the time is right. One day in late October Mr. Randolph goes shopping with Trotter, and this clears the way for Gilly to get at the bookcase in Mr. Randolph’s living room where, Gilly believes, a good deal of money is stashed.
Gilly uses accomplices, her friend Agnes and her foster brother William Ernest to execute the first of two money-making schemes that day: Agnes, posted outside, becomes Gilly’s lookout, and William Ernest, whom Gilly boosts onto her shoulders, serves to extend her reach to the uppermost part of the bookcase where the main stash of money should be. Neither accomplice knows what Gilly is up to. All Agnes has been told is that she and Gilly are “carrying out a secret and obviously illegal plot” (GGH 61), while William Ernest has been made to believe that he is doing Mr. Randolph “‘a favor,’” getting “‘something’” down for him that he cannot get down for himself (GGH 62). Gilly’s second scheme takes two evenings to execute. It is a brilliant scheme, more clever than the first, and only Gilly is needed to carry it out. She begins by dusting Trotter’s house, a house with a chandelier, a chandelier which can only be dusted on top if Gilly stands on something tall like a stool or stepladder. Gilly mentions the chandelier and ladder smoothly at supper when Mr. Randolph is there. Mr. Randolph is always eager to do what he can for Gilly and directs her to his basement where, later that evening, Gilly finds an old stepladder. Now Gilly has only to show up at Mr. Randolph’s house the next day with her ladder and cleaning supplies, and every last bill stashed in his bookcase will be hers.

Unfortunately, neither of Gilly’s plans pans out (v. §6.2.4 and §6.2.6.1, emoting development). Her money-making schemes yield a disappointing $39.00, less than a third of the cost of a bus ticket to California, and her gruesome actions at home and at school, intended to fire people up as they did at Hollywood Gardens, have little if any effect on the people of Thompson Park. Nothing Gilly does in the first ten weeks at her new foster home makes her new foster mother want to give her up: not lying to her, stealing her money, taking advantage of her neighbor, nor running away. Her new teacher is very cool under pressure and hard to provoke. When Gilly finally realizes that her teacher is not likely to fold under pressure at the sight of Gilly’s incomplete assignments, all Gilly can think to do is to make Miss Harris a card that will make her go wild. Gilly’s card contains a provocative picture of a black woman and the provocative verse, “They’re saying ‘Black is beautiful!’/But the best that I can figger/Is everyone who’s saying so/Looks mighty like a—” (GGH 57). Indeed the card has an effect on Miss Harris, but not the kind of effect Gilly had in mind. The card does her good, helping her to release the anger she has bottled up inside her and denied for many years; and she thanks Gilly, saying, “I
took it to the teachers’ room at noon and cursed creatively for twenty minutes. I haven’t felt so good in years’’ (GGH 59).

The people of Thompson Park, especially Trotter and Miss Harris, were not supposed to like Gilly but rather be suspicious and afraid of her, despise and reject her. How can it be, that Gilly has tried so hard to turn these people against her and failed? She treats William Ernest abominably from the moment she meets him. Her tone with him is brusque, impatient. She regards him as retarded and looks down at him. Yet William Ernest comes to trust Gilly, opens up to her, accepts her instruction, regards her as his sister, and even implores her at the police station—pounding her knees—to “’Please, please!’” “’Come home, Gilly!’” (GGH 92). She is no less abominable to Agnes Stokes, lying to her and cheating her out of the money she promised her for being her accomplice. Agnes should end their so-called friendship and despise Gilly, but she does not. Nor does Gilly’s teacher Miss Harris think less of Gilly for giving her a racist card. On the contrary, Miss Harris actually envies Gilly for feeling free and strong enough to express her anger instead of “’deny[ing]’” it, which Miss Harris was taught to do (GGH 59). Mr. Randolph too, even when he learns that Gilly has stolen money from him, does not think less of her. He has treated her kindly from the start, from the moment she brought him over for supper on her first night at Trotter’s; has called her a “’prize helper’” (GGH 68) and referred to her variously as “’the sweetest little escort’” (GGH 14), “’this sweet little girl’” (GGH 14), and “’you sweet little lady’” (GGH 72). He “’delight[s]’” in and “’treasure[s]’” her company (GGH 72-73) and only once fails to look “’cheerful’” (GGH 78): when Gilly attempts to explain her reason for taking his money, he is staid, expressionless, listens to all she has to say, then puts the whole affair behind them, offering his hand to her to be led to the kitchen for supper. Trotter of course has prompted Gilly’s confession. It is Trotter who makes Gilly give the stolen money back and explain her actions to Mr. Randolph. All the while, Trotter stands with Gilly and does not abandon her at this difficult moment—Trotter, who has backed Gilly all along, “’smiled’” at her warmly (GGH 5, 39), looked at her “’proudly’” (GGH 39), called her “’honey’” (GGH 8, 9, 18, 21, 70, 84, 85, 102, 112) and “’my sweet baby’” (GGH 82, 147); who has fussed over her, and wanted her, as no one has ever wanted Gilly.
Gilly’s failures at Thompson Park force her to re-evaluate how she has come to perceive herself as a result of her unhappy experiences in foster care (v. §6.2.6.1, emoting development; §6.3.4.8.2, questioning-oriented thinking; §6.3.4.1.2, thinking development). When she leaves Thompson Park at the end of November, she recognizes that she is not the Gruesome Gilly she made herself out to be. She has failed to be gruesome, failed to prove herself as repulsive, contrary, frightening, and hard-hearted. She got good grades at school, pleased her new teacher, made a friend. She was used to her new foster home, used to William Ernest and Mr. Randolph, and even opened up to Trotter and connected with her. From her short 12-week stay at Thompson Park Gilly has learned a great deal about herself, albeit more about what she is not than what she is. At her new home in Virginia she cannot help thinking, that even though she has been given to live with her grandmother, she is not a real child yet, nor a real grandchild, but is still a foster child, a child circumscribed by quotation marks—unanchored, unclaimed, unrealized, unfinished—a being as in [27] who is not yet fully formed.

[27] (FDT⊕) (a) I never meant to hurt them. ||| (b¹) I just wanted — ||| (FIT⊕) (b²) what had she wanted? ||| (c¹) [Ø: She wanted] A home — (c²) but Trotter had tried to give her that. ||| (d¹) [Ø: She wanted] Permanence— (d²) Trotter had wanted to give her that as well. ||| (e¹) No, (e²) [[what she wanted]] was something [[Trotter had no power over]]. ||| (fα) [Ø: She wanted ] (fβ) To stop being a “foster child,” ||| (fδ) the quotation marks dragging the phrase down, ||| (fγ) almost drowning it. ||| (gα) [Ø: She wanted ] (gβ) To be real without any quotation marks. ||| (hα) [Ø: She wanted ] (hβ¹) To belong ||| (hβ²) to possess. ||| (iα) [Ø: She wanted ] (iβ¹) To be herself, ||| (iβ²) to be the swan, ||| (iβ³) to be the ugly duckling no longer — ||| (iβ⁴α) [Ø: to be] Cap O-Rushes, ||| (iβ⁴β) her disguised thrown off — (iβ⁵) [Ø: to be] Cinderella with both slippers on her feet— ||| (iβ⁶) [Ø: to be] Snow White beyond the dwarfs— ||| (iβ⁷α) [Ø: to be] Galadriel Hopkins, ||| (iβ⁷β) come into her own. ||| (GGH 124).
7.3 Focalizing Characters’ Perceptions of Prominent Others

7.3.1 Moonta’s, Lucky’s, Jess’s, and Gilly’s Developing Perceptions of Others

Focalizing characters’ perceptions of prominent others develop in all four novels. The number of prominent others selected in each novel varies from five in *BTT* to one in *HPL*, and the selection of adults as prominent others is preferred in all but *BTT*. In the orienting chapters of all four novels focalizing characters’ think about and respond to a caregiver—a parent, guardian, or foster mother. In and beyond the orienting chapters of *FOLC* and *BTT* Moonta and Jess think about and respond to teachers, and in *BTT* Jess thinks about and responds to a friend and an enemy. Beyond the orienting chapters in all but *HPL* focalizing characters’ perceptions of prominent others are reconfigured. Moonta’s perceptions of his aunt changes when he skates far beyond his village and encounters a person like her whose desire to skate is great but whose physical weaknesses prevent her from skating well. Moonta’s and Jess’s perceptions of their teachers change when Moonta encounters his headmaster outside of school and Jess has a private conversation with his home room teacher in the hallway outside his classroom. Jess’s perceptions of his new neighbor Leslie changes when he and she become friends; his perceptions of his parents change when he loses Leslie and his parents comfort him; and his perception of the school bully Janice Avery changes when he learns about her troubling home situation and sympathizes with her. Gilly’s perceptions of her foster and birth mothers change when at a desperate time in Gilly’s life her foster mother is there for her and her birth mother is not. Beyond the orienting chapters of *FOLC*, *HPL*, and *BTT* Moonta and Lucky expand their understandings about their primary caregivers and Jess continues to perceive his favorite teacher as a unique individual.

7.3.2 Moonta’s Perceptions of His Parents, Aunt, and Headmaster

Moonta’s achievement of learning to skate and his improved self-perception at the end of the novel are attributable in large part to the support he receives from his parents. Moonta’s parents are prominent figures in *FOLC*. His mother is featured in all but two of the 13 chapters in the novel, and both his parents are featured together or consecutively in six chapters. It is his father who buys him skates and sharpens them for Moonta’s first turns on the ice, and it is his mother who patches him up time and again and launches him skating with and without his
skating chair. Moonta’s parents are his primary speech partners in the novel, and their conversations center on his moment-to-moment concerns about skating. In a conversation with his mother early on in the novel, he is assured of his special skating circumstances and his right to skate on the school field ditches and is allowed to go there alone. In later conversations, his mother directs his attention away from his nasty fall on the ice, makes fun of the way they walk with their skates off, and responds to Moonta’s query about the quality of his skating by listing his strengths—that he has ‘‘good ankles’’ and a ‘‘good stroke’’ and will be a ‘‘good skater’’ (FOLC 150). After several long conversations with his father in chapters 7-8 Moonta has a renewed sense of hope about learning to skate this winter (v. §6.2.4, emoting development). His father convinces him to learn to skate with a chair and promises to take him skating by moonlight as far as the New Church’s Pipe.

Moonta’s perceptions of his parents are multidimensional. He perceives his father as knowledgeable about people’s rights, rationable, understanding, understandable, and commanding. As shown in [28], his father has a better understanding of his rights than Moonta’s mother, who tends to get angry and sounds unsure of herself when discussing the subject. His father is rationable—rational, sensible, open to reason—and he listens to Moonta. He listens to Moonta’s explanation about falling asleep with his skates on; and he listens to his petitions to be let back on the ice after falling in the draught ditch and to be taught to skate in the moonlight by his own father as other children in his village are being taught. When Moonta loses his skates at the start of the week and plans to explain to his father why he needs them back on his shelf near his lucky toy horse, he is certain that his father will understand and return his skates, even if his explanation comes off badly (v. §4.3.5.2, thinking selection). Moonta can be displeased and confused by his father’s words or actions, but he can also understand his father. When his father appeals to him to put his grandfather’s needs first, explaining that Moonta is young and has his whole life ahead of him whereas his grandfather has such little time left, Moonta feels “the meaning” of his father’s words (FOLC 125).

[28] (PAT-a) Moonta was glad [[to go to the turf bin]]. (b) He sighed to himself. (c) He wished Father was home. (CM-d) Father would know much better what rights [[he had]] than Mother. (e) Mother
always had to get angry \( (e^\beta) \) before she talked about rights. \( (f) \) She never sounded too sure. \( (FOLC 79) \)

His father speaks to him in a masculine voice that, as shown in [29], makes him cringe and feel foolish (v. §3.2.3, hearing selection). When his father tells him to do something as in [30], Moonta obeys. He holds the toy horse his father commands him to play, not daring to put it down or push it out of sight, but holds it obediently and foolishly. His father’s commands can be punitive in intent but also playful and instructive. At the dike on Wednesday afternoon he gives Moonta a metal tray, winks at him, and tells him, “You know what to do,” and Moonta dashes off to the pilings to collect a batch of mussels and clams for their secret afternoon meal \( (FOLC 24) \). Far beyond their village in chapter 13, Moonta obeys all his father’s commands in a joint effort to rescue his grandfather, who has broken through the ice and is up to his neck in freezing water. Moonta gets down on the ice, as his father instructs him to do, reaches out to his grandfather, maneuvers his chair over the water hole so his grandfather can grab hold of it, then promptly gets out of the way so his father can lift his grandfather from the icy water. His father also instructs him to act as their lookout, to put his legs around his father’s neck and to keep his eyes straight ahead, watching closely for cracks and water holes. Moonta does exactly as his father asks, skates faster when his father instructs him to, and sings the three of them home.

\[29\] \( (PAS-a) \) [[The thought of Father coming \( || \) and saying things]] scared him. \( || \) \( (FIT^\oplus) \) \( (b^1) \) It was funny, \( || \) \( (b^2) \) Father most likely wouldn’t say [[nearly as much as Mother had]]. \( || \) \( (c^1) \) But he said them in a man’s voice, \( || \) \( (c^2) \) and that made you cringe more. \( || \) \( (d) \) It could make you feel like an absolute fool. \( || \) \( (FOLC 100) \)

\[30\] \( (a^a) \) There Moonta had to lie, \( (SAS-VISD) \) the bed doors wide open, the lamplight bright in the bed, \( || \) \( (a^b) \) holding his toy horse in his hands. \( || \) \( (CM^\oplus) \) \( (b^1) \) He didn’t dare put the horse down, \( (b^2) \) didn’t dare push it out of sight under the quilts. \( || \) \( (PAS-c) \) He obediently, foolishly held it. \( || \) \( (PB-d) \) But he didn’t look at it. \( || \) \( (FOLC 19) \)
Moonta’s mother can be commanding as well but is less commanding than Moonta’s father. In chapter 7, when Moonta has been delivered home after his fall in the draught ditch, his mother makes him put on itchy wool underwear and his grandfather’s thick stocking cap, makes him cover himself with his blankets right up to his nose, makes him drink something hot and unpleasant, and forbids him to gag on his medicine and make a mess on her new quilt (v. §6.2.7.3, emoting development). But as much as she tries to command Moonta and be harsh with him, she ends up treating him sensitively, wrangling with him, or leaving him to carry on as he will (v. §6.2.6.1, emoting development). She would have taken him to task for sneaking off before school to check the ditches for ice, but seeing him doubled over in pain because of his chilled hands, she approaches him sensitively, placing his hands in water and kissing the top of his head. Moonta does not accept her decision that he will not be let back to skate on the school field ditches once he has recovered from his fall, argues his case, weakens his mother’s position, and opens the door to the possibility that she will reverse her decision (v. §6.3.4.8.1, questioning-oriented thinking). His mother cannot persuade him to eat his bowl of porridge on Saturday morning, and on Saturday afternoon she can only ask him to promise her that he will not go too far up the canal on his own.

Moonta knows that his mother worries about him, that she gets angry at people depriving him of his rights, and even gets scared when he is hurt. When she fails to find him at home in chapter 1, she is worried sick that something bad has happened to him and goes as far as his grandfather’s house in a thick fog to see if he is there. She tells him that she worries about him, and Moonta hears worry in her voice when she lets him go to the ditches after school to see about ice. Her commanding actions in chapter 7 when she puts him to bed with extra bedding and clothes, hot water crocks, and a mustard plaster, make it perfectly clear to Moonta how intensely worried she is about his health, his catching cold and getting sick. She worries about his showing off on the canal, going around without his chair before he has found his skating feet and ending up with a bloody nose, feeling sickly and cold like he does in front of his aunt (v. §6.2.5 and §6.2.7.4, emoting development). In chapter 10, before heading home to get supper ready, she gives Moonta a worried look, wondering what he will do without his skating chair—if he will venture beyond their village alone—when she has left him. She gets angry at the
headmaster and mothers who try to forbid Moonta from learning to skate on the school field ditches and is alarmed by the awful state of Moonta’s hands after his first attempt skating.

His mother is also perceptive, funny, and loveable. She knows what he is secretly planning when he asks for permission to play in his grandfather’s barn on Thursday afternoon, that he actually plans to look for his skates and mess around at the ditches. She is funny, comparing their fluid movement on the ice to the flight of an eagle, and comparing their clumsy gait on the street with their skates off to a seal clumping along on its flippers. She can tease him about Lees and his unwavering belief in her weather-predicting powers, be impatient with him, scold him for being reckless, and shame him for lying, but she attends to him in ways that his father does not, and “he loved her” for that (FOLC 68) (v. §6.2.4, emoting development). He loves her for sending him off with three of their best fried fish as a gift for Lees and for getting rid of the pain in his hands (v. §6.2.7.3, emoting development). He loves her for wanting him and for treating him tenderly when he accidentally wets his pants. And the moment she tells Moonta that she will not be going with his father on the Eleven-Towns Tour but will stay back with him in the village to oversee his progress skating, he has never loved her more.

Moonta’s parents are his chief supporters in the novel, but they are not his only supporters. Moonta also receives support from his aunt and headmaster. His aunt’s participation is limited to three chapters in the second half of the novel, although she is apostrophized in several chapters earlier on (v. §4.3.4.2 and §4.3.6.3, problem-oriented thinking and recollecting the distant past). She is the only member of Moonta’s family apart from his mother who comes to see him skate on the canal (v. §5.3.2.2, seeing development). His aunt makes light of his spills, speaks about the weather with some degree of authority, and equips Moonta with sandwiches and coins before he returns to the canal to skate on Saturday afternoon. It is his aunt who gives him advice about sweepers and goes up and down the canal with a lantern late Saturday night looking for him in water holes. His headmaster participates in chapters 5-7 and in alternating chapters thereafter and plays an instrumental role in helping Moonta to acclimate to the ice, to feel comfortable about learning to skate with a chair, to manage himself in a crowd, and to coordinate his movements with other skaters (v. §5.3.2.5 and §6.2.4, seeing development and emoting development). He is not ashamed to admit that he is a
“duffer” on skates (FOLC 96), laughs when he and Moonta crash to the ice and get all tangled, accepts Moonta’s instruction about laying on, and is partly responsible for Moonta’s decision to skate up the canal alone.

As Moonta learns to skate and his perception of himself improves, his perceptions of his aunt and headmaster improve as well. For most of the novel Moonta’s perception of his aunt is negative and narrow (v. §4.3.4.2 and §4.3.6.3, problem-oriented thinking and recollecting the distant past). It is his longstanding belief that his aunt is the only grownup in his village who cannot skate. This was made perfectly clear to him four years ago when she came to sit with him at his house and nurse his cold while all the other grownups in his village were out on the canal proving themselves as skaters. Not having proved herself then as a skater, his aunt stands out to him as a failure, and he has fixed it in his mind that “the whole family was ashamed of her” (FOLC 11). He dreads the thought of being like her, being big and clumsy and slow, and thinks it is very “sorry” that somebody big like his aunt cannot skate a stroke and will not be out on the canal when the ice will soon be thick enough to skate on (FOLC 64).

But Moonta is mistaken, thinking that his aunt is the only big person in his village who is not a proven skater. Neither Lees nor his headmaster skates well, and the woman he comes across near Seven Houses approaches him hesitantly on skates (v. §5.3.2.2, seeing development). The woman introduces herself as the minister’s wife and reminds Moonta of his aunt Cora. She is a big woman with a good-natured voice and pokes fun at herself like his aunt does. Her weak ankles do not allow her to skate long, but she tells Moonta that she is “‘crazy about skating’” and has fun for however long she can manage to stay on the ice before her ankles finally give way (FOLC 201). Moonta knows firsthand about ankles giving way and sympathizes with her (v. §6.2.6.1 and §6.2.7.3, emoting development). Only moments ago he sat on his chair and tried to ease the pain in his own ankles; his knee hurts too, and he is tired and cold—but this is what it is to learn to skate. It is not as easy as he thought it would be and is far more challenging for people like the minister’s wife, whose ankles are “‘turned for good,’” than for people like himself, whose ankles may ache but are otherwise straight and strong (FOLC 203). He grasps this now. He grasps what it is like for his aunt, who has wanted to skate all her life but like the minister’s wife is too ashamed to skate in front of people with her ankles as they are. At the end
of the novel when Moonta is back in his village, he informs his aunt Cora that he will teach her to skate first thing on Monday, that she will hide her ankles and skates with a long coat and skirts like the minister’s wife, and he will push her around on the canal like a “sleigh on runners” (FOLC 228).

Moonta’s headmaster, who has had Moonta in his class for less than two weeks, is the only character in the novel that awes Moonta (v. §6.2.4 and §6.2.6.1, emoting development). But before he and Moonta skate together on the canal and get to know each other away from school, the awe his headmaster inspires in him is mainly negative—awe in the sense of inspiring fear and dread (OED Online). Moonta is frightened of his new teacher, perceiving him as stern, solemn, and commanding. After his spill in the draught ditch, Moonta begs his father’s apprentice Leendert, who is carrying him home with a noisy group of boys, not to take him where the beginners are for fear of running into his headmaster, whom he knows will chasten him for ignoring his directive to stay away from the school field ditches. His headmaster has neither patience nor sympathy for upper-grade students like Moonta and Moonta’s classmate Knilliska, who show poor judgment and ‘poor self-control,’ and makes examples of them (FOLC 73). Moonta would like to ask his headmaster if he could skate with the beginners, considering his special circumstances, but fears that he will be shamed in front of his classmates, as Knilliska was.

Moonta does in fact run into his headmaster when Leendert is carrying him home slung over his shoulder like a bag of old clothes, wet and bundled up in jackets, but his headmaster astonishes him by understanding his situation and inspires in him a different sense of awe. His headmaster’s genuine concern for him, kind words, and supportiveness astound Moonta, make his mouth fall open in wonder. As Moonta observes to himself in chapter 6 and later in chapters 9, 11, and 13, this is not the headmaster he encounters in school, who is “stern and made you squirm,” and who is superior, faultless, and dignified, but another individual as ordinary as Moonta, who admits his shortcomings and goes about on the ice in a very undignified manner (FOLC 96). This out-of-school headmaster tells Moonta not to call him Master today on a village skating holiday, ties his skates for him, then watches him skate to see if his skates are tied securely. He borrows Moonta’s skating chair and skates around with it. He skates doubled over,
his backside sticking out in a very undignified manner. He falls to the ice as often as Moonta does, and in [31d] is cornered by a group of women, women who put him in their skating line and drag him around the ice while jeering at him. From chapter 6 onward, the awe Moonta’s headmaster inspires in him is mainly positive—*awe* in the sense of inspiring wonder (*OED Online*). Not only does his headmaster admit in chapter 6 to being a poor skater in front of a large group of boys and in chapter 9 call himself “an old rusty anchor” (**FOLC** 138), but even more wondrously he apologizes to Moonta in chapter 13 for embarrassing him in front of a large crowd of people by the canal boats and affirms Moonta’s belief in Lees’s remarkable power to prophesy.

[31] **(FIT-a)** The headmaster had no chance at all. **(SAS-VISD)** (b<sup>1</sup>) The line re-formed, **(b<sup>2</sup>)** he was put in the middle. **(c)** They swooped away with him in their midst. **(SAS-AUDD-d)** Everybody [[that saw it]] hooted and yelped and cat-called. **(FOLC 143)**

### 7.3.3 Lucky’s Perceptions of Her Guardian

Brigitte Trimble’s primary responsibility as Lucky’s legal guardian is Lucky’s care. In accordance with the guardianship laws of California, Brigitte is responsible for providing for Lucky’s “food, clothing, [and] shelter,” her “medical and dental needs,” her “protection” and “safety,” and her “physical and emotional growth” (**Judicial Council of California 1**). Brigitte has full physical custody of Lucky and the sole responsibility of making decisions about her care—decisions about her living arrangements, the school she attends, the style of clothes she wears, and how she is disciplined. Lucky’s father, who lives in San Francisco, supports Lucky financially but has no decision-making authority where his daughter is concerned and has no contact with her.

Brigitte takes her guardianship role and responsibilities seriously and provides a decent home for Lucky. When Lucky’s mother died two years ago, rather than packing Lucky up and

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58 The information presented in this paragraph about Brigitte’s legal responsibilities as Lucky’s guardian in the state of California is not presented this way in the novel, although it is clear in Lucky’s thinking that Lucky is fully provided for by Brigitte.
moving her away to an unfamiliar place, she kept her in Hard Pan at home and continued sending her to school in Sierra City. Since then, Brigitte has ensured that Lucky is properly provided for, that she has a clean and comfortable home, eats well, makes it to school on time, has clean clothes to wear, and is loved. Surely it is because of Brigitte, her commitment to Lucky and the quality of her care, that Lucky has done as well as she has since her mother died, that she does well at school, has extra-curricular interests, is inquisitive, companionable, reliable, affectionate, and healthy.

Brigitte is the most important non-focalizing character in HPL, the most important person in Lucky’s life. She does not appear until chapter 2, when Lucky arrives home from work on Friday afternoon, but appears thereafter in 12 of 23 chapters and is apostrophized in five others. Her story about her unexpected phone call from Lucky’s father and her coming from France to take care of Lucky until a suitable foster family could be found for her is one of several stories narrated by characters in the novel and one of Lucky’s favorites (v. §5.3.1.4, hearing development). Whenever Lucky hears the story, she is enchanted, almost hypnotized by it, and supplies a word or phrase to keep it going. Lucky recalls certain details of the story “brilliantly” — for example, her “peering out from inside Sammy’s water tank house” and seeing Brigitte for the first time (HPL 40). Brigitte has more conversations with Lucky than other adult characters in the novel and participates with Lucky in two very important chapters. She watches Lucky free the snake from the dryer in chapter 8 and then in chapter 21 stands directly behind Lucky, watching her scatter her mother’s ashes.

If Lucky were to list her guardian’s personal strengths and weaknesses as she lists good and bad motherly actions in chapter 3, she would include Brigitte’s appearance and affectionateness in the strengths column of her list (v. §5.3.2.3 and §6.3.4.6, recollecting the distant past and seeing development). Lucky noticed Brigitte’s remarkable beauty the first time she saw her. As shown in [32], Brigitte’s blond hair was shiny and bouncy then, her neck creamy clean, and her posture excellent. Lucky was immediately struck by the calendar-like, picturesque quality of Brigitte’s looks, reminiscent of the beautiful ladies on Short Sammy’s calendar. Her dress fitted her figure, had a twirling skirt, and matched the color of her lipstick. More recently Lucky has noticed imperfections in Brigitte’s feet and ankles, but by the end of
novel when Lucky is home from the desert and seated comfortably on Brigitte’s lap, she perceives these imperfections as “beautiful,” “womanly” features (HPL 131). Brigitte’s other personal strength, her affectionateness, is shown in this same scene in chapter 22, where Brigitte has Lucky on her lap and her arms wrapped around her like a present. This is not out of character for Brigitte but typical of her. Every night at bedtime she comes to Lucky’s room, sits with her on the bed with Lucky on her lap, embraces her passionately, and holds her cheek to cheek. Lucky loves this routine, loves to be close to Brigitte and smell her fragrant hair, and has no doubt that the activity of hugging Lucky is in Brigitte’s mind the best part of her job as Lucky’s guardian, something she really liked to do. In the weaknesses column of Lucky’s list, Lucky would certainly include Brigitte’s attitude towards the desert. Brigitte constantly washes the floor, trying to keep the desert away, and has no regard for the remarkable creatures that occasionally make their way into her and Lucky’s living space. Another weakness is Brigitte’s reluctance to admit that she does not know the answer to questions Lucky asks. In chapter 8 Lucky observes to herself, that when Brigitte is stumped by a question, she does one of the three things: she “acted like it was a dumb question,” “pretended to know the answer,” or “veered around with an answer that wasn’t really an answer at all” (HPL 51).

[32] (CM-a) Lucky remembered this part brilliantly || (PAS-b) because she had been there, || (PB-b) peering out from inside Sammy’s water tank house. ||| (CM-b) Her sight of Brigitte reminded Lucky of the beautiful ladies on Short Sammy’s calendar. ||| (C-d) Every month there was a different lady [[, looking very sparkly and smiley, || and not wearing too many clothes]]. ||| (SAS-VISD-00) (d’0) Brigitte’s dress fit her more like a bright red slip, || (d’b) except the twirly skirt gave you thoughts of dancing. || (e-1) Plus her blond hair was shiny and bouncy || (e-2) and her lip-stick was the perfect, exact same red as her dress. || (f) Her high-heeled shoes and creamy clean neck made Brigitte look way too French, and too . . . fancy for Hard Pan. ||| (HPL 40)

Even though they have been living together for nearly two years and to some degree have grown used to each other, Lucky still considers her guardian strange, misplaced. Hard Pan
is home to 43 people, many of whom are remarkable characters with colorful pasts and unusual interests, people like Short Sammy, the Captain, Mrs. Prender, Lincoln, and Lucky’s own late mother Lucille. Still, Brigitte Trimble is different from the people of Hard Pan whom Lucky has known all her life. She has a strange way of speaking and uses her hands excitedly when she tells a story. Her sentences have a choppy quality about them, and her selection of English words is often faulty as in chapter 2, when Lucky prompts her to say “‘make do’”—they will make do with the olives they have in the fridge—instead of “‘make it do’” (HPL 12, italics added). At times Brigitte stresses the wrong syllable in a word and has even mispronounced Lucky’s name. Lucky has observed that she makes a strange puffing sound with her lips when she is frustrated or when she hears something ridiculous like Miles’s intimation that Lucky’s father could take care of her. Brigitte’s two favorite expressions were never heard in Hard Pan before her arrival: the first, “‘Oh, la vache,’” means “Oh, the cow,” and is used to express surprise (HPL 76); and the second “‘Oh, la-la’” or “‘Oh, la-la, la-LA, la-LA!’” is used to express varying degrees of anger. Brigitte’s food interests are strange as well, completely out of place in a small desert town like Hard Pan. She likes to eat sweetbreads, oysters, snails, rabbits, and tongue.

Lucky perceives differences between her late mother Lucille Trimble and her present guardian Brigitte Trimble but cannot adequately articulate these differences, if in fact they are real and measurable (v. §4.3.8.2.4, other-oriented thinking; §6.2.6.3, emoting development; §6.3.4.6, recollecting the distant past; §6.3.4.3, schematic thinking). For as brainy as Lucky is and as brilliantly as she recalls details about the past, she seems to know very little about her late mother. She knows that her mother’s first name was Lucille: she may have called her that. Lucille was an artist, acted and smelled like an artist, designed their desert home, and loved the desert as much as Lucky. Lucky recalls that she had “silky-feeling shoulders” and “hummed little tunes” reminiscent of TV ads (HPL 15), and that she died suddenly after a storm, electrocuted by a power line. Her body was cremated, and her remains still sit in an urn in Lucky’s room. Ten-and-a-half years ago she gave birth to her only child Lucky, and by Lucky’s calculations it has now been “almost exactly two years” since she lost her mother (HPL 64, italics original). Brigitte is like Lucille in two ways: both married a man who did not like children and could not be counted on to raise his own child alone, and both divorced this man. But Lucky’s mother was known to act
unmotherly, as Brigitte has been known to act, and she would never have thought to call her daughter names like "cabbage" and "flea" (HPL 10). Lucille could be seen walking around in the desert barefoot or on the backs of her shoes or be heard making slurping sounds while sucking on an ice cube; Brigitte, on the other hand, could not, for in Lucky's mind she was just "too French" (HPL 85), "too . . . fancy" (HPL 40).

Lucky’s perceived differences between herself and her guardian are still apparent to her after living with Brigitte for two years (v. §3.2.3 and §5.3.2.3, seeing selection and development). Brigitte is French, speaks French, calls France her home, and has no desire to spend the rest of her life in Hard Pan. Lucky, on the other hand, is not French, speaks very little French, calls Hard Pan her home, and cannot imagine living anywhere else but Hard Pan. Brigitte is beautiful, her complexion creamy, even after living in the desert for the past two years. Lucky’s skin is the color of mushrooms or sand; her hair resembles a hedge, all "crusty" and "overcurly" (HPL 10); and her knees look “scabby and scarred” (HPL 131). Lucky and Brigitte are different types of people: Lucky is scientifically minded, a careful thinker, and for her to be a “Brigitte-type” person—the type of person she thinks she has to become in order to make her getaway in chapter 16—she has to think less and be more spontaneous (HPL 102). You would never catch Lucky using parts of her body to communicate her ideas, but this is what her guardian does who, apart from her hands, actually uses her chin and shoulders to convey her thoughts. Lucky and Brigitte are the most different in terms of their attitudes toward the animals that live in the desert and are so well-adapted to their habitat. Lucky appreciates the beauty of the specimens in her collection, their remarkable physical and behavioral adaptations, their vulnerability, the harshness of their lives, the sacrifices they make, and their incredible will to survive. Brigitte, on the other hand, sees Lucky’s specimens as dirty, hates bugs, and will only look closely at a snake if it is dead.

7.3.4 Jess’s Perceptions of His Parents, Two Teachers, and Two Girls

Jess has very limited knowledge about his parents. His dad spends most of his time in the city, working or looking for work, and although Jess helps his mother a lot around the house and learns a great deal from her about running a farm, she never talks to him about personal things, if she talks to him at all. Jess, who is ten years old at the start of the novel, could learn a lot about his parents if they talked to him, if they shared their thoughts, experiences, or personal anecdotes.
with him, but they do not. His one conversation with his dad occurs near the end of the second last chapter in the novel and consists of six brief turns. His two exchanges with his mother in chapters 8 and 10, in which he seeks her permission first to bring Leslie along to church on Easter Sunday and then four days later to travel to the city with his teacher, are briefer still and hardly qualify as conversations: in the first exchange his mother is not keen to talk about Leslie, and in the second she is still in bed, half asleep, when Jess attempts to talk to her. Jess never goes anywhere with his dad as father and son and has his parents to himself only once in the novel, when he, his mother, and his dad go next door to pay their respects to the Burkes.

In Jess’s mind it is not “up to” him to know his parents—to understand them, and “to try to puzzle them out”; “parents were what they were” (BTT 67). Still it bothers him that he and his dad have drifted apart, that his dad spends very little time with him, that his mother works him so hard around the house and not his sisters, and that his mother is always so cross with him during the day but laughs and chatters away in the evening when his dad is home and she is serving him supper. Jess understands how difficult it is, if not impossible, “‘[to] make a go of a farm nowadays’” (BTT 32): he sees how hard his parents work, but still they struggle to make ends meet. Jess does not perceive his family as poor; although he notes that his mother “always cried poor” around the holidays (BTT 78). Nor does Jess blame his parents for not having greater success with the family farm. As far as Jess is concerned, everybody struggles in Lark Creek: having money problems is a fact of life.

Jess does not really know what to make of his parents. They live in a world of their own. They are constantly working. There is always work to be done on the farm—a garden and fields to be tended, wood to be chopped, produce to be canned, a stove to be stoked, a cow to be milked, repairs to be made. Jess never sees his mother smile. She is always irritable, always impatient with him; she is never pleased by his efforts and speaks to him brusquely, sharply, or angrily (v. §5.3.1.3, hearing development). It is clear to Jess that his mother is unhappy. She works all day with and without his help, works equally hard on the hottest days of the year, rarely leaves the farm, has few if any friends, and spends the latter part of each evening watching TV, waiting for Jess’s dad to come home. Neither of his parents appears to be happy. Jess can see how overworked his parents are. His dad used to spend time with him after work.
and horse around with him (v. §4.3.6.3, recollecting the distant past), but now, as shown in [33],
he is too exhausted at the end of the day to spend any time with Jess.

[33]  (FIT⊗) (a) Weekends weren’t any better. ||| (b) His dad was so tired [[from the wear
and tear of the week and trying to catch up around the place ||| that when he wasn’t
actually working, ||| he was sleeping in front of the TV]]. ||| (BTT 15)

Jess sees more of his mother than he does of his dad and is more observant of, and more
puzzled by, her. He observes, for example, how important it is for his mother that her children
show respect and act respectfully. Mrs. Aarons has raised her children to respect their parents,
to speak respectfully to adults, and to look respectable when they are away from home. She
expects her children to respect her authority, to think of her formally as their mother not as their
mom and to show her courtesy. When they fail to listen to her or try to argue with her, she is
greatly distressed. Jess notices how quickly Leslie picks up on his mother’s dread of disrespect,
is quick to address her as “‘ma’am,”’ and responds to her questions appropriately with a simple
“‘no’m’” or “‘yes’m’” (BTT 82). He sees how much thought his mother puts into dressing him
and his sisters at special times of the year, knows how she scraped together enough money to
buy them respectable clothes so “she wouldn’t be embarrassed by how her family looked” (BTT
78); none of her children can be seen around town wearing “‘tacky,’ ” ”’hippie[style]”’ clothes
like the Burkes (BTT 45).

There are things his mother says to him directly and indirectly in front of his sisters and
alone that nag at Jess, weigh him down, puzzle and upset him, for his mother implies that he
disrespects her. On Christmas Day, for example, she hollers at him to go and milk the cow,
which he does straightaway, but she does not acknowledge “the promptness of his response”
and complains to everyone present that Ellie is her only “respons[ive]” child, the only one in the
family who “‘cares whether I live or die’” (BTT 64). Another time she gets after Jess for thinking
more about himself than her, more about painting a picture with his new set of paints than
providing her with wood for the stove so she can get supper on. His mother puzzles him most
by her strong dislike of Leslie and his budding friendship with her. She tells Jess straight out in
[34c] that Leslie does not dress right and in [35e-g] that she wears tacky clothes, always wears
pants, and wears her hair like a boy. Most upsetting to Jess is his mother's admission that neither she nor his dad approve of his friendship with Leslie. They worry that nothing good will come of it. But Jess does not share his parents' concerns. Leslie means a lot to him, and because of their friendship, "[f]or the first time in his life he got up every morning with something to look forward to" (BTT 46).

[34] (a) “That girl?” (PM-b) He could see [[his mother rooting around in her head for a good reason [[to say ]] no]]. (c) “She don’t dress right.” (BTT 82)

[35] (PAT-a) He wasn’t comfortable [[having Leslie at his house either]]. (FIT⊕) (b) Joyce Ann would stare, (b1) her index finger pulling down her mouth (b2) and making her drool. (c) Brenda and Ellie always managed some remark about “girl friend.” (d) His mother acted stiff and funny just the way [[she did when she had to go up to school about something]]. (e) Later she would refer to Leslie’s “tacky” clothes. (f) Leslie always wore pants, even to school. (g) Her hair was “shorter than a boy’s.” (h) Her parents were hardly more than “hippies.” (BTT 45, italics original)

Given their disapproval of his and Leslie’s friendship, Jess cannot but be surprised by his parents’ sympathetic response to Leslie’s death and their acknowledgement of his loss (v. §6.2.5, emoting development). His mother is greatly relieved to learn he is safe, that he was with his teacher in the city all day and not with Leslie at the creek, and shows her relief by “let[ting] out a great shuddering sob” and saying over and over again with her head bowed, “Oh my God. Oh my God” (BTT 102). During the first week of Jess’s bereavement, the point at which the novel ends, his mother is remarkably supportive of him. She lets him sleep in, makes him pancakes for breakfast—makes pancakes only for him—“he couldn’t remember the last time she had made pancakes” (BTT 108)—she even offers him seconds—and she tells him not to worry about his chores, that his dad has done them for him. His mother stands up for him, telling his sister Brenda to shut her mouth when she accuses him of appearing not to care that his girl friend just died. She senses his pain—he sees the pain in her eyes; and she nods to him her understanding, her acknowledgement of his loss.
His dad supports him too, shares his grief and confusion, and comforts him man to man. When Jess learns that Leslie is dead and takes off running up the road, his dad does not order him back to the house but rather follows him with the truck, keeps him in sight, and lets him run (v. §6.2.5 and §6.2.7.2, emoting development). Running is all Jess can think to do to “keep Leslie from being dead” (BTT 104), and his dad understands; it is not until Jess has exhausted himself running up the road, that his dad intervenes, pulls ahead of Jess, gets out of his truck and approaches him, sweeps him into his arms, and stands there openly on the road holding him in his arms. At first Jess resists his dad, kicks and struggles against him, but soon he stops struggling and allows his dad to hold him, for he is longing to be held and has wanted to be close to his dad and be held by him for such a long time. A day later, when Jess takes off to the backwoods and flings into the creek the special paper and paints Leslie gave him for Christmas, his dad is there for him again, having followed him from the house. Jess is overwhelmed with grief and crying so hard that he can hardly breathe. His dad sits next to him on the ground, lifts him onto his lap, strokes his hair, and says something to Jess that Jess “could [imagine] his father saying to another man, that ‘[It’s a living] Hell, ain’t it?’” (BTT 116).

Apart from his parents, two other adults are important figures in Jess’s life. They are his teachers Mrs. Myers and Miss Edmunds (v. §4.3.8.2.3, self-oriented thinking). Jess spends most of the day with Mrs. Myers, his homeroom teacher. She is the only fifth-grade teacher at Lark Creek Elementary and teaches him all the core subjects—language arts, science, mathematics, and social studies. Miss Edmunds is Jess’s music teacher. She has been at the school for a year and works part-time. Because the school is short on a lot of things, including a proper music room and gym, Miss Edmunds has to make do by teaching her classes on the floor in the staff room.

Neither Mrs. Myers nor Miss Edmunds appears to be popular with students at Lark Creek Elementary. Jess and Leslie are extremely fond of Miss Edmunds. Their classmates, on the other hand, are not, although they love to make a racket with her instruments on Fridays and sing her songs loudly while she strums away on the guitar. Jess knows what “fakes” his classmates are, pretending to like Miss Edmunds one minute and scorning her the next—bad-mouthing her behind her back, referring to her as a “’hippie’” or “’beatnik’” and making fun of her “lack of lipstick or the cut of her jeans” (BTT 13). As for Mrs. Myers, nobody Jess knows
even fakes liking her. Most upper-grade students know her as “‘Monster-mouth Myers,’” the dragon lady, whose words shoot forth from her mouth like flames and make kids’ faces go red-hot if the words are directed at them (BTT 23). She is known to smile twice a year, on the first and last days of school, and punishes students by assigning them pages from the dictionary to copy at recess (v. §4.3.6.4.2, thinking selection). She is hard to like, and students are keen not be liked by her, for as Jess knows, “Being Mrs. Myers’ pet was pure poison at Lark Creek” (BTT 33).

Jess perceives Miss Edmunds very differently than his classmates (v. §3.2.4, seeing selection; §4.3.8.2.4, other-oriented thinking; §4.3.8.1.2, imaginative thinking). He finds her “gorgeous,” with her “long swishy black hair and [deep] blue eyes” and her “beautiful even-toothed smile” (BTT 12, 30). In Jess’s estimation, she plays the guitar like “a regular recording star” (BTT 12), has a voice as “soft and smooth as suede” (BTT 14), has many songs in her repertoire, stirring songs about freedom and belonging. She is the only teacher at Jess’s school that wears pants and jingly bracelets, but they suit her. Jess perceives her “as a beautiful wild creature” trapped in a “dirty old cage of a schoolhouse” that holds her now but cannot hold her indefinitely (BTT 13). Miss Edmunds is the only teacher at Lark Creek Elementary that Jess sees this way: she is different from the rest of his teachers. She dresses differently, likes to sit cross-legged on the floor, creates a joyful atmosphere in her music classes on Fridays, charms students with her enthusiasm, and genuinely wants to know if her students are doing okay. Her difference appeals to Jess, as does her worldliness, humor, interest in art, and inner strength. She lived in Japan for a year, knows Japanese myths, tells him funny stories about her time in Japan, and likes to visit museums and art galleries on her days off. She is strong like Leslie and is not scared off or made to think less of herself by the unjust things students say about her.

Miss Edmunds’s fondness for Jess and ongoing appreciation of his drawings; her free-spiritedness, generosity, musicality, natural beauty, and unteacher-like manner, all have an extraordinary effect on Jess. Miss Edmunds genuinely likes him, knows how to talk to him, thinks of him as a “‘neat kid,’” and believes he has artistic talent (BTT 14). The first time they see each other in the fall, she makes a fuss over him—she asks to see his new drawings; and to talk to her like this makes Jess feel “warm and tingly” (BTT 30). Over the holidays when he talks to her on the phone, he instantly begins to sweat, and when they travel together to Washington, he
gets dizzy being so close to her in the car. Words fail him on their trip to the city, and the few words he manages to get out, attempting to thank her for their perfect outing, sound “squeaky and strange” to him (BTT 101). As he watches her drive away, his joy is so intense that “he wouldn’t have been surprised if his feet had just taken off from the ground the way they sometimes did in dreams and floated him right over the roof” (BTT 101). She and he are outlaws, and he “was in love with her” (BTT 12).

Jess’s first impression of his homeroom teacher Mrs. Myers is based partly on other people’s perception of her and partly on his own assessment of her during the first week of school. Before Jess has even been in Mrs. Myers’ class, he has heard from other students that she is a no-nonsense kind of teacher, one who expects a lot of her students, works them hard, speaks to them harshly, and rarely smiles. All of this proves to be true, as Jess observes to himself on the first day of school: she flashes a fake welcoming smile at him and his classmates, grumbles about the large number of students she has been given to teach this year, seats Leslie at the front of the room in everybody’s view, seemingly unconcerned that Leslie might be embarrassed being looked at all day dressed as she is, and snaps at Jess, threatening to keep him in at recess for disturbing her class. Jess is not impressed by Mrs. Myers, not impressed by her demeanor, looks, or smell. She is overweight and has a fat face and double chin; her dress hangs crooked in front; and she smells to Jess like “dime-store powder” (BTT 125). She is strict, authoritative, and officious. Students in her class are not permitted to talk to each other unless she authorizes it, even at lunch time; and when she passes out the books on the first day of school, she strikes Jess as acting “almost as though she were President of the United States,” turning a simple “distribution process” into an elaborate, time-consuming affair, filled with “senseless signings and ceremonies” (BTT 22). She also favors girls.

When Leslie dies, and Mrs. Myers conveys to him privately how truly sorry she is, how fond she was of Leslie, and how much she appreciates and “will always be grateful” for having had the chance to teach such an exceptional student as Leslie, Jess can no longer sustain the picture he has drawn of her in his mind as an uncaring monster (BTT 125) (v. §6.3.4.8.2, questioning-oriented thinking). It is April. The break is over and students are back for the final term of the school year. Jess has been sent to the hallway first thing in the morning, where he
expects to be reprimanded by Monster-mouth Myers for hanging his head on his desk during the pledge of allegiance. But when she meets him in the hallway, she does not appear to be angry. Her glasses are turned up; he can see her eyes; they are full of tears; and it is very clear to Jess that Mrs. Myers—a very human Mrs. Myers—is grieving too, “crying [for her lost student] Leslie Burke” (*BTT* 125). She speaks to him quietly about Leslie, about his grief and grieving, about her own loss of a loved one, and speaks to him kindly, softly—“her voice was softer than he had ever heard it” (*BTT* 125). 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; “how could [he] picture it?” — “how could he picture her, “[his teacher] Mrs. Myers loving [someone and] mourning [a loved one]?” (*BTT* 125). He had never pictured her like this before.

Jess’s perception of another monster-like figure in his life, seventh-grader Janice Avery, also shifts over the course of the school year, in large part because of his friendship with Leslie (v. §6.2.6.2 and §6.3.4.1.2, emoting and thinking development). Jess and all the students at his school know about Janice Avery, know what a terror she is, that “[she] was the one person who devoted her entire life to scaring the wits out of anyone smaller than she” (*BTT* 36). With her two buddies, she stands outside the girls washroom first thing in the morning and charges the younger ones admission and at recess time roams the playground spoiling children’s play, scooping up hopscotch rocks and messing up skipping games. Janice Avery is a huge bosomy girl, bossy, and territorial. So are her buddies. Jess knows very well what happens to students whom Janice Avery and her buddies catch sitting in their bus seats—they are as good as dead. Fortunately for Jess, Janice Avery mainly targets little kids and would really need to be provoked to go after a big kid like him.

Jess has no desire to mix it up with Janice Avery, until a situation arises late in the fall that requires him to change his standing with her and take her on. His sister May Belle comes racing up to him at recess one day, complaining that Janice Avery has stolen something of hers, and accuses Jess of being “‘yeller’” for not going after her and beating her up (*BTT* 49). Jess would “sooner tangle with Mrs. Godzilla herself” than the likes of Janice Avery, but Leslie is
there and promises May Belle that she and Jess will see to it that Janice Avery gets what is coming to her. And they do. The next day they plant a phony love note in Janice’s desk, and when the boy who supposedly wrote the note does not show up at the end of the day to walk Janice home as he promised to do in the note, Janice Avery is crushed. Jess should be delighted, delivering such a decisive blow to the enemy. Leslie is delighted. So is May Belle, who has never seen Janice Avery so mad. But Jess is not delighted. There is more to Janice Avery than meets the eye; and although he does not yet know what more there is, he no longer feels compelled to think of her as a monster and his enemy. He feels badly for her and regrets what he and Leslie did to hurt her.

A more dramatic shift in his perception of Janice Avery occurs in the new year when certain information comes to light that confirms Jess’s intuition about her. Leslie learns from Janice herself, and shares the information with Jess, that Janice’s father beats her up—“I mean really beats her. The kind of beatings they take people to jail for in Arlington” (BTT 75). Even worse, Janice entrusted this secret about her home life to her friends, who turned around and betrayed her, so all of her classmates know about her beatings. Janice’s life is all messed up, and she has reached her breaking point. At recess Leslie finds her crying in the washroom. Prompted by Jess, Leslie makes a second trip to the washroom to ask Janice what has upset her, and out it comes—the whole messy business of Janice’s beatings at home and her betrayal by her so-called friends—all in a muddled string of cussing, talking, and sobbing.

Jess hears the full account of Leslie’s conversation with Janice Avery after school that day when he and Leslie are alone in Terabithia, and he is troubled by what he hears. He has been concerned about Janice Avery for a while now, even before the love note hoax in the fall, a concern like Leslie’s concern for whales and timber wolves, a sense of Janice’s being in trouble and needing his help; he feels responsible for Janice, and when he learns about her troubling and complicated situation at home, “pity”—and nothing but pity for Janice Avery—sweeps across him (BTT 74-75). For he knows how hard it will be for her to recover from this, a life “blown to bits” (BTT 77). Leslie, on the other hand, is sure that all the talk about Janice’s private life will quickly die away and told Janice so. But Leslie does not have Jess’s longer view of goings-on in Lark Creek (v. §6.3.4.2, thinking development). She does not know about the rule,
that children here do not betray their parents. Lark Creek children observe this rule, whatever kind of parents they have. Janice has broken this rule, and there will be serious, life-changing consequences as a result.

If not for Leslie, who likes and appreciates him, who makes him ruler of a magical land and inspires him to be the best he can be, it is unlikely that Jess would have changed his way of thinking about people like Janice Avery and Mrs. Myers and to some extent his parents. Leslie is an integral part of Jess’s worldly and otherworldly experiences throughout his fifth-grade year, and it is not surprising that his richest, most developed and enduring perception of anyone in his life is of his best friend Leslie Burke.

They meet late in August at the edge of Jess’s field, and no sooner has he spotted her on the fence in her cut-off jeans than he is captivated by her (v. §5.3.2.2, seeing development). At first he cannot rightly tell what she is, a girl or a boy (v. §4.3.5.2, thinking selection). He thinks of her as “the questioner” (BTT 18)—she has asked him about his fear of cows—and he stares at her, trying to make her out. She is dressed like a boy, in cut-off pants, and her hair is short, cut like a boy’s. He senses that she is a girl when she slides off the fence, but he is not sure and continues to stare; even the name Leslie, he thinks, “could go either way” (BTT 18). She does not understand why he is staring at her and asks him what is the matter. All he can manage by way of reply is an um and an ah, then gives her a quick good-bye, and takes off home. Something is the matter: he had expected the new neighbors’ girl to be like May Belle, to be May Belle’s size, and here she is so different than he imagined her, so different than the other girls he knows, and curious. Over the next seven months, having her as his neighbor and classmate, riding to and from school with her on the school bus, and chumming around with her on the holidays, she and Jess become best friends, and Jess gets to know her in a way that he has never known another person.

It might have puzzled Jess or struck him as being improper that Leslie Burke, a nine-year-old, would be assigned to his fifth-grade class, but as Jess observes in the first month of school Leslie is an excellent student, if not the best student in his class. She 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, as Jess is, for
being caught up in a daydream when she should be listening attentively to the teacher or completing an assignment. Leslie produces beautiful schoolwork and is an excellent reader, writer, and storyteller. She reads a lot, has read all the Narnia books, and tells Jess stories that he has never heard before. She comes to Terabithia with a book about whales, shares it with Jess, then tells him a riveting story he has never heard before about a magnificent white whale and the sea captain who is desperate to kill it. Her first composition of the year, assigned on the first day of school, is so “beautifully written” and its subject, scuba diving, such an “unusual hobby— for a girl” that Mrs. Myers selects it to read to the class; and as soon as she begins to read it aloud, Jess is captured by its “power” and follows Leslie to the depths of an ocean created by words (BTT 33).

Anyone can see that Leslie is an attentive student, but only one of her classmates, Jess, whom she quickly confides in, knows that she is not always on task when she should be. The fact is, Leslie is as much of a daydreamer as Jess, but she hides this fact—this secret about herself—behind the angelic look she presents to her teacher and classmates. If only Mrs. Myers could see behind this look, she would see the Leslie Burke that Jess sees—an un-angelic and imperfect daydreamer like Jess, whose thoughts are “full of mischief” (BTT 43). Of course Mrs. Myers would be very alarmed to know that Leslie daydreamed in her class, but to know how she figured in these dreams—she Mrs. Myers, Leslie’s teacher—would surely horrify her. In one of the dreams, which Leslie shares with Jess at recess, Mrs. Myers, called Gussie in the dream, is a foodaholic, a patient on a fat farm. It is weigh-in day, and there Gussie stands in her tight pink corset on the fat farm scale, her eyes filled with tears. In front of her fellow fat farm fatties she is accused of cheating, hiding bits of candy bars all around her room, even in the faucet. Now her secret is out, and she is embarrassed, humiliated, standing there in her corset, fat as ever.

In Jess’s mind none of his classmates, nor any student at his school, is as capable a student, as skilled with words, as interesting to listen to, and as creative and playful as Leslie is. There is even more to her than that. She is also worldly, daring, athletic, and otherworldly—a heroic figure in Jess’s mind. She knows so much more about the world than Jess, who has only lived on a farm; she has lived in cities, is familiar with museums and art galleries, knows about writing books, and surely knows how to handle things like Jess’s situation with Miss Edmunds
at the National Gallery in Washington when Miss Edmunds insists on paying for his lunch and he is not sure how much or what he should order or how he should thank her for her generosity. Not long ago Leslie swam in the ocean, exploring life deep underwater in actual scuba gear, and did so fearlessly even though she was young. Leslie is a natural runner, graceful and fast. To everybody’s surprise, she earns the title of fastest runner in fifth grade after clobbering all the fifth-grade boys, a truly remarkable feat in Jess’s mind, given that she had not prepared for the races that week, as he had, and given that all of the boys she ran against were bigger and stronger than she was and strangers to her.

Even more remarkable, that which makes the deepest impression on Jess, is Leslie’s ability to create such an extraordinary world as Terabithia in such an ordinary place as Lark Creek. She brings this world to life in the woods behind her house. She knows about magical worlds from reading the Narnia books; those who rule such worlds must speak and act a certain way, and so it must be for her and Jess as Queen and King of Terabithia. While Jess takes many months to master his role as king, Leslie masters hers straightaway and makes an impressive queen. She swings effortlessly across the creek on an old rope, plunges headlong into the darkest part of the woods without concern, oversees the building of her castle stronghold, and leads the charge against enemy forces, enemies that she and Jess expel from their lands. When flood waters threaten to destroy Terabithia in the spring, it is Leslie at her best as queen, who in [36] hastens to the pine forest behind her house and entreats the spirits to save their kingdom.

[36] (a\(^1\)) “Oh Spirits of the grove,” (\(a^2\)) she began solemnly. (b\(^a\)) “We are come on behalf of our beloved kingdom (b\(^\beta\)) which lies even now under the spell of some evil, unknown force. (c\(^{1a_1}\)) Give us << i >> wisdom (c\(^{1\beta}\)) to discern this evil, (c\(^{2a}\)) and [Ø: give us] power (c\(^{2\beta}\)) to overcome it.” (i-c\(^{1a_2}\), we beseech thee, (BTT 91)

Jess does not think of Leslie as his “sweetheart” or “girlfriend,” as his sisters, parents, and certain classmates do (BTT 43, 45, 57, 97); rather, he thinks of her as his “friend” and regards their relationship in and beyond Terabithia as a full and significant friendship (BTT 76). Jess’s fifth-grade understanding of “a girl friend was somebody who chased you on the
playground and tried to grab you and kiss you,” watched you a lot, talked about you with her best friends at recess, sent you notes, and scratched your initials and hers in a heart on her desk (BTT 43, italics original). As far as Jess is concerned, this is not who Leslie is. Nor does Jess feel romantically attracted to Leslie, as he does Miss Edmunds. Miss Edmunds makes him “shake” (BTT 97), “sweat” (BTT 97), “float” above the ground (BTT 101), and “jiggle inside” (BTT 101); she electrifies him, merely touching him with the tip of her finger; and she makes his voice sound “squeaky and strange” (BTT 101). Leslie has no such effect on him. As shown in [37-38], Leslie makes him feel proud and good, complements him, and is a source of otherworldly experiences. For Jess to lose such a friend so soon into their friendship—having gone so many years without a friend—is a terrible blow.

[37]  (DM®) (1α) He wanted || (1β) to tell her [[how proud and good she made him feel, || that the rest of Christmas didn’t matter || (PAS) because today had been so good]], || (PAS-2) but the words [[needed]] weren’t there. || (BTT 62)

[38]  (FIT®) (a) Leslie was more than his friend. || (b) She was his other, more exciting self—his way to Terabithia and all the worlds beyond. || (BTT 46)

7.3.5  Gilly’s Perceptions of Her Birth and Foster Mothers

Courtney Hopkins and Maime Trotter are two of a host of mothers Gilly has had since she was born eleven years ago (v. §4.3.6.3 and §6.3.4.6, recollecting the distant and recent past). Her birth mother Courtney kept her until she was three; then Gilly became a ward of the state of Maryland and was placed in her first foster home. Mrs. Newman, who, Gilly recalls, rejected her because “she couldn’t keep a five-year-old who wet her bed” (GGH 3), was one of her first foster mothers. Other foster mothers followed: Mrs. Dixon, Mrs. Richmond, Mrs. Nevins. Gilly really liked Mrs. Dixon, who treated her kindly, rocked her, spoke to her lovingly, and called Gilly “her own little baby” (GGH 71). That things did not work out with the Dixons, was—according to Miss Ellis—not Gilly’s fault—it was “just one of those unfortunate things,” their moving out of state (GGH 1). As for Mrs. Richmond and Mrs. Nevins, Gilly should not have been placed with them. Neither were fit to be a mother for Gilly. Mrs. Richmond, Gilly recalls, had “bad nerves” and ended up hospitalized (GGH 3). Mrs. Nevins was just plain mean. Maime Trotter, whom
Miss Ellis describes as “very different from Mrs. Nevins” (GGH 2), is Gilly’s last mother in foster care and indeed, as Gilly comes to understand and appreciate by living with her, is not only very different from Mrs. Nevins and all the mothers Gilly has had in her life but is more motherly towards Gilly than her own birth mother.

It takes Gilly a long time before she is strong enough and can admit to herself that her birth mother Courtney has not mothered her the way she has needed and longed to be mothered (v. §3.2.4 and §5.3.2.4, seeing selection and development). For the longest time Gilly has envisioned Courtney as “her beautiful mother,” her perfect mother, “a goddess in [a] perpetual [state of] perfection” (GGH 29, 108). This vision of her mother is inspired by the picture Gilly has of her, one she has carried around with her for the past eight years. The woman in the picture is indeed beautiful. As shown in [39-41], she has a beautiful, smiling face, perfect teeth, laughing brown eyes, and glossy black hair that hangs perfectly in gentle waves—she looks like a TV star. The inscription on the picture and the few lines of text included in a postcard also inspire Gilly to think of Courtney as loving, the one who loves and misses her, who wrote—“I will always love you, my beautiful Galadriel” and “I miss you./All my love” (GGH 9, 28). Gilly has long believed that Courtney would come for her and take her out of foster care, and they would be together again, Gilly and her real mother. For if anything, what made a mother motherly was her wanting to be with her child, and her wanting her child to be with her.

[39] (SAS-VISD⊕) (a⁵) Out of the pasteboard frame and through the plastic cover the brown eyes of the woman laughed up at her || (a⁷) as they always did. ||| (b) The glossy black hair hung in gentle waves without a hair astray. ||| (SAS-c¹) She looked [[as though she was the star of some TV show]], || (FIT-c²) but she wasn’t. ||| (GGH 9)

[40] (FIT) Even her teeth were gorgeous. ||| (GGH 9)

[41] (a¹) She sat down on the bed || (PB-a²) and looked back at Courtney on the bureau. || (FIT-b) Beautiful smiling Courtney of the perfect teeth and lovely hair. ||| (GGH 135)
The fact is, for all the time that 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 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 (v. §5.3.2.4 and §6.2.6.1, seeing and emoting development). Courtney is not at all as Gilly has pictured her. As shown in [42c-e], 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).

[42]  (FIT⊕) (a) But this person wasn’t Courtney.  ||| (b) It couldn’t be Courtney!  ||| (c) Courtney was tall and willowy and gorgeous.  ||| (SAS-VISD⊕) (dβ) The woman [[who stood before them]] was no taller than Nonnie and just as plump,  || (dβα) although she wore a long cape,  || (dββ) so it was hard [[to make out her real shape]].  ||| (e1) Her hair was long,  || (e2) but it was dull and stringy— || (e3α) [Ø: it was] a dark version of Agnes Stokes’s,  || (e3β) which had always needed washing.  ||| (GGH 145)

Gilly’s first encounter with her birth mother might well have been less upsetting for Gilly, less dramatic and disillusioning, had it taken place before Gilly lived with Trotter (v. §5.3.2.2 and §5.3.2.4, seeing development; §6.2.6.1 and §6.2.7.4, emoting development; §6.3.4.1.2,
thinking development). For in Trotter Gilly found the mother she had always wanted, and if Gilly had had her way she would not have left her. Trotter was patient with her, enjoyed spending time with her, depended on her, trusted her, and forgave her for stealing money, lying to her, and running away. Trotter championed her, valued her, and loved her. So in Gilly’s first encounter with her birth mother at the airport in Virginia, not only does Courtney fall way short of Gilly’s vision of her as a transcendental being but also fails to measure up to Trotter who has been Gilly’s mother for the past few months.

Back in October when she first arrives in Thompson Park, it does not occur to Gilly that she might end up liking her new foster mother Trotter and want to stay with her if given the choice. She already regards Trotter, as she regarded Mrs. Nevins in Hollywood Gardens, as an obstacle to overcome. Gilly has worked everything out in her mind on route to Thompson Park: it will not be long before the call is made—Trotter, desperate to be rid of Gilly; Miss Ellis calling Courtney—and everything falling into place with Gilly and her birth mother reunited. The last thing Gilly expects to happen in her new situation is to lose control, to be had by Trotter, and to end up soft and passive like one William Ernest, Trotter’s other foster child. So Gilly hardens herself against Trotter, mentally maligns her, characterizes her as “gross” (GGH 6), “fat” (GGH 10, 13, 15, 30, 60), “fluff-brained” (GGH 13), “imbecil[ic]” (GGH 19), “devil-[like]” (GGH 19), “fanatic[al]” (GGH 13, 76, 78-80), and “self-righteous” (GGH 15). By maligning Trotter, she makes her repugnant, adversarial. For if Gilly is not properly fortified she will not be able to counter Trotter’s motherly moves towards her and will end up overcome herself.

By the end of October, two months into her stay in Thompson Park, despite her best efforts to resist Trotter, 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 (v. §5.3.1.4, hearing development). Gilly, arriving home from school that day, hears a ruckus in the living room, “the sounds of battle,” Trotter and Miss Ellis clashing over her. Trotter, “bellowing like an old cow deprived of its calf” (GGH 93), refuses to let Gilly go. She stands up to Miss Ellis, cuts her off in mid-sentence, 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; she aches for Trotter, when suddenly overcome by emotion Trotter admits to Miss Ellis that “‘I like to die when I found *Gilly* gone’” (GGH 95). Hereafter, Gilly stops resisting Trotter. She does not wipe away the kiss Trotter plants on her forehead for teaching William Ernest how to defend himself. 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 and tries to comfort her on their last night together (GGH 128).

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 October. In the weeks that follow her failed getaway, Gilly softens towards Trotter, allows Trotter to mother her, stops thinking of Trotter as fat, stupid, adversarial, and obstructive, and comes to understand that life has not been easy for her. On the evening of her getaway, for example, 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 towards the end of his life and wore it to cheer himself up. Gilly finds them—“‘a dozen or more on a coat hanger’”—in Trotter’s closet when she comes to fetch one for Mr. Randolph (GGH 81).

The next day, 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” (GGH 95), 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. For Gilly, in the “great aching” that “engulf[s]” her, hearing this admission, is her recognition that Trotter’s need to be a real mother is as great as her own need to be a real child.

The longer Gilly stays with Trotter the more acutely she sees her (v. §5.3.2.2 and §6.2.7.4, seeing and emoting development). In early October, when Gilly arrives at Trotter’s house, she beholds the figure of a “huge hippopotamus of a woman” standing in the doorway (GGH 4). 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), and is now “the huge/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, italics added). Gilly sees the whole of Trotter’s body as spacious, her “frame,” head, and hands (GGH 111). She is visiting with Trotter in the kitchen when Trotter rouses “her great hulk” from the kitchen table (GGH 70), and she returns to the kitchen table at supper to see Trotter throw back her “massive head” and laugh at the tie Gilly gives Mr. Randolph to wear for his upcoming visit with his son (GGH 81). 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), 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).

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).

7.4 Focalizing Characters’ Understandings of Their Individual Experiences

7.4.1 Moonta’s, Lucky’s, Jess’s, and Gilly’s Understandings About Lived Experiences

Each novel used in this study presents the lived experience of a fictional world individual, a focalizing character. By the end of each novel this individual has gained an understanding about his or her lived experience as an outcome of the action he or she takes to achieve a particular goal. At the end of FOLC Moonta Riemersma has gained an understanding about his experience of learning to skate. At the end of HPL Lucky Trimble has gained an understanding about her experience of weaving together the complicated strands of her unraveling life. At the end of BTT Jess Aarons has gained an understanding about his experience of being a best friend. At the end of GGH Gilly Hopkins has gained an understanding about her experience of leaving foster care and reuniting with her birth mother. Moonta’s, Lucky’s, Jess’s, and Gilly’s understandings about their lived experiences are largely realized by the content of their thoughts throughout their focalizations and obtain as summative statements that reflect individual goals selected in the orienting chapters and the action taken in and beyond these chapters to achieve these goals. These statements are shown in Table 7.1.

Table 7.1
Focalizing Characters’ Understandings Of Their Lived Experiences

<table>
<thead>
<tr>
<th>NOVEL</th>
<th>STATEMENTS OF INDIVIDUAL UNDERSTANDING</th>
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<tbody>
<tr>
<td>FOLC</td>
<td>Moonta’s understanding of his lived experience</td>
</tr>
<tr>
<td></td>
<td>To learn to skate in iffy times, you have to take charge of your learning, learn from others, compromise, and keep on.</td>
</tr>
</tbody>
</table>
NOVEL

<table>
<thead>
<tr>
<th>Statements of Individual Understanding</th>
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<tbody>
<tr>
<td><strong>HPL</strong></td>
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<tr>
<td>Lucky’s understanding of her lived experience</td>
</tr>
<tr>
<td>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.</td>
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<tr>
<td><strong>BTT</strong></td>
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<tr>
<td>Jess’s understanding of his lived experience</td>
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<tr>
<td>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.</td>
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<tr>
<td><strong>GGH</strong></td>
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<tr>
<td>Gilly’s understanding of her lived experience</td>
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<tr>
<td>To be reunited with your birth mother, you have to be sure that she is willing to take charge of you or risk losing the situation you have for one you do not end up getting.</td>
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7.4.2 Moonta’s Understanding of His Learning to Skate Experience

Moonta’s lived experience in *FOLC* centers 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 (v. §4.3.4.2, problem-oriented thinking). 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 (v. §4.3.6.3, recollecting the distant past). When Moonta hears from his neighbor that colder weather is on the way, all he can think about is learning to skate (v. §4.3.8.2.4, other-oriented thinking). 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 (v. §3.2.4, seeing selection). He places a pan of water on the windowsill and leaves it there overnight to see if ice will form (v. §4.2.6.4, thinking selection). 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 (v. §5.3.2.2, §5.3.2.5, and §6.3.4.8.2, seeing development and questioning-oriented thinking). 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 determined which ice is safe (v. §4.3.6.4.2, thinking selection). Moonta has good skating weather and good layers of ice on the village ditches and canal on Friday night, but cannot take advantage of it because of his fall in the draught ditch. Even as he heads for the canal on Saturday morning, 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 (v. §4.2.3.2 and §6.2.4, emoting selection and development; §4.3.8.2.4, other-oriented thinking). 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’s [still] ice” and “if you’ve learned to skate without your chair” (FOLC 107). Neither his father nor his mother thinks much about Lees’s 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 bit of ice here and there will not get Moonta skating, “fill[s] Moonta with consternation” (FOLC 40). 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 can only wonder 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.

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 that can help him to learn and does not abandon his goal when at certain times his mother withdraws her support (v. §4.3.5.3, thinking selection). 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 studies, 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 “right under the roof, right under the sky” (FOLC 39). 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. In [43], for example, when Moonta is recovering from his fall in the
draught ditch, nothing he can say will persuade his mother to let him go back to the school field that evening and practice skating.

"But, Mother, << i >> I’m three times bigger than those little beginners, and—"  
He stopped at once. \[\text{1}\] Instead he said, \[\text{2}\]  
"Mother, you didn’t come. \[\text{3}\] You said \[\text{4}\] you would, \[\text{5}\] but instead the headmaster came. \[\text{6}\] And you weren’t sure \[\text{7}\] if he didn’t have the right \[\text{8}\] to forbid me to skate on the beginners’ ditches]. \[\text{9}\] and Grandpa wasn’t home. . . . \[\text{10}\]  
Anyway, the headmaster told me right on Main Street \[\text{11}\] that it was all right \[\text{12}\] for me to skate on the beginners’ ditches]. \[\text{13}\] He said \[\text{14}\] I might \[\text{15}\] since I’m a true beginner, \[\text{16}\] because I was sick that winter.”

"Now I say \[\text{17}\] you mayn’t,” \[\text{18}\] Mother said shortly. \[\text{19}\]  
"But, Mother, << ii >> you didn’t come \[\text{20}\] and the other mothers didn’t care— \[\text{21}\] they just cared about their own children. \[\text{22}\] They didn’t care \[\text{23}\] if I’d been sick \[\text{24}\] and had to learn]. \[\text{25}\] And . . . and they all blamed me \[\text{26}\] if for all their little children falling and tumbling], \[\text{27}\] and they told me \[\text{28}\] to get off that ditch. \[\text{29}\] But you didn’t come.”

(i) “ he pointed out reasonably, “ (ii) “ he argued indignantly, “ (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 (v. §5.3.2.2 and §7.3.2, seeing development and other-oriented thinking). 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 that 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 windmilling 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 (v. §6.3.4.7.2, imaginative thinking). 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 (v. §6.2.5 and §6.2.6, emoting development). 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 (v. §5.3.2.2, seeing development). Nor does he lose hope when he smashes to the ice not just once but many times (v. §6.2.7.3, emoting development). 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.

7.4.3 Lucky’s Understanding of Her Weaving Together Experience

Lucky’s lived experience in HPL centers 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 (v. §5.3.2.3, seeing development). Lincoln, a knot enthusiast, has made a special knot for Lucky and gives it to her when they meet. As shown in [44], 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” (HPL 68), she would take all the complicated strands in her life and make a beautiful ten-strand round knot.

[44]  (a¹) “Listen,” || (a²) said Lincoln. || (b) “Here.” || (c) He pulled a knot out of his pocket. || (SAS-VISD-dα) It was a large and complicated looking, || (SAS-VISD-dβ)
made from blue and green silky cords. (e) “It’s called the Ten-Strand Round knot.” (HPL 67)

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 (v. §6.3.4.6, recollecting the distant past). Lucky has kept the urn in her room for two years. She recalls have 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). 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 “make her [mother] near [her]” (HPL 66). 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 (v. §4.3.5.2, thinking selection).

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 (v. §6.2.7.1, emoting development). 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 something in her backpack. Battered, dispirited, abandoned by her dog, but not defeated, she plows on, focusing on the moment, “putting one foot in front of the other without thinking what would happen later” (HPL 108) (v. §6.2.4, emoting development). 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. Her leaving Hard Pan and permanent separation from Brigitte seem inevitable now, and as shown in [45], Lucky does not deny to herself that her future looks bleak.

[45] (FIT+) (a) Maybe they would think she’d kidnapped Miles, || (a₂) and send her to a special school in L.A. for bad kids, || (a³β) and if they did || (a³α) she would become a bad kid. || (CM-b) She saw herself in a room full of beds like in a jail, each bed with a bad kid in it. || (FIT+) (c) They would take away her specimen boxes and her survival kit. || (dβ) Instead of being a ward with her own private personal Guardian, || (dα) she would become a Ward of the State. || (e₁) And you can’t sit on the State’s lap || (e²) and the State doesn’t hug you before bed. || (RT+) (fαβ) Probably she would die of sadness, || (fαα) Lucky
thought, (CM®) (tβα) seeing herself under a gray sheet, (tββ) her face turned to the wall. (HPL 128)

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.

7.4.4 Jess’s Understanding of His First Best Friend Experience

Jess’s lived experience in BTT centers on his friendship with Leslie Burke, a newcomer to Jess’s home town of Lark Creek. Jess’s understanding of his and Leslie’s friendship 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 (v. §4.3.6.3, thinking selection). When he thinks about the past and the future, no friends come to mind (v. §4.3.6.3, recollecting the distant past). 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 gives no indication 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 (v. §4.2.3.2, emoting selection). 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 gives no indication that he and Gary had once been friends (v. §4.3.8.2.4, other-oriented thinking). 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, looking back towards the house and the U-Haul parked in the driveway, that something big—“the biggest thing in his life” (BTT 8)—is about to happen with a family living next door. Is he thinking that he might make a friend again?

A boy Jess’s age should have at least one good friend.59 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. Jess’s 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’s part. Not only does Jess’s 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 (v. §4.2.3.2, emoting selection). Moreover, whether Leslie accepts the invitation or not, Jess risks being perceived by

59 The information presented in this paragraph about Jess’s possible friendships is based on my understandings of American boys roughly Jess’s age who live in rural areas in the late 1970s, the year BTT was published.
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 Janice Avery (v. §6.2.6.2, emoting development). 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 “firmly” with Leslie on Janice’s seat, telling her to go back with him to their usual seats, and looking straight at Janice while saying, “Don’t look like there’ll be room across the back here for you and Janice Avery” (BTT 36).

In the first two months of school Jess also goes out on a limb with Leslie (v. §5.3.2.2 and §6.2.6.2, seeing and emoting development). During their first music class of the year, “caught [up] in the pure delight of [singing one of his favorite songs],” Jess looks Leslie in the eye and smiles at her, a remarkable gesture on Jess’s part, for if not for Leslie he may well have defeated all the boys he ran against that week and won the title of fastest runner in his school (BTT 31). More remarkably, this is the second time Jess has smiled at Leslie in music class; and soon he is smiling at her again, for a 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). 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 (v. §6.2.6.2, emoting development). 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 (v. §3.2.3, hearing selection). 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’s 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, “better than a movie,” and talks about her
experience afterwards with Jess and May Belle (BTT 84). May Belle is distressed by Leslie’s lack of fear and her talk about Jesus’s 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,” “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 reach down into “the deepest pit of his mind” (BTT 84-85). Her voice and words make him feel hot and trapped.

Leslie’s parents are very different than Jess’s, 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 difference from other children (v. §6.3.4.6, recollecting the recent past). 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. Judy writes novels, and Bill writes books about politics. 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’s 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, “smart in a way that Jess had never known real live people to be” (BTT 69). 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 (v. §6.2.6.2 and §6.2.7, emoting development). 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). 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.

7.4.5  Gilly’s Understanding of Her Reuniting Experience

Gilly’s lived experience in GGH centers on her action to get herself removed from foster care and be returned to the custody of her birth mother. Gilly’s understanding of her last three months and eventual exit from foster care consists of three parts: (1) reuniting with your birth mother, (2) being sure that she is willing to take charge of you, and (3) losing the situation you have for one you desire but do not end up getting.

Reuniting with your birth mother. Gilly has been in foster care for eight years, and her experience as a foster child has been largely negative, her most recent experience especially so (v. §4.3.6.3 and §6.3.4.6, recollecting the distant and recent past). At one point in her life, while living with a family called Dixon, her experience was positive. Mrs. Dixon rocked and fussed over her, and Gilly recalls calling her mama and crawling onto her lap to be comforted. But like all of Gilly’s foster mothers before and after, Mrs. Dixon gave her back to social services and Gilly was given to another foster family. As happy a time as it should have been for Gilly living with the Dixons, she flags the experience in her mind as the one time in her life that she turned “soft and stupid,” letting her guard down, allowing Mrs. Dixon to fool her with her “love talk”
(GGH 71). As with all her experiences in foster care Gilly thinks that she was just a plaything, “something to play musical chairs with” (GGH 71). And if her last few situations have not been bad enough, she is now being made to live with somebody called Trotter, whom she decides straight-off is “a fat, fluff-brained religious fanatic with a mentally retarded seven-year-old” (GGH 13) (v. §4.3.6.4.3 and §4.3.8.2.4, thinking selection and other-oriented thinking).

Gilly has already made up her mind at the start of the novel that she is getting out of foster care and going to live with her birth mother (v. §4.3.4.3 and §4.3.6.4.3, goal-oriented thinking and thinking selection). Gilly figures that if people in the past were not able to handle her and came undone at the very sight of her, what can these new people do but come undone and give Gilly back to her social worker, who in turn will be forced to give Gilly back to her birth mother? Accordingly Gilly sets about sabotaging her new situation in Thompson Park. She harasses her new foster brother, talks back to her new foster mother, shuts herself up in her room, stirs things up on the playground at school, and harasses her new teacher, all purposefully. But when she fails to turn the people of Thompson Park against her, she steals money from Trotter and heads for the bus depot, where if not for a suspicious employee who calls the police she would have slipped on board a bus and been off to her mother’s house in California.

**Being sure that she is willing to take charge of you.** Gilly believes that her mother loves her and wants to be her and if made aware of Gilly’s outrageous situation in Thompson Park would come to take her away (v. §4.3.8.2.4 and §7.3.5, other-oriented thinking). These beliefs are based on a photograph and a postcard Gilly receives from her mother. The photograph, which Gilly has had for as long as she has been in foster care, is inscribed “I will always love you” and signed (GGH 9). The postcard, which Gilly receives during her first week in Thompson Park, is addressed to Gilly personally, shows an ocean view at sunset, indicates that her mother is aware of her recent move to a new foster home and “wish[es] it were to here,” and includes her mother’s address (GGH 28). To Gilly the postcard undoubtedly reads: you are the dearest one in the world to me, Gilly. I know about your terrible situation in Thompson Park. I want you here with me in California. Oh, I almost forgot my address. I miss you and send you all my love. The postcard proves to Gilly what she has long believed about her social worker, that she
has not kept Courtney informed about her situation or whereabouts or has lied to Courtney repeatedly over the years, telling her that Gilly was doing well “to keep her from coming to fetch [her]” (GGH 15).

It is less distressing for Gilly to blind herself to contrary evidence about her mother, her mother’s love for her, and her mother’s desire for Gilly to live with her than to face the hard facts about her situation with seeing eyes. It is too hard for Gilly to hear, for example, that Courtney never visited her in any of her foster homes when she lived nearby, and Gilly cannot even begin to think about the photographs of her mother that she never received over the years or the phone calls her mother never made. All that her mother has expressed to her in the past eight years is contained in three rather ambiguous sentences written on a postcard. Compare this to the correspondence Gilly receives in December from Thompson Park. Within a month of having moved away to live with her grandmother, Gilly receives letters from Trotter and Miss Harris. Even seven-year-old William Ernest corresponds with Gilly, acknowledging his receipt of her letters and telling her to write again soon.

As distressing as it is for Gilly to face the hard facts about her situation, she cannot but face the hard fact that Courtney does not respond to the desperate letter Gilly sends her in October (v. §6.2.4 and §7.3.5, emoting development and other-oriented thinking). Gilly’s letter has all the elements that make it hard to ignore. It is well written and expressive. It is properly formatted, opens with a respectful greeting, has a paragraphed body, and concludes with a complimentary close and postscript. Gilly greets her mother as “Courtney Rutherford Hopkins,” clearly indicates their relationship as a “real” mother-daughter relationship, acknowledges her receipt of previous correspondence, expresses her regret about bothering her mother with her problems, describes her situation matter-of-factly without sounding overly “desperate,” ends with a request for her mother to send her bus fare, and promises that she will pay her back as soon as she can (GGH 76-77). She assures her mother that she is intelligent, independent, and “will not be a burden to you in any way” (GGH 77). The letter is brief and pointed, properly addressed, stamped, and posted by Gilly herself at a corner mailbox. But a month goes by, and Gilly receives no reply from her mother. It is then that Gilly can no longer blind herself to the
fact that she and Courtney are not going to live together happily ever after as mother and daughter.

Losing the situation you have for one you desire but do not end up getting. Gilly has already lost her situation in Thompson Park when she realizes that she and her mother have pictured different futures for themselves. From the moment she arrives at Trotter’s at the start of October, her actions in Thompson Park are driven by her belief that her mother wants what she wants. For years Gilly has believed that she was taken from her mother, that her mother wanted her but was somehow forced to give her up. But if that is true, Courtney should have come to get her in Thompson Park when she knew where Gilly was but did not. In December when Gilly meets her mother for the first time at the airport, she has continued to hope that her mother has come to take her home. Within moments of meeting her, however, Gilly realizes that her mother has made no arrangements to take her back to California and has come to Virginia only to “see for myself how the kid was doing” (GGH 146). A moment later Gilly races to the bathroom, first wanting to vomit, then wanting to run away. She has never wanted to face the possibility that her mother does not want to have her back, and all the scheming Gilly has done and the sacrifices she has made to align their futures has come to nothing.

Gilly does not in fact vomit in the bathroom nor run away from her mother and her grandmother. She finds a payphone, calls Trotter, and bursts out crying, desperate to understand how things have turned out the way they have. Gilly has come to realize that by reaching for something so far beyond her grasp, she did not take hold of the things she had so close at hand, a home she had longed for all her life and people who loved her. In Thompson Park she had a mother who championed her, a brother who admired her, a neighbor who shared with her his love of language and unfailing optimism, a teacher who was like her, smart, fiery, and resilient, and a friend, perhaps her first, whose home life was every bit as fractured and tentative as Gilly’s. How could Gilly have known that living with Trotter would be the best thing that ever happened to her, and that the letter Gilly wrote to her mother in a desperate moment could have such far-reaching effects? But despite all she has gone through, and with the hard facts about her mother staring her in the face, Gilly does not despair. She pulls herself together, rejoins her mother and her grandmother, saying, “I’m ready to go home now” (GGH
For Gilly’s ultimate greatness, understated by Trotter in their brief conversation over the phone, is her capacity to love even those who have hurt her so deeply.

7.5 Chapter Summary

Moonta’s, Lucky’s, Jess’s, and Gilly’s expanding perceptions of themselves and others and their cumulative understandings about particular lived experiences are an integral part of their fictional world experiences in and beyond the orienting chapters. In a matter of days, over the course of several months, or for the better part of a school year Moonta, Lucky, Jess, and Gilly come to perceive themselves differently or in a more expansive way. Moonta and Jess come to perceive themselves as able people and Gilly as loveable and loving; and Lucky continues to perceive herself as an intelligent, scientifically-minded person. Moonta, Jess, and Gilly also come to perceive certain people in their lives as sympathetic, attentive, heroic, or troubled; and Lucky comes to appreciate the extent of her guardian’s commitment to her. Moonta’s, Lucky’s, Jess’s, and Gilly’s experiences in and beyond the orienting chapters obtain as statements of individual understanding about their lived experiences. Moonta, Lucky, Jess, and Gilly develop personal understandings about the challenges of learning to skate, controlling the course of life, being a friend, and connecting with people.

This chapter has focused on Moonta’s, Lucky’s, Jess’s, and Gilly’s worldview development in and beyond the orienting chapters and demonstrated an important third function of focalization development in the four novels. Each focalization not only represents the perceptual and psychological development of a fictional world individual. It also represents the personal and interpersonal understandings achieved by this individual. In chapter 8, my concluding chapter, I will reflect on the selection and development of Moonta’s, Lucky’s, Jess’s, and Gilly’s focalizations, summarize my findings, review the most remarkable findings, and discuss the implications of my findings in terms of children’s reading instruction.
8
CHARACTER FOCALIZATION IN FOUR CHILDREN’S NOVELS

Conclusion

8.1 Summary of Findings

This study addressed two questions about character focalization selection and development in four 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 based largely on Shlomith Rimmon-Kenan’s (2002) conceptual modeling of focalization, the resources of systemic-functional linguistics, concepts commonly used in stylistic inquiry (e.g., free indirect thought, scene, setting, action), and four 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- or sentence-length structures that construe the perceptual and psychological experiences of one fictional world individual. In the novels FOLC, HPL, BTT, and GGH, I found that perceptually- and psychologically-oriented structures in and beyond the orienting chapters select and develop one character, Moonta Riemersma, Lucky Trimble, Jess Aarons, or Gilly Hopkins, 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 represent the development of distinctive personal sets of sensory-, emoting-, and thinking-patterns. These patterns or focalized represent the personally and socially meaningful fictional world experiences of focalizing characters and their developing worldviews.

8.2 Focalization Selection and Development

8.2.1 The Selection and Development of the Focalizer

One character in each of the novels FOLC, HPL, BTT, and GGH is selected and developed as a focalizing character in and beyond the orienting chapters. Moonta Riemersma in FOLC, Lucky Trimble in HPL, Jess Aarons in BTT, and Gilly Hopkins in GGH are selected continuously as prominent sensory perceivers, emoters, and thinkers in their fictional worlds. These four characters are repeatedly selected as -er participants in perceptually-oriented
behavioral clause structures, psychologically-oriented attributive clause structures, perceptive, emotive, desiderative, and cognitive mental clause structures, and mental projection structures. These characters also obtain as the fictional world individual whose perceptual or psychological experiences are construed by ascriptive or free thinking structures.

8.2.2 The Selection and Development of the Focalized

Just as Moonta, Lucky, Jess, and Gilly 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 experiences, emotive experiences, and thinking that develop according to one or more principles. Seeing-, hearing-, emoting-, and thinking-patterns develop in all four novels by the principles of continuation, augmentation, and reconfiguration. Focalizing characters Moonta, Lucky, Jess, and Gilly sight people and things in front or behind them, are observant, see or do not see beyond certain points, see or do not see certain people, look in many directions, or meet eyes with new people in their lives. They hear sudden, alarming, sharp, or rhythmical sounds; hear noise, muted sound, vocalizations, or unfamiliar voices; are called; or engage in sustained listening. They experience recurring pain in their ears or limbs, numbing coldness, or comforting warmth when venturing out on their own, grieving a loved one, or expressing gratitude. They emote with or about important people in their lives; emote about their own situations; or experience varying degrees of intense counterpointed emotions about people or events. They think about a personal problem and goal, activate particular knowledge, recall certain events from the distant past, pose questions about their complicated personal situations and interpersonal relationships, affirm or assert themselves at troubling times, think imaginatively about their experiences, or explain goings-on. All four focalizing characters think about themselves and others and a particular fictional world experience. This study offers a refined understanding of the concept focalized. While the concept focalized as it is currently understood in contemporary narrative theory does indeed represent the perceived or totality of a fictional world individual’s perceptual and psychological experiences and worldview, it more delicately represents the developing patterns of a focalizing character’s perceptual and psychological experiences and the character’s understanding about a lived experience.
8.3 Remarkable Findings

8.3.1 Focalizing Characters’ Remarkable Sensory and Emoting Experiences

While all of the seeing- and hearing-patterns that develop or emerge beyond the orienting chapters of each novel construe personally-significant fictional world experiences and contribute to the focalizations of Moonta, Lucky, Jess, and Gilly, several of these patterns in whole or in part strike me as more remarkable than others. The pattern LOOKS IN MANY DIRECTIONS, which newly obtains beyond the orienting chapters of all four novels, is a remarkable seeing-pattern. Moonta, Lucky, Jess, and Gilly repeatedly engage in looking (around, over, in, out, across, and back) at fictional world people and things, and their looking up and looking down behaviors are particularly significant. Jess looks down at the creek that borders his and Leslie’s remarkable kingdom and looks up at the rope and down at the water that will cause such turmoil in his life. 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. Lucky looks up at the vaulted ceiling in her trailer to help her remember important details from the past and looks down at the precious things she will take with her into the desert when she runs away. Moonta looks down at his skating feet, looks up and down (while skating in) ditches, and looks up at the one member of his family he does not wish to be like. Of all the characters Jess encounters beyond the orienting chapters of BTT Leslie is the only character he looks at more than once. In GGH as her time in foster care comes to an end, Gilly looks back to see, looks out, looks for, and looks up into. In HPL Lucky looks out three different windows at three different times before deciding to take control of her life by running away and looks up and down when she is holed up in the desert. Moonta’s behaviors of looking up and looking down correspond to his holding or not holding onto something to keep himself upright while finding his skating feet, and as he struggles to become a skater, he looks back, looks behind himself, or looks over his shoulder and perseveres.

The pattern ENGAGES IN SUSTAINED LISTENING, which obtains in three novels, and the patterns JESS IS CALLED, MOONTA SEES CHANGED WINTERTIME SCENES, and LUCKY IS OBSERVANT are other remarkable hearing- or seeing-patterns that develop or emerge beyond the orienting chapters. Moonta, Lucky, and Gilly all engage in sustained listening to improve their prospects
of becoming a skater, of regaining control of an out-of-control life, or of being removed from foster care. Moonta listens through his living room windows all evening so he can know what people do in his village when there is ice to skate on; Lucky listens to testimonials to learn about higher powers; and Gilly listens to people discuss her unmanageability. 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 orienting chapters is strikingly bleak, sparsely populated, static, and unresolved, while the wintertime scenes he beholds beyond the orienting 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.

Many of the *seeing*-patterns that develop in the four novels have metaphorical meanings that Moonta, Lucky, Jess, and Gilly 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. 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. Gilly sees people negatively, sees them as flawed, and meets eyes with people whom she aims to control or discredit. Lucky is observant and attends to ordinary and extraordinary things in her world and mind. By contemplating the metaphorical value of their seeing, Moonta, Lucky, Jess, and Gilly could come to understand that people’s seeing is often tentative, unexpected, obstructed, or incomplete; that being observant in a complex world leads to complex observations that cannot be understood by simple explanation; that the centering and decentering of people in one’s visual field recurs throughout a lifetime; and that negative, discrediting, and distrustful seeing can be socially isolating. Although Moonta, Lucky, Jess, and Gilly do not contemplate the metaphorical 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.
Moonta, Lucky, Jess, and Gilly are remarkably responsive emotionally, and I am struck by the range and distinctiveness of their emoting experiences. Thirty-three categories of emotions are represented by these experiences, an astounding number of emotions for a selection of four children’s novels. All four characters experience a common set of emotions that includes pleasure, excitement, anxiety, unpleasure, anger, sadness, and fear. Beyond the orienting chapters of all four novels Moonta, Lucky, Jess, and Gilly experience new emotions; all experience fear for the first time; and all are motivated by fear to improve their personal situations rather than being paralyzed by it. Moonta, Lucky, Jess, and Gilly all emote about a personal problem; all experience one striking emotion—shame, sadness, fear, or love; and all emote in the company of others.

8.3.2 Focalizing Characters’ Remarkable Thinking

Moonta’s, Lucky’s, Jess’s, and Gilly’s fictional world experiences are largely cognitive experiences. In and beyond the orienting chapters of all four novels, Moonta, Lucky, Jess, and Gilly think about their personal situations, personal 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 the number of thinking structures that construe Moonta’s, Lucky’s, Jess’s, and Gilly’s thinking throughout the novels and the range of categories of thinking represented by projecting and non-projecting mental clauses and free thinking structures. And just as certain sensory- and emoting-patterns have struck me as remarkable, so too am I struck by certain thinking-patterns that are developed or not developed beyond the orienting chapters. The development of imaginative, explanatory, higher-order, questioning-oriented, and other-oriented thinking is remarkable, as are the individual thoughts selected in CM structures in the orienting chapters of FOLC, BTT, and GGH, which are not developed.

8.3.2.1 Thinking Structure Selection

Thinking structures selected in the four novels construe astonishingly varied and distinctive thoughts and represent some surprising categories and subcategories of thinking that include Reasoning, Theorizing, Analogizing, Expecting, Deciding, Handling, Imagining, Insisting, Refusing, Defying, Opposing, and Lamenting. A surprising finding in this study is that
thinking structures in all four novels commonly function to select a thinker and thought but function uniquely as well. This may not be surprising for systemic-functional linguists but is surprising, I think, for many formal stylisticians. PAT structures, for example, construe doubt and degrees of certainty; BT and RT 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; and PAS structures select a prominent fictional world individual’s head, mind, or brain as the site or locus of thinking. In all four novels the selection of multiple thinking structures within and across paragraphs is common; and while PAS and FIT structures are commonly selected in and beyond the orienting chapters of all four novels, neither PAS nor FIT structures are preferred structures for all four novels.

8.3.2.2 Thinking Development

In FOLC and HPL Moonta and Lucky engage in imaginative or higher-order thinking, and both Moonta and Lucky repeatedly engage in explanatory thinking about their personal experiences. Beyond the orienting 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. In HPL Lucky routinely engages in higher-order thinking and readily accesses her worldly knowledge to enrich and understand her lived experience. Lucky thinks about units of meaning, qualities, dispositions, and portents. She also engages in schematic thinking about procedures, proceedings, and facts. Lucky and Moonta both engage in explanatory thinking as they struggle to achieve a personal goal. Lucky’s explanations focus on the reasons why she does certain things or feels a certain way and why love will keep her life from completely falling apart. She explains to herself why she says or observes certain things, why she thinks or does not think about things, and why people are unresponsive. Moonta is particularly interested in explaining the states of things but also explains to himself why he cannot do certain things, why his outlook improves, and why he responds as he does in certain situations.
Moonta, Jess, and Gilly all pose silent questions about their 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’s and Gilly’s questions relate 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. Both Jess and Gilly pose questions about their evolving situations at home, their emoting experiences, their own behavior, and the questionable decisions other people make. The questions Jess and Gilly pose about their personal situations and interpersonal relationships broaden in scope and represent a range of emotions and mental states including Aggravation, Concern, Offence, and Sadness; Self-Reproach, Alarm, Argumentativeness, Gamble, Predicament, and Abstraction. The questions posed by Moonta, Jess, and Gilly seek opinions, instructions, information, or explanations, or are exploratory in nature.

FDT structures selected beyond the orienting chapters of 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. FDT structures in GGH 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 transpositional thinking. Concurrent with this shift is the perceptible decline and ultimate discontinuation of Gilly’s insistence that she can control people and outcomes.

Moonta’s, Lucky’s, Jess’s, and Gilly’s expanded or reconfigured perceptions of a primary caregiver is a surprising finding in this study. Moonta’s perceptions of his parents in FOLC and Lucky’s perceptions of her guardian in HPL expand. By the end of FOLC Moonta perceives his parents as multidimensional individuals, and his improved self-perception at the end of the novel is attributable in large part to the support he receives from his parents. 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 she can only conclude that she and Brigitte are compatible despite their striking differences. In BTT and GGH Jess’s perceptions of his parents and Gilly’s perceptions of her foster mother are reconfigured. In and beyond the orienting chapters of BTT Jess struggles to understand his parents. He does not really know what to make of them and does not know why it goes against his grain 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. In GGH despite her best efforts to resist her new foster mother and not to soften towards her, Gilly softens nonetheless, and by the time she leaves Thompson Park at the end of November, the fat, dim-witted, meddling, and obnoxious foster mother she met in October has ceased to exist.

8.4 Significance of the Study

8.4.1 Significance of the Study for the Fields of Stylistics and Narrative Theory

This study demonstrates the methodological value of a systemic functional approach for examining narrative structures and meaning potential in works of fiction. In my effort to produce a detailed account of character focalization in four children’s novels I made extensive use of systemic functional resources, mainly 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 emotion and thinking represented by mental clauses. The resources of MOOD, CONJUNCTION, THEME SELECTION, and CLAUSE-COMPLEXING enabled me to identify questioning-oriented, imaginative, explanatory thinking, and patterns in blended, reporting, and
free thinking structures. These resources also enabled me to catalogue ascriptive structures that represent the sensory experiences and thinking of fictional world individuals.

This study demonstrates the conceptual value of character focalization for stylistic research centering on longer works of fiction, especially children’s novels, and offers the field of stylistics and narrative theory a descriptive catalogue of perceptually- and psychologically-oriented structures that construe the personal experiences of focalizing characters. Rimmon-Kenan’s (2002) conceptual modeling of internal focalization proved to be a very useful heuristic for a detailed study of fictional world perception in contemporary children’s novels. This model is derived from analyses of fictional world perception in shorter and longer works of fiction, is centrally concerned with character focalization (i.e., fictional world perceivers and their perceived), distinguishes between the subject and object of focalization using the terms focalizer and focalized, designates the focalizing agent within the story as the character focalizer, and identifies three facets of focalization, the perceptual, psychological, and worldview facets. My descriptive catalogue of perceptually- and psychologically-oriented structures is comprehensive in scope. It offers a detailed systemic-functional analysis of narrative structures that construe fictional world sensory experiences (seeing, hearing, somatic, smelling, tasting experiences), emoting experiences (including emoting-oriented somatic experiences), and thinking (cognition and desideration). Stylisticians will find Rimmon-Kenan’s model and my companion catalogue of perceptually- and psychologically-oriented narrative structures very useful resources for exploring character focalization in adult, adolescent, and children’s novels.

This study makes two important contributions to the field of narrative theory. First, as noted at the outset of this chapter, it offers a more delicate understanding of the concept focalized. Second, it demonstrates the significance of emoting, thinking, and ascriptive structures for the selection and development of individual focalizations.

8.4.2 Significance of the Study for the Field of Children’s Literature Scholarship

This study of character focalization in four children’s novels launches a new line of inquiry in the field of children’s literature scholarship, one that centers on the perceptual and psychological experiences and developing worldviews of fictional children. My study offers a methodology for exploring questions about character perception in children’s novels. My study
focused on character focalization selection and development in contemporary realistic novels. Other studies might focus on historical or fantasy novels, different types of stories within the genre of contemporary realistic fiction (e.g., mystery, adventure, and school stories), or series novels. The comparative study of patterns selected and developed in high fantasy, science fiction, contemporary realistic, and popular novels will be especially instructive and contribute greatly to our understanding of the functions of character focalization and genre in children’s fiction.

8.4.3 Significance of the Study for Aspiring Children’s Authors

Aspiring writers would find character focalization to be a useful tool for planning and revising a third-person past-tense contemporary realistic children’s novel that a publisher will accept for publication. To make their manuscript more attractive to publishers, serious writers must surely consult one or more of the many writing guides currently in print, many of which are available at public libraries. Writing guides such as *Writing for Children and Young Adults* by Marion Crook, *Creating Characters Kids Will Love* by Elaine Alphin, and *The Writer’s Guide to Crafting Stories for Children* by Nancy Lamb contain many suggestions to help aspiring children’s authors to improve the quality of their writing by attending closely to characterization, plot, and point of view. These guides, however, contain few suggestions that will help aspiring writers to create seeing, hearing, feeling, and thinking fictional children like Moonta Riemersma, Lucky

60 Marion Crook has published ten novels for children and adolescents and a number of nonfiction books for adolescents. Her novels for children and adolescents include *Hidden Gold Mystery* (Willowisp Press, 1987), *Stone Dead* (Overlea House, 1987), *Riptide* (Stoddart, 1992), and *Summer of Madness* (Orca Book Publishers, 1995). Crook received her Ph.D in education from the University of British Columbia and has taught university creative writing courses.


62 Nancy Lamb has published more than 30 books for children including the novels *The End of Summer* (Dell, 1981) and *The Great Mosquito, Bull, and Coffin Caper* (HarperTrophy, 1994). Lamb has also published a book on classic storytelling techniques. She has taught courses in creative writing at the University of Georgia.
Trimble, Jess Aarons, and Gilly Hopkins, characters that engage in patterned ways of seeing, hearing, emoting, and thinking.

Crook, Alphin, and Lamb all offer suggestions to help aspiring writers create memorable characters. Crook encourages writers to develop character descriptions while planning a book. These descriptions include information about a character’s appearance, age, residential location, personality traits, pastimes, and relationships. Alphin encourages writers to ask their characters questions and to record their responses, questions such as “What’s in your pockets?”; “What’s under your bed?”; “What tapes or CDs do you have?”; “What’s on your bookshelf?”; “What’s your best hiding place?”; “How do you [and your best friend] get along? Do you ever fight?”; and “If you don’t live with both of your parents, what happened?” (Creating Characters 56-57). Other questions might focus on a character’s siblings, extended family members, and ways the character reacts in hypothetical situations. Lamb encourages writers to use her character and sensory checklists to create unique and memorable characters and to produce a book that is a “living, organic entity [that] breathes . . . smells . . . [and] senses” (198). Her character checklist includes the categories personality (shy, extrovert, pessimist, underdog), defining traits (defiant, confrontational, humorous, magnetic), interests (science, music, sports, computers, animals), and dislikes (hypocrites, liver, sports, school); and her sensory categories include smell (flowers, food, plants, sea breezes, incense), sound (classical composers, contemporary singers, flowing water, voices, animal sounds), sight (animals, sunsets, mountains, faces), touch (sandpaper, hairstyles, feathers, fabric), and taste/texture (salty, sweet, bitter, hot, mushy, chewy).

Crook, Alphin, and Lamb offer aspiring children’s authors few examples of psychologically dynamic fictional children and no substantial discussion about the stylistic features that create such dynamism. Crook’s discussion of emotions and intimacy focuses on writers’ emotions and the value of these emotions as source material for scenes. Both Alphin and Lamb believe that writers should present characters’ emotive responses indirectly. Alphin believes that characters should experience many different emotions, and Lamb encourages writers “to paint your characters in more muted shades, and don’t be afraid to look for subtleties” (Crafting Stories 125). In terms of characters’ thinking, Alphin and Lamb advise writers to “remain anchored in the main character’s head” (Creating Characters 93) or to “[enter]
the character’s thoughts” (Crafting Stories 154), but neither demonstrates how this is done. Alphin offers no discussion of thinking structures, and Lamb’s discussion in her brief section “The Mechanics of Thought” is limited to the ways writers articulate characters’ thinking “by saying Jamie thought this, Liz thought that” (Crafting Stories 168). Lamb misses an excellent opportunity to comment on stylistic features that produce a character’s thoughts. In her chapter on point of view she quotes a passage from The Great Gilly Hopkins. The passage comes from chapter 7, when Gilly is desperate to leave Thompson Park, worried that if she does not make her getaway now she will be had by Trotter. The passage construes Gilly’s emoting experiences and thinking about her situation in Thompson Park, psychological experiences which my analysis shows are construed by an ascriptive emotive structure, a reported thought structure, and a series of free thinking structures.

The concept character focalization, the heuristic I used in this study to explore characters perceptual and psychological experiences, and the catalogue of focalizing structures compiled in chapter two offer aspiring children’s authors more substantial writing tools than checklists and suggestions for creating memorable characters, presenting emoting experiences subtly, or anchoring themselves in the head of a character. On their own or as registrants in a Master of Fine Arts creative writing program, aspiring writers could explore the seeing-, hearing-, emoting-, and thinking-patterns selected and developed in the novels examined in this study and thus enhance their understanding of how the perceptual and psychological experiences of a fictional child like Gilly Hopkins create rich potential meanings across whole novels.

8.4.4 Significance of the Study for the Field of Elementary Reading Education
8.4.4.1 Exploring Character Focalization With Elementary Students
8.4.4.1.1 Significance of Character Focalization in the Four Novels Examined: Study Findings Restated

This study found that character focalization was a prominent narrative structure in the four novels examined. In and beyond the orienting chapters of all four novels, indeed in every chapter of the four novels, Moonta Riemersma, Lucky Trimble, Jess Aarons, and Gilly Hopkins engage in seeing, hearing, emoting, and thinking. A distinctive set of sensory-, emoting-, and thinking-patterns obtains in each novel, and these sets of patterns or focalized represent personal
meanings—Moonta’s, Lucky’s, Jess’s, and Gilly’s personal understandings about themselves, others, and their lived experiences.

8.4.4.1.2 Implications of Study Findings

Because of the centrality of character focalization to the meanings represented in novels such as those examined in this study, it stands to reason that students in elementary grades would enhance their potential as meaning-makers if, before, during, and after reading a novel with character focalization, they posed questions related to a character’s selection as the focalizing character, the focalizing character’s personal problem and efforts to resolve that problem, the emotions experienced by the focalizing character, the focalizing character’s developing thoughts about herself and others, and the personal significance of the focalizing character’s lived experience. These questions could form the core of a novel study whose central focus would be the lived experience of a fictional child. This, however, is not the typical focus of novel studies in elementary classrooms across the United States and Canada.

Textbooks commonly used in language arts curriculum and instruction courses in teacher preparation programs in North America are one indicator of the way novels are likely used in elementary classrooms. Many of the most popular textbooks used in teacher preparation programs in the United States and Canada recommend ways that pre-service teachers can use children’s novels when they are practicing teachers. The writers of these textbooks, all literacy or children’s literature specialists, encourage teachers to help their students to explore children’s novels through written, verbal, dramatic, or artistic response. Many of these specialists recommend instructional tools such as story maps (story grammars, story structures, story frames, or the like) to help students understand literary elements and meanings. Only one type of story map, Story Maps with Character Perspectives (SMCP) developed by Donna Emery, aims to help elementary students to make ongoing inferences about characters in a story, the protagonist and secondary characters. Betty Roe, Sandy Smith, and Paul Burns, authors of the textbook Teaching Reading in Today’s Elementary Schools, identify different types of questions that teachers may pose to help students improve their comprehension of novels. These questions aim to help students focus on main ideas, narrative details, and sequencing, develop their abilities to infer meaning, read critically, and respond creatively. In Teaching Reading in Today’s Elementary
Schools and other textbooks used in teacher preparation programs, comprehension questions rarely focus on the protagonist’s seeing and hearing experiences, emoting development, developing perceptions of others, and insights about their lived experiences.

Novel study guides created for language arts programs in elementary grades are another indicator of how novels are likely used in elementary schools across North America. These guides typically contain sets of reading comprehension questions and activities that help students to acquire new words and to extend and represent their understandings about a novel. The main publishers of these guides are Novel Units, Scholastic, Perma-Bound, S & S Learning Materials, Teacher Created Materials, Learning Links, Literature Resources, and Book Rags. All eight of these publishers offer study guides for the novels Bridge to Terabithia and The Great Gilly Hopkins; two of the eight, Novel Units and Learning Links, offer study guides for the novel The Higher Power of Lucky; and a study guide for The Higher Power of Lucky, offered free of charge, is linked to author Susan Patron’s website. I have examined the guide on Susan Patron’s teachers’ page and am familiar with the study guides for Bridge to Terabithia and The Great Gilly Hopkins published by Novel Units, Scholastic, Perma-Bound, S & S Learning Materials, and Teacher Created Materials. None of these guides offers a sustained focus on Lucky’s, Jess’s, or Gilly’s emoting development, their cognitive engagement in their fictional worlds, and their developing perceptions of themselves and others.

No questions in The Higher Power of Lucky guide on Susan Patron’s website focus on Lucky’s observational skills, her distinctive engagement in schematic thinking, her developing perceptions of herself and her guardian, and the inventory-like set of emotions she experiences when the strands of her life come undone. Only one question focuses on Lucky’s complicated brain and the thinking she engages in as she struggles to restore order to her life. Question four includes a statement about the different compartments in Lucky’s brain, asks, “Does the human brain really have different compartments?”, and directs readers to describe instances in their lives when “you tried to ignore specific thoughts you were having” (Suggested Classroom Activities). This question does not help readers explore Lucky’s perceptions of herself as a

63 This guide was written by Sandy Schuckett and is available at http://susanpatron.com/teachers.html.
brainy individual nor her interests in higher-order thinking and her schematic thinking about facts, procedures, and proceedings.

Questions in the *Bridge to Terabithia* and *The Great Gilly Hopkins* guides published by Novel Units, Scholastic, and S & S Learning Materials give a sense of the types of questions teachers might raise in classroom inquiries about Jess’s and Gilly’s individual experiences. None of the questions in the *Bridge to Terabithia* guides focuses on Jess’s hearing experiences of being called or hearing people talk and sing, his experience of seeing and not seeing Leslie, the range of his emoting, the questions he poses about his complicated personal situation and interpersonal relationships, and his imaginative thinking. Questions in the S & S Learning Materials guide do not draw students’ attention to Jess’s thinking in and beyond the orienting chapters but rather direct students to think about (to infer, connect, speculate about, or evaluate) their own bullying behavior, differences of opinion between friends, changed or unchanged feelings about an issue, Jess’s first encounter with Leslie, and Leslie’s thoughts about Jess’s appointment of a new queen in Terabithia: “Think of a time when you were a bully. What made you act the way you did?”; “Think about a time when a friend of yours had a different opinion than you. Did it change the way you felt about the issue?”; “How do you think Jesse felt about Leslie when he first met her?”; “Do you think Leslie would have wanted a new queen? Do you think she would have agreed with the choice?” (15-17). Questions in the Scholastic guide strictly focus on Jess’s emotive responses in chapters 5-6 and 9-10—his anger about his sisters’ characterization of Leslie and his fear about crossing the creek—and do not focus on his emoting experiences in other chapters. Several discussion group questions direct students to consider, first, how Jess’s thoughts and actions at Christmas “build a more complete picture of him” (22), then “[on the things that] Jess learns about himself as he works on ‘the golden room’ and spends time with the Burkes” (24). Only one question in either *Bridge to Terabithia* guides focuses on Jess’s seeing experiences: in the Scholastic guide students are directed to imagine and represent Terabithia as it appears to Jess and Leslie in chapter 9.

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64 The *Bridge to Terabithia* guides were written by Tara McCarthy (Scholastic, 2002) and Melanie Komar (S & S Learning Materials, Rev. 2002). *The Great Gilly Hopkins* guide was written by Anne Troy and Phyllis Green (Novel Units, 1988).
A small number of questions and supplementary activities in the Novel Units guide for *The Great Gilly Hopkins* focus on Gilly’s perceptions of herself, her feelings, and the changes she and Trotter undergo in the second half of the novel. One question asks, “What does Gilly think of herself [in chapter 1]?” (11), and an associated supplementary activity directs students to chart the emotions experienced by Gilly, Miss Ellis, and Mrs. Trotter, their experiences of fear, relief, disgust, frustration, humiliation, happiness, and anger. This activity focuses in part on anger, though not specifically Gilly’s anger. Gilly’s anger is not the main focus of a question or activity until chapter 6, where students are encouraged to observe why Gilly curses creatively on her way home, that “She is angry” (19). This is the last chapter in the novel in which Gilly experiences anger, yet no question for chapters 7-15 encourages students to explore this significant development in the novel. Two questions in the guide focus on Gilly’s thinking, one on Gilly’s “Sunday ideas” (22), and the other on the questions Gilly asks herself in chapter 12. This second question asks why Gilly poses so many questions at the end of the chapter, then directs students to “list . . . the questions Gilly asks herself” (26). Questions about change are included in several sections of the guide but do not focus on Gilly’s changed ways of thinking about herself and others. Rather, they focus on ways Gilly and other characters have changed in the novel. Similarly questions and activities about Trotter do not focus on Gilly’s changed perceptions of her. Activities for chapters 3 and 13 state that “Trotter is an interesting character” and direct students, first, to create “an attribute web to summarize what you know of her” (14), then to compare Gilly’s birth and foster mothers “[using] a Venn diagram to show how they are alike and how they are different” (30).

A novel study that focuses on Jess’s, Gilly’s, Lucky’s, Moonta’s, or other fictional children’s lived experiences would explore sensory-, emoting-, and thinking-patterns selected and developed in and beyond the orienting chapters and the representation of a fictional child’s lived experience. Students’ exploration of the lived experiences of Moonta, Lucky, Jess, and Gilly would undoubtedly uncover or center on hearing experiences such as Moonta’s and Lucky’s engagement in sustained listening or Jess’s being called; seeing experiences such as Lucky’s being observant or the many directions in which all four focalizing characters look; emoting experiences such as Moonta’s and Gilly’s augmented experiences of counterpointed
emotions in their efforts to achieve a goal or Jess’s emoting with and about Leslie; and the many ways of thinking Moonta, Lucky, Jess, and Gilly engage in during the course of their novels.

To explore character focalization in the context of a novel study, elementary students would participate in group activities that focused on the lived experience of the focalizing character. Classroom inquiry would focus on questions related to the selection and development of focalizing characters and their focalized. One of the first questions students would consider is, Who is the focalizing character, and how do I know this? Then they would explore the focalizing character’s experiences and perceptions. Through personal writing and class discussion, students would explore such questions as: How does this character perceive herself at the start of the novel? What or whom does she see in the orienting 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 is this 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 feel in the orienting chapters? What new emotions does she feel beyond the orienting chapters, and how do these emotions relate to her actions? How do her perceptions of herself and others expand or change beyond the orienting chapters? While exploring these and other questions in a novel study focusing on the lived experience of a fictional child, students would attend closely to the language and narrative structures that create the fictional people, events, and locations in the selected novel, discuss their observations, develop their reading skills, expand their knowledge of genre, and deepen their understanding about people’s lived experiences.

The questions posed in such a novel study specifically address three of the twelve standards identified in The Standards for English Language Arts published jointly by the National Council of Teachers of English and the International Reading Association. These standards are shown below and center on human experience, genre, language features, classroom discussion and response, understanding texts, and human fulfillment. Published in 1996, The Standards for English Language Arts underpin many if not all state and provincial language arts curricula for elementary grades. This is not to say that novel studies or literature-based reading instruction as
represented in the various novel study guides cited above do not address these standards, but a novel study focusing on character focalization is a new configuration of literature-based reading instruction that not only addresses the standards set forth in *The Standards for English Language Arts* but also offers additional benefits of helping students to focus on experiences other than their own, to examine the language and narrative structures that create real and imaginative experiences, and to develop new ways of understandings themselves and others.

Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience. (Standard 2)

Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts. (Standard 6)

Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works. (Standard 1) ([http://www.ncte.org/standards](http://www.ncte.org/standards))

8.4.4.2 Benefits of Exploring Character Focalization With Elementary Students

Students in elementary grades can learn a great deal about themselves and others by exploring the focalizations of fictional children like Moonta Riemersma, Lucky Trimble, Jess Aarons, and Gilly Hopkins. As this study has shown, these four 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, maintain a hopeful outlook, and persevere.

Moonta’s, Lucky’s, Jess’s, and Gilly’s development as observant, emotionally-responsive, and cognitively-engaged individuals will interest elementary students, who themselves are developing new observational skills, emotional intelligence, and the ability to think in increasingly complex ways. Elementary students will care to know why fictional children like Moonta, Lucky, Jess, and Gilly 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; and why people explain things to themselves, affirm or assert themselves, imagine pleasurable outcomes, have secret thoughts, or think differently about themselves and others. All elementary students will benefit intellectually by exploring the range and function of fictional children’s thinking. Female students may be inspired to value the complex workings of their brains and higher order thinking as Lucky Trimble does. Male students will have the opportunity to explore the emoting development of remarkably emotive fictional boys like Moonta Riemersma and Jess Aarons, to name and talk about emotions that boys typically experience, the circumstances of emotive expression and suppression, and helpful and hurtful ways or responding emotionally, all of which will help boys to develop emotional intelligence. The concept character focalization makes it possible for elementary students not only to explore Moonta’s, Lucky’s, Jess’s, and Gilly’s lived experiences in the novels FOLC, HPL, BTT, and GGH but also to explore the lived experiences of fictional children that obtain as focalizing characters in other contemporary realistic novels, and by doing so enrich their personal understandings about their own lived experiences.
WORKS CITED


