

Point of View in "*The Star*" by Alasdair Gray

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Abstract: This paper examines point of view in Alasdair Gray's short story "The Star" from a discourse stylistics perspective with the objective of raising the reader's awareness of the main character's world as manifested in the language of the text. The analysis emphasizes an integration of language and literature and draws upon theories developed in the general field of discourse stylistics (Carter and Simpson 1989). A modified transitivity model (Berry 1975) is used for the purposes of linguistic analysis. To understand Cameron's world and for the purposes of this research, the following sections are considered: an introduction includes definitions and background information ("The Star", point of view, discourse stylistics); a summary of the transitivity model (Berry 1975); an analysis of point of view in the story. The analysis will focus on: observations/intuitions about the text followed with linguistic analysis/support using Berry's transitivity model. The discussion of results and the conclusion show how observations/intuitions about the text combined with linguistic evidence enhance our understanding of Cameron's world which magically transforms his miserable life to become one of the stars.

1 Introduction

"The Star" by Alasdair Gray is a short story (565 words) and was published in 1955. Gray is a Scottish writer, born in Glasgow in 1934 where he still lives, Collie and Slater (1993: 83). "He is also an artist, and worked as an illustrator before turning to fiction in his forties. He has published several novels and a collection of short stories." Bernstein (1990), quoted in www.complete-review.com, describes Gray as: "...one of the most important living writers in English. His satirical blend of realism and fantasy and his compassionate use of humor and sorrow distinguish his novels, short stories, plays and poems in the crowded field of contemporary

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literature." *Lanark* is his first novel and his most acclaimed work. "The Star" combines elements of realism, fantasy and science fiction, plus clever use of typography and illustrations.

This paper examines point of view in Alasdair Gray's short story "The Star" with the objective of raising the reader's awareness of the main character's world as manifested in the language of the text. Cameron is the centre of action in the story. He seems to have suffered the hardships of living in poverty. Now, he feels lonely, sometimes insulted and neglected. To overcome this problem, he created his own imaginative/fictional world where he enjoys the company of his star/marble. The story represents a third-person limited omniscient narrative. The narrator is non-participant and tells the story from Cameron's point of view. The focus is on the main character's thoughts, perceptions, feelings, cognition and inner thoughts. The author chooses to represent the world-view of Cameron inviting the reader to see the events from the boy's perspective.

The analysis in this paper adopts a discourse stylistics perspective which suggests an integration of stylistics and the socio-historical effects surrounding the text. This approach stresses the importance of other disciplines for the study of literature in addition to the words on the page. Carter and Simpson (1989) point to the importance of an integrated approach of language and literature. There is an increasing emphasis on contextualization of texts (15). Description of texts is not neutral and value-free. Extrinsic aspects of the text are to be valued in discourse stylistics. Therefore, in addition to systematic linguistic textual description, discourse stylisticians are not to ignore such factors as: the role of gender, class, and ideology in the interpretation of texts. Carter and Simpson (1989: 16) explain:

Issues of class, gender, socio-political determination and ideology can never be very far away from analysis of the words on the page. Discourse analysis should...be concerned not simply with the micro-contexts of the effects of words across sentences or conversational turns but also with the macro-contexts of larger social patterns....

They agree with Roman Jakobson's statement about the relationship between linguistics and literary studies. "...[A] linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unacquainted with linguistic methods are equally flagrant anachronism," Jakobson in Carter and Simpson (1989: 1)

The analysis of point of view in this paper values the importance of both: contextual and linguistic aspects of *The Star*. Analysis starts with a traditional/contextual account followed with linguistic support using Berry's transitivity model.

1.1 Transitivity Model

For the purposes of this paper, a modified transitivity model will be introduced for the analysis of point of view in "The Star" by Alasdair Gray. The model is inspired by ideas originally found in Halliday (1970, 1971, 1973, 1978, 1985), and other works that followed: Berry (1975:149-153), Kennedy in Carter (1982: 83-99), Burton in Carter (1982: 195-214), Simpson (1993) and Breem (1999).

Wales (1989: 466) defines transitivity:

(1) **Transitive** in traditional GRAMMAR, in the categorization of VERBS and CLAUSES, describes structures which have a SUBJECT and verb, and an OBJECT which is affected...

(2) In the FUNCTIONAL/SYSTEMIC GRAMMAR as developed by Halliday, the transitive verb system is part of a broader, semantic network of relations involving **processes** (the verb phrase), **participant ROLES** (the noun phrase and **circumstances** (adverbials)...

So the traditional transitive verbs themselves are categorized, by grammatical as well as semantic criteria, into different types of processes: the major ones being **material** (jump; swim), **mental** (notice, fear), and **relational** (is, stands for). The traditional categories of subject and object are analysed in terms of the semantic roles of AGENT, **beneficiary**, **goal**, etc.; and other clausal elements (i.e. adverbial) are analysed in terms of their function as indicating **manner**, **cause**, **instrument**, etc.

Transitivity has also been pronounced as the grammar of processes. Berry (1975: 150) states it clearly:

In English Grammar we make choices between different types of process, between different types of participant, between different types of circumstance, between different numbers of participants and circumstances, between different ways of combining processes, participants and circumstances. These choices are known collectively as the transitivity model.

Readers may find transitivity useful to pay specific attention to the question 'who does what to whom?' Burton in Carter (1982: 200). The Process, therefore, includes three components: the process which is represented by the verb, participants in the process, and circumstance. For a clear and precise account of transitivity, readers should consult Berry (1975).

The following model is adapted to fit the needs of this paper. That is to provide linguistic evidence for an impressionistic/intuitive reading of point of view in "The Star".

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Transitivity

1- PROCESS	material	action	intention
			supervention
2- PARTICIPANT	mental	event	
		internalized	reaction
			perception
			cognition
		Externalized (verbal interaction)	
		relational	attributive
			identifying
		actor	
		goal/object of result	
		beneficiary/recipient	
3- CIRCUMSTANCE	instrument		
	reason		
	time		
	place		

1.2 Position of Extracts in Relation to Text

"The Star" is about Cameron, the main character who lives in a tenement in Scotland. The boy seems to have suffered the hardships of life either at home or in the world outside. To escape his troubled reality, he finds refuge in the company of an imaginative world of a star which is, to the reader, a glass marble. Cameron has enjoyed the company of the star for two weeks where he has created his own, happy world. Collie and Slater (1993: 85) write short notes on the story:

A story set in a working class area of Scotland. A young boy's apparently humdrum life is magically transformed by a 'star' which offers him a dramatic, scintillating escape. The story's poignancy lies in

the vivid contrast set up between the boy's lonely, constrained life and the boundless freedom he senses in the world beyond.

The analysis covers the whole text which is divided into three extracts to reflect the development of Cameron's world and his experience with the star. The first extract describes the beginning of the story. Cameron notices three falling stars. One 'had fallen beyond the horizon, in Canada perhaps, '[t]he second was nearer, just beyond the iron works and the third fell into the backyard.' The rest of the extract illustrates Cameron's search for the star. 'He found it in the midden of a decayed cabbage leaf.'

The second extract is the middle part of the story. It describes Cameron's experience with the star. Now, he lives in his imaginative world, 'sometimes seeing the snow-flake, sometimes a flower, jewel, moon or landscape.

The third extract is the closing part of the story. Cameron takes the star with him to school. The teacher finds out that the boy is busy playing with a glass marble while the rest of class are bowed over books. He has demanded the glass marble from Cameron. He has refused to give up his star, his only hope in this world. Cameron swallowed the star and he imagines becoming one of the stars: he fainted.

"The Star" is a third-person narrative where the narrator is non-participant providing an account of events from the outside. The sentences are numbered for easy reference.

2 Extract One

- (1) A Star had fallen beyond the horizon, in Canada perhaps. (He had an aunt in Canada).
- (2) The Second was nearer, just beyond the iron works, so he was not surprised when the third fell into the backyard.
- (3) A flash of gold light lit the walls of the enclosing tenements and he heard a low musical chord.
- (4) The light turned deep red and went out, and he knew that somewhere below a star was cooling in the night air.
- (5) Turning from the window he saw that no-one else had noticed.
- (6) At the table his father, thoughtfully frowning, filled in a football coupon, his mother continued ironing under the pulley with its row of underwear.
- (7) He said in a small voice, 'A'm gawn out.'
- (8) His mother said, 'See you're no' long then.'
- (9) He slipped through the lobby and onto the stairhead, banging the door after him.
- (10) The stairs were cold and coldly lit at each landing by a weak electric bulb.
- (11) He hurried down three flights to the black silent yard and began hunting backward and forward, combing with his fingers the lank grass round the base of the clothes-pole.
- (12) He found it in the midden on a decayed cabbage leaf.

2.1 General Remarks

On reading the first extract, readers may formulate the following responses:

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- The events describe the beginning of the story. Cameron imagines three stars falling from the sky. He is an imaginative child.
- Cameron lives in a tenement and there are other words and expressions in the passage which suggest poverty: *the lobby/stairhead* (of a tenement flat); *cold*; *coldly lit stairs*; *he slept with his brother*.
- The parents are busy: '*his father, thoughtfully frowning, filled in a football coupon*'; '*his mother continued ironing*. The boy does not receive enough care. He is '*neglected*'.
- Cameron imagines one of the stars falling into the backyard. There, he '*began hunting backward and forward, combing with his fingers the lank grass*.'
- Cameron succeeds in finding his star/glass marble.
- Cameron seems to be energetic and active. He keeps moving from one place to another reflecting an aspect of children's life.

This excerpt is the introduction of the story which leads to the second extract where Cameron enjoys the company of the star.

Moreover, the events represent counter events in the real world. The boy is just an example of many children who are deprived of care and feel neglected for different reasons: some are related to the family while others to the surrounding community.

The above account offers a traditional/intuitive reading of Cameron's world in the first extract. The next section provides an analysis to show how the boy's world is linguistically constructed.

2.1.1 Analysis of Transitivity in Extract One

This section aims to examine the working of language in the excerpt which gives rise to the responses in the section above. The analysis helps to develop an understanding of Cameron's world as presented in each process in the text.

<u>Sentence No.</u>	<u>Actor</u>	<u>Process</u>
1a	Star	had fallen
1b	Cameron	had
2a	Star	was
2b	Cameron	was not surprised
2c	Star	fell
3a	Something (light)	lit
3b	Cameron	heard
4a	Something (light)	turned...red, went out
4b	Cameron	knew
4d	Star	was cooling
5a	Cameron	saw, no one had noticed
6a	father	filled
6b	mother	continued ironing
7a	Cameron	said
7b	Cameron	a'm gawn out
8a	mother	said
8b	mother	see
8c	Cameron	are
9	Cameron	slipped through
10a	something (stairs)	were cold and coldly lit
11a	Cameron	hurried down
11b	Cameron	began hunting
12	Cameron	found

A simple count of the actors and their actions shows that:

- Cameron as actor: 12
- Star as actor: 4
- Something (lights, stairs) as actor: 3
- Father as actor: 1
- Mother as actor: 3

The table above reveals a clear picture of who is doing what in Cameron's world. He is the actor in twelve processes which suggest an active role putting him at the centre of action: '*was not surprised*', '*heard*', '*knew*', '*saw*', '*said*', '*a'm gawn out*', '*slipped through*', '*hurried down*', '*began hunting*', '*found*'. The star is the actor in four processes taking the second active role. Father and mother are actors in less processes suggesting a minor/negative role in sentences (6) where '*his father, thoughtfully frowning, fills in a football coupon, his mother continued ironing*', and in (7) where the '*mother said, 'See you are no long then.'*' The two sentences are the only reference to the father and mother. [*H*is father, thoughtfully frowning, fills in a football coupon', may suggest poverty, unemployment and need of money. The father seems to suffer too. He is a victim of the social environment

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which affects negatively the upbringing of children. In Cameron's case, he is neglected. Also, the mother seems to be busy doing the house work which may affect her relationship with her child.

To take the discussion a step further, the following table shows the types of processes in the excerpt.

<u>Sentence No.</u>	<u>Actor</u>	<u>Process</u>	<u>Type of Process</u>
1a	Star	had fallen	m-event
1b	Cameron	had	relational
2a	Star	was	relational
2b	Cameron	was not surprised	mental internalized
2c	Star	fell	m-event
3a	(light)	lit	m-event
3b	Cameron	heard	mental internalized
4a	(light)	turned...red and went out	m-event
4b	Cameron	knew	mental internalized
4d	Star	was cooling	m-event
5a	Cameron	saw...no one... had noticed	mental internalized
6a	father	filled	m-action-intention
6b	mother	continued ironing	m-action-intention
7a	Cameron	said	mental externalized
7b	Cameron	a'm gawn out	m-action-intention
8a	mother	said	mental externalized
8b	mother	see	mental internalized
8c	Cameron	are	relational
9	Cameron	slipped through	m-action-intention
10	(stairs)	were cold, coldly lit	relational
11a	Cameron	hurried down	m-action-intention
11b	Cameron	began hunting	m-action-intention
12	Cameron	found	m-action-intention

The table above brings out interesting features in the text. The processes assigned to Cameron are of two types: mental processes in (2b, 3b, 4b, 5a and 7a). These processes appear in the first half of the extract, Cameron is an imaginative child. The processes here are assigned to his perceptions: 'was not surprised', 'heard', 'knew', 'saw...no one had noticed' and 'said'. In the second half of the extract, Cameron is involved in a number of material-action-intention processes (7b, 9, 11a, 11b and 12). This shows the active role of the boy and success in his search; he found the star. Cameron is an imaginative child. He believes that the glass marble is a real star and from now on he will enjoy the company of the star in order to escape the troubled world he lives in.

The next table reveals who or what is affected in each process.

<u>Sentence No.</u>	<u>Who/what is affected in each process</u>	<u>Process</u>	<u>Type of Process</u>
1a	Star affects (nothing)	had fallen	m-event
1b	Cameron affects (no)	had	relational
2a	Star affects (no)	was	relational
2b	Cameron affects (no)	was not surprised	mental internalized
2c	Star affects (backyard)	fell	m-event
3a	(light) affects (place)	lit	m-event
3b	Cameron affects (no)	heard	mental internalized
4a	Something (light) affects (no)	turned...red and went out	m-event
4b	Cameron affects (no)	knew	mental internalized
4d	Star affects (no)	was cooling	m-event
5a	Cameron affects (no)	saw...no one had noticed	mental internalized
6a	Father affects (coupon)	filled	m-action-intention
6b	Mother affects (clothes)	continued ironing	m-action-intention
7a	Cameron affects (no)	said	mental externalized
7b	Cameron affects (no)	a'm gawn out	m-action-intention
8a	Mother affects (no)	said	mental externalized
8b	Mother affects (Cameron)	see	mental internalized
8c	Cameron affects (no)	are	relational
9	Cameron affects (no)	slipped through	m-action-intention
10	something (stairs) affects (no)	were cold/ly lit	relational
11a	Cameron affects (no)	hurried	m-action-intention
11b	Cameron affects (no)	began	m-action-intention
12	Cameron affects (star)	found	m-action-intention

This table offers a firmer grasp of 'who or what' is affected in each process. Cameron seems to be a lonely child. In most of the processes assigned to him, he affects nothing: (1b, 2b, 3b, 4b, 5a, 7a, 7b, 8c, 9, 11a, and 11b). The only process in which Cameron affects something is in (12) where he found the star in a material-action-intention process.

The father affects a football coupon in (6a), *thoughtfully frowning, filled in a football coupon*. The mother, also, affects clothes in (6a) '*continued ironing*'. This shows that less care is given to Cameron, he seems to be neglected.

The transitivity analysis of extract one leads to interesting conclusions. The analysis shows 'who does what and to whom' in the main character's world. Cameron feels lonely and does not receive enough care from his parents. However, Cameron seems to be an imaginative child. This leads to an active role in the next extract where he lives in his new created world, the world of the star/marble.

3 Extract Two

(1) It was smooth and round, the size of a glass marble, and it shone

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with a light which made it seem to rest on a precious bit of green and yellow velvet.

- (2) He picked it up.
- (3) It was warm and filled his cupped palm with a ruby glow.
- (4) He put it in his pocket and went back upstairs.
- (5) That night in bed he had a closer look.
- (6) He slept with his brother who was not easily wakened.
- (7) Wriggling carefully far down under the sheets, he opened his palm and gazed.
- (8) The star shone white and blue, making the space around him like a cave in an iceberg.
- (9) He brought it close to his eye.
- (10) In its depth was the pattern of a snow-flake, the grandest thing he had ever seen.
- (11) He looked through the flake's crystal lattice into an ocean of glittering blue-black waves under a sky full of huge galaxies.
- (12) He heard a remote lulling sound like the sound in a sea-shell, and fell asleep with the star safely clenched in his hand.
- (13) He enjoyed it for nearly two weeks, gazing at it each night below the sheets, sometimes seeing the snow-flake, sometimes a flower, jewel, moon or landscape.
- (14) At first he kept it hidden during the day but soon took to carrying it about with him, the smooth rounded gentle warmth in his pocket gave comfort when he felt insulted or neglected.

3.1 General Remarks

On reading the second extract the following responses could be formulated:

- The scene described above presents the boy's experience with the star.
- The passage reflects different pictures which indicate the main character's wide imagination.
- In addition to Cameron's active involvement in the action, there is more emphasis on his perceptions, emotions and feelings.
- The star gives comfort to the boy.
- The child is lonely and he feels '*insulted and neglected*'. This conclusion invites the reader to think of the different reasons leading to such negative psychological problems.
- Cameron's star is a glass marble.

3.2 Analysis of Transitivity in Extract Two

The analysis in this section aims to understand what is happening in the language of the text which gives rise to such responses. The table below explains the boy's engagement in the events and his relationship with the star as represented in the clause by clause make-up of the text.

<u>Sentence No.</u>	<u>Actor</u>	<u>Process</u>
1a	Star	was
1b	Star	shone
1c	something (light)	made it seem
2	Cameron	picked...up
3a	Star	was
3b	Star	filled
4a	Cameron	put
4b	Cameron	went back
5	Cameron	had a closer look
6a	Cameron	slept
6b	brother	was not wakened
7a	Cameron	opened
7b	Cameron	gazed
8a	Star	shone
9	Cameron	brought
10a	Star	was
10b	Cameron	had ever seen
11a	Cameron	looked through
12a	Cameron	heard
12b	Cameron	fell asleep
13	Cameron	enjoyed...gazing...seeing
14a	Cameron	kept it hidden
14b	Cameron	took to carrying
14c	Star	gave comfort
14d	Cameron	felt insulted or neglected

A simple count of actors and their actions reveals that:

- Cameron as an actor: 16
- Star: 6
- Brother: 1

What can be observed from the previous analysis is the dominant role of Cameron. He is involved in 16 instances in which he is an actor. The star is the actor in 6 instances. The brother is an actor of one instance.

Now, let us look through the major processes in which Cameron is involved: '*picked...up*', '*put*', '*went back*', '*opened*', '*gazed*', '*brought*', '*looked through*', '*heard*', '*fell asleep*', '*kept*', '*took to carrying*'. The boy seems to be very active which reflects the energetic nature of children. The last sentence in this extract explains why the boy enjoys the star's world. It '*gave comfort when he felt insulted and neglected*'.

The star is the actor in a number of processes which reflect its qualities: '*shone*', '*gave comfort*'.

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Charting through the types of processes in the passage allows much more room for discussion.

<u>Sentence No.</u>	<u>Actor</u>	<u>Process</u>	<u>Type of process</u>
1a	Star	was	relational
1b	Star	shone	m-event
1c	something (light)	made it seem	m-event
2	Cameron	picked...up	m-action-intention
3a	Star	was	relational
3b	Star	filled	m-event
4a	Cameron	put	m-action-intention
4b	Cameron	went back	m-action-intention
5	Cameron	had a closer look	m-action-intention
6a	Cameron	slept	m-event
6b	brother	was not wakened	m-event
7a	Cameron	opened	m-action-intention
7b	Cameron	gazed	mental internalized
8a	Star	shone	m-event
9	Cameron	brought	m-action-intention
10a	Star	was	relational
10b	Cameron	had ever seen	mental internalized
11a	Cameron	looked through	mental internalized
12a	Cameron	heard	mental internalized
12b	Cameron	fell asleep	m-event
13a	Cameron	enjoyed...seeing and gazing	mental internalized
14a	Cameron	kept it hidden	m-action-intention
14b	Cameron	took to carrying	m-action-intention
14c	Star	gave comfort	m-event
14d	Cameron	felt insulted and neglected	mental internalized

It is perhaps interesting to notice that most actions in which Cameron is involved are of the options: m-action-intention (9 instances) and mental internalized (6 instances). The star is involved in (6 processes) either relational or m-event. The brother is involved in a m-event process where he has no role at all, he is asleep. The scene gives the reader an idea of poverty in Cameron's family.

The different types of processes utilized in this extract suggests the boy's active participation in the action in addition to an active use of his mental faculties: 'gazed', 'looked', 'heard', 'enjoyed...gazing and seeing'. Both action and imagination represent a significant aspect of Cameron's character.

The star/marble here is an object that is used by Cameron to create his own world. The processes in (14a, 14b, 14c, and 14d) point out the reasons for why the star is the child's wealth: 'he kept it', 'took to carrying it', it 'gave comfort when he felt insulted and neglected'.

The next analysis isolates who or what is affected by each process, taking the discussion a step further.

<u>Sentence No.</u>	<u>Who/what is affected in each process</u>	<u>Process</u>	<u>Type of process</u>
1a	Star affects (n)	was	relational
1b	Star affects (n)	shone	m-event
1c	Star (light) affects (n)	made it seem	m-event
2	Cameron affects star	picked...up	m-action-intention
3a	Star affects (n)	was	relational
3b	Star affects body part	filled	m-event
4a	Cameron affects star	put	m-action-intention
4b	Cameron affects (n)	went back	m-action-intention
5	Cameron affects (n)	had a closer look	m-action-intention
6a	Cameron affects brother	slept	m-event
6b	Brother affects (n)	was not wakened	m-event
7a	Cameron affects body	opened	m-action-intention
7b	Cameron affects (n)	gazed	mental internalized
8a	Star affects (n)	shone	m-event
9	Cameron affects star	brought	m-action-intention
10a	Star affects (n)	was	relational
10b	Cameron affects (n)	had ever seen	mental internalized
11a	Cameron affects star	looked through	mental internalized
12a	Cameron affects (n)	heard	mental internalized
12b	Cameron affects (n)	fell asleep	m-event
13a	Cameron affects star	enjoyed...gazing and seeing	mental internalized
14a	Cameron affects star	kept it hidden	m-action-intention
14b	Cameron affects star	took to carrying	m-action-intention
14c	Star affects Cameron	gave comfort	m-event
14d	Cameron affects (n)	felt insulted and neglected	mental internalized

This table shows clearly who or what is affected in each process. Most of Cameron's actions affect the star/marble (7 instances) or nothing (7 instances). He lives in an imaginative world. The star affects Cameron in two instances (3b and 14c): '*filled his cupped palm*' and '*gave comfort*'. The analysis reveals a strong /intimate relationship between the child and the star. The writer invites us to join Cameron's own world where he finds refuge *when he felt insulted or neglected*. With the star he does not feel lonely.

The next section explores the concluding part of the story. It tells us more about Cameron at school (education) and his relationship with the teacher.

4 Extract Three

- (1) At school one afternoon he decided to take a quick look.
- (2) He was at the back of the classroom in a desk by himself.

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- (3) The teacher was among the boys at the front row and all heads were bowed over books.
- (4) Quickly he brought out the star and looked.
- (5) It contained an aloof eye with a cool green pupil which dimmed and trembled as if seen through water.
- (6) 'What have you there, Cameron?'
- (7) He shuddered and shut his hand.
- (8) 'Marbles are for the playground, not the classroom. You'd better give it to me.'
- (9) 'I cannae, sir.'
- (10) 'I don't tolerate disobedience, Cameron. Give me that thing.'
- (11) The boy saw the teacher's face above him, the mouth opening and shutting under a clipped moustache.
- (12) Suddenly he knew what to do and put the star in his mouth and swallowed.
- (13) As the warmth sank toward his heart he felt relaxed and at ease.
- (14) The teacher's face moved into the distance.
- (15) Teacher, classroom, world receded like a rocket into a warm, easy blackness leaving behind a trail of glorious stars, and he was one of them.

4.1 General Remarks

On reading the previous extract, the following responses could be formulated:

- This extract is the closing part of the story. Cameron is not interested in the class. He is busy looking at the star. Also, it describes Cameron's encounter with the teacher who finds out that the boy is sitting alone while *all heads were bowed over books*.
- Order and discipline in the class is more important to the teacher than Cameron's social problems. He did not try to find out why the child is not interested in the class.
- The events represent maltreatment on the teacher's side. He represents a superior authority.
- While the stars are falling at beginning of the story, Cameron is rising at the end. He is one of the stars.

The next section provides linguistic justification of the above intuitive account regarding Cameron's world in extract three.

4.1.1 Analysis of Transitivity in Extract Two

The first step in the analysis of the third passage is to abstract out the actors in each process in addition to pointing out the lexical realization of each of the processes that are related to each actor.

<u>Sentence No.</u>	<u>Actor</u>	<u>Process</u>
1	Cameron	Decided to take...look
2	Cameron	was
3a	Teacher	was
3b	Students (body part)	were bowed
4a	Cameron	brought
4b	Cameron	looked
5a	Star	contained
5b	Teacher (body part)	dimmed and trembled
6	n.a	have
7a	Cameron	shuddered
7b	Cameron	shut
8a	Marbles	are
8b	Cameron	'd better give
9	Cameron	cannae
10a	teacher	don't tolerate
10b	n.a	give
11	Cameron	saw
12a	Cameron	knew
12b	Cameron	put
12c	Cameron	swallowed
13a	Star (warmth)	sank
13b	Cameron	felt relaxed
14	Teacher (body part)	moved
15a	Teacher, classroom, world	receded
15b	Cameron	was

The table above gives a clear picture of who is doing what in the extract. A simple count of actors and their actions shows that:

- Cameron as an actor: 14
- Star as an actor: 2
- Teacher as an actor: 4
- Teacher, classroom, world as an actor: 1

It is interesting that Cameron is the dominant actor in (14) processes. He is the main character in the story. The teacher, as an actor, is second with (4) processes. The following analysis charts through the different types of processes in the extract, allowing more opportunity for discussion.

Point of View in "The Star"...

<u>Sentence No.</u>	<u>Actor</u>	<u>Process</u>	<u>Type of process</u>
1	Cameron	Decided to take...look	mental internalized
2	Cameron	was	relational
3a	Teacher	was	relational
3b	Students (body)	were bowed	m-event
4a	Cameron	brought	m-action-intention
4b	Cameron	looked	mental internalized
5a	Star	contained	relational
5b	Teacher(body)	dimmed and trembled	m-event
6	n.a	have	relational
7a	Cameron	shuddered	m-action-supervention
7b	Cameron	shut	m-action-intention
8a	Marbles	are	relational
8b	Cameron	'd better give	m-event
9	Cameron	cannae	m-event
10a	teacher	don't tolerate	mental externalized
10b	n.a	give	m-event
11	Cameron	saw	mental internalized
12a	Cameron	knew	mental internalized
12b	Cameron	put	m-action-intention
12c	Cameron	swallowed	m-action-intention
13a	Star (warmth)	sank	m-event
13b	Cameron	felt relaxed	mental internalized
14	Teacher (body)	moved	m-event
15a	Teacher, classroom, world	receded	m-event
15b	Cameron	was	relational

The analysis reveals the types of processes in the extract; twenty five clauses can be charted as follows:

- Material-event: 8
- Relational: 6
- Material-action-intention: 4
- Material-action-supervention: 1
- Mental processes: 6

Closer consideration brings out the following interesting points. Cameron is the major actor in this extract. The processes in which he is the actor have chosen the mental option (1, 4b, 9, 11, 12a, 13b) and material-action-intention in (4a, 7b, 12b, 12c). This shows Cameron's active involvement in the action in addition to an active imaginative ability. The extract reveals the climax of Cameron's

perceptions, feelings and emotions. He swallowed the star/marble and becomes unconscious.

The teacher is involved in (5b, 10a, 10b, 14, 15a), most of them are of the material-event option while except (10a) which have chosen the mental-externalized option. Both Cameron and the teacher are involved in verbal interaction. The argument shows the teacher's maltreatment of the boy, *I don't tolerate disobedience...give me that thing...the teacher's face above him, the mouth opening and shutting under a clopped moustache.*

The star/marble is the actor in (5a, 13a). The first is a relational process in which the star served as a mirror and the second is a material-event process. Here, the actor is an aspect of the star: *the warmth sank toward his (Cameron) heart.*

To take the discussion a step further, the next analysis isolates who or what is affected by each process.

Reading this table gives a clear picture to understand point of view in extract

<u>Sentence No.</u>	<u>Who/what is affected in each process</u>	<u>Process</u>	<u>Type of process</u>
1	Cameron affects (no)	decided to take... look	mental internalized
2	Cameron affects (no)	was	relational
3a	Teacher affects (boys)	was	relational
3b	Students (body) affect (books)	were bowed	m-event
4a	Cameron affects (star)	brought	m-action-intention
4b	Cameron affects (no)	looked	mental externalized
5a	Star affects (no)	contained	relational
5b	Teacher (body) affects (no)	dimmed and trembled	m-event
6	n.a	have	relational
7a	Cameron affects (no)	shuddered	m-action-supervention
7b	Cameron affects (body)	shut	m-action-intention
8a	Marbles affect (no)	are	relational
8b	Cameron affects (star)	'd...give	m-event
9	Cameron affects (teacher)	cannae	mental externalized
10a	teacher affects (Cameron)	don't tolerate	mental externalized
10b	n.a	give	m-event
11	Cameron affects (no)	saw	mental internalized
12a	Cameron affects (no)	knew	mental externalized
12b	Cameron affects (star)	put	m-action-intention
12c	Cameron affects (star)	swallowed	m-action-intention
13a	Star warmth affects (Cameron's heart)	sank	m-event
13b	Cameron affects (no)	felt relaxed	mental internalized
14	Teacher's body affects (no)	moved	m-event
15a	Teacher, classroom, world affect (no) 53	receded	m-event
15b	Cameron affects stars	was	relational

Point of View in "The Star"...

three and the story in general by showing who or what is affected in each process. Cameron is lonely and for the most part of his actions affect little or nothing. The child affects the star/marble in (4a, 8b, 12b, 12c, 15b). This shows a special relationship between them where Cameron lives in a world of his own imagination. At (13a) the star *warmth* affects Cameron's *heart, he felt relaxed and at ease*.

The verbal interaction in this extract reveals the kind of maltreatment on the side of the teacher (6, 8a, 8b, 10a, 10b). What is important to him is to have his job done. The child's problems seem to be of no interest. At (9) Cameron seems to affect the teacher when he refused to give him the star/marble, *I cannae, sir*.

5 Conclusion

The following conclusions are to be drawn from the analysis of "The Star" by Alasdair Gray.

The transitivity analysis in this paper gives a much neater and more delicate support to our intuitions/traditional responses concerning point of view in the Star by providing linguistic evidence to support the interpretation/reading of the text. Therefore, readers will be better equipped to decide on who did what to whom in the main character's world throughout the story.

Extract one, for example, shows Cameron's loneliness. The parents are busy providing less care to their child. This explains Cameron's state in the next extract *when he felt insulted and neglected*. The described scene shows an active involvement on the boy's part, his perceptions in the first half and actions in the second. Also, the events reflect the imaginative and active nature of the child.

Extract two, reveals more of Cameron's imagination. It describes the beautiful world of the star as Cameron sees it. Gradually, he is detached from his parents, society, and the world. He enjoyed the star *for nearly two weeks, gazing at it each night below the sheets, sometimes seeing the snow-flake, sometime a flower, jewel, moon or landscape*. Here, Cameron is a major agent; most of the processes assigned to him are material-action-intention and mental processes.

In extract three, Cameron's world is interrupted; the teacher, at school, found that he is busy looking at a marble while the boys are reading, *[w]hat have you there, Cameron...[m]arbles are for the playground, not the classroom. You'd better give it to me...I don't tolerate disobedience, Cameron. Give me that thing*. Cameron rejected the teacher's threats, swallowed the star and fainted, *[a]s the warmth sank toward his heart he felt relaxed and at ease. The teacher's face moved into the distance. Teacher, classroom, world receded like a rocket into a warm, easy blackness leaving behind a trail of glorious stars, and he was one of them*.

The story invites the reader to be involved in Cameron's world. The writer does not mention Cameron's name until late in the text. The pronoun 'he' is used to refer to the main character. Gray uses this stylistic device to attract the reader's attention and be in the middle of action (*in medias res*). All readers have been children and they are familiar with the worries of children in the real world. Cameron is just an example of what is happening to millions of children who live in despair and are victims of maltreatment and child abuse. The text increases the reader's awareness

of the importance of parents and teachers to help children overcome their problems and enjoy living in a better world.

The discourse stylistic analysis in this paper gives readers an access to address language and literature, the inside and the outside world of the text. This interface approach to the study of point of view leads to achieve greater awareness of the main character's world, through understanding who does what and to whom in *the Star*, aiming ultimately, for an extensive comprehension of the fictional world in addition to the real one.

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