

Transitivity Theories in Discourse Analysis: With a Woman on a Roof as an Example

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Abstract

This paper applies the transitivity theory within Hallidayan SFG to analyze Doris Lessing's short novel *A Woman on a Roof*. This study focuses on the role of transitivity in discourse analysis and how transitivity analysis reveals the personalities of novel characters. Attempts are made to understand the three workers' different personalities from different distributed processes. This paper confirms that Transitivity analysis is a powerful tool in Discourse Analysis and it also provides us with a new perspective to appreciate and evaluate literary works. It is strongly hoped that this paper can assist the readers in better appreciating this famous novel and also can have some help in the future teaching of Hallidayan Transitivity Theories.

Keywords

Transitivity; Discourse Analysis; *A Woman on a Roof*; Personal Characters.

1. Introduction

This paper applies the transitivity theory within Hallidayan SFG[1] to analyze Doris Lessing's short novel *A Woman on a Roof*[2]. This study focuses on the role of transitivity in discourse analysis and how transitivity analysis reveals the personalities of novel characters. Attempts are made to understand the three workers' different personalities from different distributed processes.

2. Transitivity Within SFG

Many grammars deal with "transitivity" in terms of the way in which a verb selects objects, while the term "transitivity" in SFG is used in a much wider sense than that employed in traditional grammars.

The basis of SFG is a very strong notion of "function". It is true that language "performs functions" in a specific practical sense, i.e. being used distinctively to greet, to make a will and so on. SFG has in mind a more global concept of "function", hypothesizing what, in general terms, language does. Halliday assigns the functions of language to three simultaneous metafunctions, namely, ideational, interpersonal and textual. The ideational metafunction refers to the representation of the world, "the expression of content".[3].

This paper will take transitivity, in ideational metafunction which falls into the framework of Halliday's Functional Grammar, as the theoretical foundation for analysis. Ideational metafunction refers to languages organized in a way to enable human beings to build a mental picture of reality, to make sense of what goes on around them and inside them. It is the grammatical system by which giving and demanding goods and services and information as well as reflection is achieved. The transitivity system construes the world of experience into six process types. According to Thompson [4], we use language to talk about our experience of the world, including the worlds in own minds, to describe events and states and the entities involved in them. This study focuses on transitivity in the ideational metafunction within Functional Grammar. According to Halliday, transitivity contains six processes. They are

material process, metal process, relational process, behavioral process verbal process, and existential process.

3. Transitivity Theories in Discourse Analysis

We have made great progress by using Halliday's Transitivity theories to analyze novels. Halliday has ever used Transitivity theories to analyze Golding's novel *The Inheritors*. Halliday [1] also employs Transitivity theories to analyze the scientific discourse. He selects Charles Dawwin's *The Origin of Species* to investigate features, construction of knowledge and value in the grammar of such discourse. Carter[5] analyzes Hemingway's novel *A Cat in the Rain* from the perspective Transitivity theories etc. and by which he reveals the theme successfully. The analysis shows Halliday's theories can sometimes help us understand the novels more deeply.

Halliday's SFG also has great influence on the Chinese scholars. Huang [6][7]conducts a series of studies about ancient Chinese poems through three metafunctions, such as Jia Dao's poem "Xun Yin Zhe Bu Yu" and Wang Changling's poem "Fu Rong Lou Song Xin Jian" . According to Huang[7], the two underlying purposes of this study are to show how a functional analysis can provide insight to the study of translation, and to test the applicability of systemic functional linguistics in discourse analysis and translation studies.

In recent years, Transitivity theories have been increasingly used in ecological discourse analysis[8][9][10], these studies find out that Transitivity analysis can reveal various relationships in the harmonious coexistence between human and nature.

4. Transitivity in A Woman on a Roof

The short novel *A Woman on a Roof* will be analyzed in details by virtue of transitivity. The study will explain different personal characters from the perspective of transitivity. Doris Lessing is a Persian (Iranian)-born British writer, whose novels and short stories are largely concerned with people caught in the social and political upheavals of the 20th century. *A Woman on a Roof* is one of her famous works. In this story, Doris Lessing lively describes how the three workers try to attract the attention of the woman on the roof. This novel mirrors the relationship between different genders and different characters and also the author's unique feminist ideas.

4.1. Woman'S Appearances on the Roof and the Men'S Responses

The main clue of this novel is three workers' responses to the woman on the roof. When the three men first time see the woman appearing on the roof, the descriptions are "black hair, a flushed solid back, arms spread out". Although the author uses the verbal processes to describe the three men, the verbiages are different.

Table 1. Verbal process

Sayer	Process:Verbal	Verbiage	Circumstance
Stanley	said	she's stark naked	sounding annoyed
Harry	said	looks like it	
Tom	said	nothing	
Stanley	said	someone'll report her if she does not watch out	
Tom	said	she thinks no one can see	craning his head all ways to see more

From Table 1, we can see five different verbiages, but one point is the same that is the three workers just describing the fact objectively. There are two circumstances. According to Thompson, circumstances are often optional, reflecting their “background” function in the clause[4]. So, in the clause “‘she’s stark naked,’ Stanley said, sounding annoyed” the circumstance “sounding annoyed” shows maybe Stanley is a conservative man; he does not like women too open in public. In the clause “‘she thinks no one can see,’ said Tom, craning his head all ways to see more”, the circumstance suggests a vivid young man who has a special feeling towards the nearly naked woman on the roof.

The second description about the appearance of the woman is “lying prone, brought her two hands up behind her shoulders with the ends of a scarf in them, tied it behind her back, and sat up. She wore a red scarf tied around her breasts and brief red bikini pant.” In this situation, Stanley lets out a wolf whistle. Harry says, “Small things amuse small minds”. Later Stanley and Tom go to the farthest point to peer at the woman. When the woman still lies still and pays no attention to Stanley, Stanley begins to shout. To Stanley’s performance, Harry gets to be angry about him.

In this scene, there are three material process verbs “let out”, “went to”, “whistled and shouted” which show that Stanley really wants to attract the woman’s attention. Harry has no interest in looking at the woman on the roof, and he is a little bit angry about Stanley and Tom’s naïve actions. From the two material process verbs (“let out”, “went to”), we can see a young man who has a great interest in the woman. Besides the two material processes, there is a verbal process and a mental process about Tom. The clause, “Tom said nothing, but his mind was full of the nearly naked woman” shows that Tom begins to have some fancy about this woman.

The third description about the woman is only one clause, “She’s on her back”. At first, when the heat leaves the roof, they work fast in order to make up for the lost time. But they could not help seeing the woman on the roof, first Stanley, then Tom. There is one verbal process, one material process and one mental process separately for Stanley, Harry and Tom. Stanley would say what he finds. When he finds the woman on the roof, he would speak out directly and add a jest which makes Tom laugh, so we can say Stanley is a frank man and can express what he wants to express and also we can say maybe he is a good company, easy to get along well with. When Stanley points out the woman on her back, the older man Harry smiles tolerantly. The component “tolerantly” is used as a circumstance in the material process to show Harry’s kindness and his understanding of the other two young men. Because he is comparatively old so he shows little passion for the woman. Different from Stanley, Tom does not say what he has found, because “he wanted to keep what he had seen to himself”. He wants to take up the woman to himself.

The forth appearance of this woman is in the next morning. When the three men arrive at the work place, they go to look. She is already there, with face down and arms spreading out, naked except for the little red pants. A material process is about Stanley, “Stanley let out a whistle”. He does it just as usual but this time it makes the woman startled. She lifts her head and looks straight over at them. She blinks and stares, and then she drops her head again. This gesture of indifference hurts a man’s self-esteem.

In the verbal process, the verbiage is the function that corresponds to what is said. This may mean one of the two things. It may be the content of what is said; e.g. “the city” in “can you describe the city for me?”, “his plan of campaign” in “the director will outline his plan of campaign.” It may be the name of the saying; for example “a question” in “let me ask you a question”, “another word” in “now do not you say another word!” [1]. The verbiages in the clauses about Stanley belong to the content of what is said, which imply that he strongly criticizes the woman’s behaviors. Besides the three verbiages in Stanley sentences, we also can see, compared with Harry and Tom, he is a man easy to get angry. When the woman shows her utter indifference to the three men’s looking at her, at first, Harry is angry, and then there is a

material process about him, “he recovered himself”. Two verbiages suggest he soon forgets the woman’s indifference. In the verbal process, the circumstance “smiling” can definitely justify his generosity. Tom is still imagining this woman should invite them and should be kind to them. In the clause “‘she should ask us over,’ said Tom, snickering”, the verbiage “She should ask us over” can confirm the above conclusion. He has such kind of obscure ideas, because he himself is kind to the woman.

The fifth description about the woman is that “The woman stayed on her blanket, turning herself over and over”. Stanley and Tom try their best to stand on a small square projecting roof looking straight down at her, close. The woman sits smoking, reading a book. The author gives some details to describe Tom’s response. There are seven mental processes about Tom.

Table 2. Mental process

Senser	Process: Mental	Phenomenon
Tom	thought	She looked like a poster, or a magazine cover, with the blue sky behind her and her legs stretched out.
Tom	imagined	himself at work on the crane, adjusting the arm to swing over and pick her up and swing her back across the sky to drop her near him.
He (Tom)	felt	as if he were saying to the woman
Last night he (Tom)	had thought of	the unknown woman
He (Tom)	Was remembering	this tenderness, as he shifted his feet by the jeering
Tom	thought	It was romantic; it was like being high on two hilltops.
The boy(Tom)	wondered	Why he hated the woman so much, for by now he loved her.

From Table 2, the senser in the mental process is the conscious being what is feeling, thinking or seeing. The phenomenon is that which is “sensed” — felt, thought or seen [1]. The phenomenon is less restricted than the entities which can act as participants in a material process. It can, of course, be a person, a concrete object, an abstraction, and so on[4]. All mental processes potentially involve both a senser and a phenomenon [1].

So in the above mental processes about Tom, all have two participants. The phenomena sometimes have a person, sometimes an abstraction, and sometimes a sentence.

Besides the mental processes, there are three material processes about Tom.

The processes in the descriptions of Stanley are various. We list them in Table 3:

Table 3. Different processes

Clauses	Process
When Harry went off to fetch more screws, Stanley said: “Come on.”	Verbal
They whistled. (Stanley is one of them.)	Material
Again, they were furious. Or, rather, Stanley was.	Relational
His sun-heated face was screwed into a rage as he whistled again and again, trying to make her look up.	Material
Stanley’s face was hard, really angry.	Relational

When Stanley and Tom finds that the woman has already been on the roof, they climb near her and at last stand on a small square projecting roof looking straight down at her. At that moment, from a series of mental processes of Tom, we know that Tom begins to like this woman, because in Tom’s eyes, the woman looks like a poster, or a magazine cover. When Tom catches a sight

of a great crane at work not far from her, he begins to imagine himself at work on the crane. He adjusts the arm of the crane to swing over and pick the woman up and drop the woman near him. Maybe we will feel it is funny and interesting of Tom's imagination, but at the same time we have a deep understanding that Tom is different from other two workers, he is young and full of imagination and passion. Because he is young, he is eager to have a woman to care her. When his workmate Stanley whistles again and again, young Tom stops whistling, and instead, he is excited. He hopes the woman would not associate him with Stanley. He recalls the fancy last night. Before sleeping last night, he thinks of the woman, and in the fancy, the woman has been tender with him. Obviously, the young man Tom falls in love with the woman secretly.

Just like Tom, Stanley also has interest in watching the woman on the roof. A verbal process tells us that he motions Tom to follow him and then they get to a small square roof looking at her. It seems a great enjoy to watch the woman. But when the woman is cool and remote to them, two relational processes illustrate his anger. One is "He is furious", and the other is "His face is hard, really angry." A material process shows the degree of his anger. His sun-heated face is screwed into a rage. A passive clause is used here. Passive clauses are, of course, marked in relation to active clause [4]. That is to say, there is usually a particular reason for choosing a passive clause. Obviously, here the author wants to strengthen the degree of anger.

Every day, Harry does what he should do. When he arrives at the work place, he goes off to fetch more screws. When he finds Stanley and Tom stand on a roof to watch the woman, there is a shout from Harry. The sentence "there was a shout from Harry" belongs to the existential process. It (the existential process) expresses the mere existence of an entity without predicating anything else of it[4]. According to this theory, we know Harry is a practical and mature man. Maybe romance and watching a woman are gradually far away from him. His life focus is his job and the responsibility of supporting the family.

When they go back to work, Stanley is in a thoroughly bad humor, because it is really hot that day. Then the author gives the sixth description about the woman on the roof. They make their routine trip to see the woman. She is apparently asleep, face down, her back all naked save for the scarlet triangle on her buttocks.

Table 4. Verbal process

Sayer	Process:Verbal	Verbiage
Stanley	said	I've got a good mind to report her to the police.
Harry	said	What's eating you? What harm's she doing?
(Stanley)	(said)	I tell you, if she was my wife!
(Harry)	(said)	But she isn't, is she?
Harry	said	Perhaps it will be cooler tomorrow.

The hot weather and terrible working conditions have a direct impact on Stanley's hot temper. When the unfavorable outer circumstances torture a person, one is more likely to get angry. So Stanley becomes irritated and begins to complain the hard work. Gradually he transfers his inner anger into the very hate of the woman's indifference. At last he decides to inform the woman's shameless behaviors to the police. As we know, at the beginning of the story, "Stanley said, someone'll report her if she does not watch." Here, 'someone' refers to other people. But, as the development of the story, now, "Stanley said, I've got a good mind to report her to the police." Obviously, the contradictions between Stanley and this woman are intensifying.

Compared with Stanley's extreme behaviors, Harry presents us a more moderate man. He is always ready to comfort the other two comparatively young fellows. When Stanley wants to appeal the woman to the police, Harry becomes nervous and immediately stops Stanley from doing it. Besides that, he says, in a murmur way, "Perhaps it will be cooler tomorrow". The series

of Harry's responses once again prove that people at Harry's age brackets are always put work, plain life into a priority. Time has endowed them with contentment with what they have. Too much passion and some extreme thoughts are far away from them. Harry tends to be more calm and dispassionate. "Tom knew that Harry, like himself, was uneasy at Stanley's reaction" (A mental process). They really hope that next day is a cool day, but the hot weather lasts. The author gives a material process sentence "Harry went over to see if the woman was there." Here, even Harry develops a habit of seeing the woman on the roof. Till now, going over to see the woman becomes a routine to the three workers, as if it becomes a part of life now. This phenomenon reveals their life is dull and boring, and their work condition is really unbearable. Watching woman maybe can break the routine life and routine work. Then come two verbal processes separately from Harry and Stanley. Harry comes back with the result, the woman is not there. Stanley says, "I bet her old man has put his foot down." From the content of the verbiage, we know Stanley still feels angry about the woman's indifferent attitude. Also we maybe can say he has a sense of revenge. His behavior amuses his two colleagues, Harry and Tom. They catch each other's eyes and smile behind the newly married man's back.

At last, Harry suggests they should get permission to work in the basement, but before packing up Stanley says: "let's have a breath of fresh air." This verbal process suggests that Stanley wants to see the woman. Again Harry and Tom smiles at each other, because they understand their workmate Stanley. The woman has been there all day long, probably, but on a different patch of roof, to hide from them. At first there are two material processes and one verbal process about Stanley. Stanley does not whistle. He says nothing, but watches the woman bend to collect papers, books, cigarettes, and then fold the blanket over her arm. There is a mental process about young Tom. Tom is thinking, if their workmates Harry and Stanley aren't with him, he would go over and say something to the woman. Say what? He himself even does not know. Then a material process again goes about Tom. Tom really falls in love with this woman. In Tom's dream she is kind and friendly. Tom stands watching the woman disappear down the skylight. When the woman disappears, Stanley couldn't control himself. Stanley lets out a still derisive yell (a material process sentence), which makes the woman scared, and it seems as if she nearly falls. This time, the woman looks straight at then, angry. Harry said, facetiously: "Better be careful on those slippery ladders, love." (a verbal process sentence). The purpose of saying this, maybe Harry wants to remind the woman of being careful, for Harry understands Stanley who is a sharp man and in a bad mood. Because of Stanley's physical and mental torture, Harry worries that he would go to extremes. "When the woman at last vanishes, frowning, Tom is full of a secret delight, because he knows her anger is for the others, not for him." This is a relational process sentence with "was full of" as the predicator.

"Roll on some rain," says Stanley, bitter, looking at the blue evening sky.

Next day is cloudless, and they decide to finish the work in the basement. At lunchtime they come up for some air. The woman is not there, either on her usual patch of roof or where she has been yesterday. There is not a sign of her. They take off their shirts and vests and expose their chests. They do not mention the woman. But Tom feels alone again (a mental process). Tom begins to imagine: Last night she has him into her flat. It is big and has fitted white carpets and a bed with a padded white leather head-board. She wears a black filmy negligee and her kindness to Tom thickens his throat as he remembers it. Because of the good fancy, "he felt she had betrayed him by not being there" (a mental process). At midday they stand, silent, watching the skylight on her roof open, and then she slowly emerges in her white gown. She looks at them, gravely, and then goes to the part of the roof where she is hidden from them. Tom is pleased (a relational process). He feels she is more his when the other men couldn't see her (a mental process). When the three men meet another woman, they get the impression that this woman is different from the woman on the roof. "Not like Lady Godiva," says Stanley. "She can give us a bit of a chat and a smile." From this sentence we can say that as a matter of fact, they really

want someone to care them to show warmth to them. At that moment, Tom is making plans, when it is time to knock off work, to get left behind and somehow make his way over to the woman. Tom quickly climbs a parapet and hoists himself higher by pulling his weight up a chimney. He catches a glimpse of her lying on her back, her knees up, eyes closed, a brown woman lolling in the sun. When Stanley looks for information, whether the woman on the roof or not, Tom slips and clatters down. He feels as if he has protected her from Stanley, and that she must be grateful to him (a mental process). He could feel the bond between the woman and himself (a mental process).

Next day, they stand around on the landing below the roof, reluctant to climb up into the heat. The woman who has lent Harry the blanket comes out and offers them a cup of tea. He accepts it gratefully, and sat around Mrs. Pritchett's kitchen an hour or so, chatting. This proves the three workers like gentle and kind woman. In their eyes, women shouldn't be cool and look down upon men. Obviously it is a portrayal of androcentrism.

Table 5. Different processes

Clauses	Process
Tom slipped back, not into the building they had been working on.	Material
He went straight up, no one stopping him.	Material
He emerged on to the roof a couple of yards from her.	Material
She sat up, pushing back hair with both hands.	Material
She stared at him in silence.	Material
The boy stood grinning, foolish, claiming the tenderness he expected from her.	Material
Then, without a word, she lay down on her brown blanket, ignoring him.	Material
He felt panic, thinking of how she had held him in her arms. Stroked his hair, brought him where he sat...	Relational
He felt that if he knelt down, stroked her shoulders, her, she would turn and clasp him in her arms.	Mental
She raised her head, set her chin on two small fists.	Material
He did not move.	Material
She hadn't understood him.	Material
He felt her unfairness pale him.	Mental
She lay there.	Material
He stood there.	Material
He stood, saying nothing at all. For some minutes.	Material
He thought: She'll have to say something if I stay.	Mental
He looked up at the sky, where the sun seemed to spin in heat; and over the roofs where he and his mates had been earlier.	Material
He could see the heat quivering where they had worked.	Mental
And they expect us to work in these conditions! He thought, filled with righteous indignation.	Mental
The woman hadn't moved.	Material
He remembered how he had stroked it last night.	Mental
Resentment of her at last moved him off and away down the ladder, through the building, into the street.	Material
He got drunk then, in hatred of her.	Material

As the heat weather goes on, Stanley really goes mad. (Stanley takes it (the guttering) in his two hands, tugged, swore, and stood up. 'Fuck them,' he says, and sits down under a chimney. He lights a cigarette. 'Fuck them,' he says. 'What did they think we are, lizards? I've got blisters all

over my hands.” These verbal process sentences tell us Stanley is out of control of his anger. He could not bear the situation any longer. At that moment, they could just see the woman’s head, the beginnings of her brown shoulders. “Stanley whistled again. Then he began stamping with his feet, and whistled and yelled and screamed at the woman, his face getting scarlet. He seemed quite mad, as he stamped and whistled, while the woman did not move, she did not move a muscle.” At last the older man Harry comes to a decision and says “we’re packing in in, I’ll tell Matthew.” And he again says, “can’t go on like this.” They decide to go back home bravely. This is the climax of the novel. The conflict between different social classes becomes acute. The workers begin to have a protest.

Harry and Stanley go back home, except Tom. He emerges on to the roof a couple of yards from the woman on the roof. This is the only scene of this novel that the woman and the man talk face to face. But the meeting ends unhappily. When Tom stands in front of the woman, she stares at him in silence. The boy stands grinningly, foolishly, claiming the tenderness he expects from her. Then a series of verbal clauses followed.

Besides the verbal processes in this scene, there are mental processes and material processes also.

In Table 5, we can see there are ten material processes and five mental processes about Tom. There are eight material processes about the woman on the roof, but no mental process about this woman. That’s to say from the beginning to the end, only Tom has the fancy on the woman. He finds a woman on the roof. He looks at the woman and gradually he loves the woman, all of which the woman is totally unaware. It is a big blow to the young man, Tom. This means his dream to the woman begins to break. All is a misunderstanding.

4.2. Summary

To make a conclusion, in the thirteen scenes about the three workers’ responses to the woman’s appearance on the roof, I make the following table for an easier analysis.

Table 6. A conclusion of different processes to different characters

	Material	Verbal	Mental	Relational	Existential
Stanley	19	9	2	4	0
Harry	5	9	1	2	1
Tom	27	9	20	9	0

According to Table 6, only one existential process, so I will focus on the material process, the verbal process, the mental process and the relational process. To Stanley, there are 19 material processes, taking up 56% of all the 34 processes, 9 verbal processes, taking up 26% and 6% of the mental processes, 12% of the relational process. To Harry, there are 28% of the material processes in all the 18 processes, 50% of the verbal process, 6% of the mental processes and 11% of the relational processes. To Tom, there are 27 material processes, taking up 42% of all the 65 processes, 14% of the verbal processes, 31% of the mental processes and 14% of the relational processes.

Material processes are processes of “doing”. They express the notion that some entity “does” something- which may be done “to” some other entity [1]. From the three workers’ responses to the woman’s appearance on the roof, after the analysis, we can see, to Stanley and Tom, the material processes take the majority among the different processes. According to Halliday, material processes can show us “what did the Actor do”, “what did the Actor do to the Goal” or “what happened to the Actor”. So, from the material processes, from the different responses to the woman on the roof, we can see the different characters.

To Stanley, these verbal phrases, such as “went to”, “let out whistles and yells”, “let out a shrill derisive yell”, “began stamping with his feet and whistled and yelled and screamed at the woman”, appear with great frequency in the material processes. From these verbal phrases, we can see a vivid Stanley. He is a man who has a hot temper and is easy to get angry. Maybe because he works under great pressure, maybe because he feels unfair that the woman has the time and energy to sunbathe herself on the roof or maybe because this woman shows indifference towards their watching which deeply hurts his self-esteem, Stanley holds prejudice against the woman on the roof from the beginning to the end. From these material processes, we can say, to some degree, Stanley is a narrow-minded man.

By examining the verbal phrases in the material processes about Tom, we can say Tom experiences from the first “craning his head all ways to see more” “went to the farthest point they could to peer at the woman” to “stopped whistling” at the end. We see Tom, as a boy, experiencing from the simple interest in the woman to having a desire to protect the woman.

From the material processes, at first, Harry “Smiles tolerantly” to the sunbathing woman. When the woman on the roof shows utter indifference to them, Harry lets out whistles. But according to the novel “Harry was doing it in parody of the younger men, making fun of them.”

That most of the individual’s mental processes are unconscious is thus Freud’s first major premise. The second is that all human behavior is motivated ultimately by what we would call sexuality. Freud designates the prime psychic force as libido. From the novel *A Woman on a Roof*, we know that Tom is the youngest one among the three workers. He is not married, so he has great interest in women and is eager to approach women. The woman on the roof is a dramatic projection of Tom’s unconscious desires. As a young man, Tom’s libidinous instincts have been powerfully inhibited.

From the mental processes, we know, Tom has a different feeling towards the woman on the roof, because he was strongly driven by the libido. In the first scene, when the three workers found a woman on the roof, Stanley and Harry just say something objectively about the woman, but Tom is excited and grinning. When the woman sits smoking, reading a book, from the mental process, “Tom thought she looked like a poster, or a magazine cover, with the blue sky behind her and her legs stretched out.” from this mental process we begin to know Tom gradually falls in love with the woman. Following this mental process, there is another mental process, because of a working crane not far away from the woman, “Tom imagined himself at work on the crane, adjusting the arm to swing over and pick her up and swing her back across the sky to drop her near him.” Then to the mental process, “He felt she was more his when the other men couldn’t see her.” At last, when Stanley and Harry cannot bear the hot weather and the terrible working condition, they decide to go back home without a glance of the woman on the roof except Tom. At that moment, Tom cannot control himself, he immediately goes straight up. A series of mental processes description gives us a vivid young boy. He feels panic, thinking of how she has held him in her arms, stroke his hair, bring him where he sits, lordly, in her bed, a glass of some exhilarating liquor he had never tasted in life. He feels that if he kneels down, strokes her shoulders, her hair, she would turn and clasp him in her arms. Till this, we can get the conclusion that Tom is really young and he is full of libido and has great fancy about women but he controls himself until he gets an opportunity to approach the woman on the roof. He represses his sexual instinct. At last he breaks into the great power to meet the woman face to face. When he meets the woman, the young man’s imagination about the woman is broken into pieces. A mental process justifies the conclusion, “He felt her unfairness pale him.” He is filled with righteous indignation. Resentment of her at last moves him off and away down the ladder, through the building, into the street. He gets drunken then, in hatred of her. When his imagination to the woman on the roof is broken, he still can face the life positively. Next day when he wakes up the sky is grey. He with his workmates continues to work.

Words are the voice of the mind. When Stanley finds a woman on the roof and says “She’s stark naked”, Harry says “Looks like it”. When Stanley lets out a wolf whistle towards the woman on the roof, Harry says, “Small things amuse small minds.” When Stanley says virtuously, “If my wife lay about like that, for everyone to see, I’d soon stop her, Harry says, smiling “How do you know, perhaps she’s sunning herself at this very moment?” when Stanley says “I’ve got a good mind to report her to the police”, Harry says: “What’s eating you? What harm’s she doing?” When Stanley says “I tell you, if she was my wife”, Harry says “But she isn’t, is she?” Stanley has nine verbal processes, so has Harry. From the contrary verbal processes, we get to know, Harry and Stanley have quite different characters. From the verbal processes, the author tells us that Stanley is newly married, about three months. In Stanley’s opinion, if his wife lies naked like the woman on the roof, he would not allow that. When the woman shows indifference to him, he feels annoyed and says to report her to the police and once even uses the four-letter-word. From these verbal processes, a lively Stanley comes in front of us who is easy to get angry. We also can say maybe he is stimulated by the woman, and upset by the woman’s openness. He is newly married. In his mind, women maybe should stay at home and be conservative. Women should take good care of their husbands and their children. Different from Stanley, Harry is a man of generosity. According to the novel, Harry is the oldest man among the three workers. He has grownup children, a boy the same age as Tom. Maybe Harry has passed the age of being interested in the women. His life’s focus is working hard and supporting the family. He is such a generous man which is connected with his age. He is about forty-five years old. Different from Stanley’s being easy to get upset, and Harry’s generosity, Tom’s verbal processes show Tom’s special characters. Because Tom is young, he is easy to have a good feeling towards woman and easy to have imagination to woman until his imagination is broken by the meeting with the woman face to face. Next day, he continues to work in despite of the refusal of the woman on the roof. So we can say Tom gradually becomes mature and strong.

The relational processes actually still reveal that the three workers, even kind Harry, are angry about the woman’s impudence and coolness. What’s more, they also show that the workers are discontent with the petty bourgeoisie and the wide gap between their hard sun-torturing life and the woman’s pleasing sun-bathing life.

Table 7. Relational process

	Process: Relational
Harry	He was also angry.
	They were all angry because of her utter indifference to the three men watching her.
Stanley	They were all angry because of her utter indifference to the three men watching her.
	They were furious. Or, rather, Stanley was.
	Stanley’s face was hard, really angry.
	He seemed quite mad, as he stamped and whistled, while the woman did not move, she did not move a muscle.
Tom	He was excited and grinning.
	His mind was full of the nearly naked woman.
	They were all angry because of her utter indifference to the three men watching her.
	Tom was full of a secret delight, because he knew her anger was for the others, not for him.
	But tom felt alone again.
	Tom was pleased.
	And young Tom felt envious of Stanley’s ease in badinage.
	The boy stood grinning, foolish, claiming the tenderness he expected from her
	He stood there.

From Table 7, we know that all these three workers, Harry, Stanley, Tom are angry about the woman's indifference towards their watching. From the material, verbal processes analysis, we have known that Harry is a generous man. He is tolerant of things which other men can not bear. But, even these, Harry, as a man, also can not tolerate a woman with such openness, total indifference towards their watching. Stanley is the most emotional man. He is furious and seems quite mad, as he stamps and whistles, while the woman does not move. She does not move a muscle. Tom also shows anger to the woman's in-hospitality and coolness. These relational processes once again reveal that all the three workers complain about the woman's remoteness. In their opinion, women should be passionate and friendly and should be conservative. Women should not be casual and even so open in the public. All of these indicate that these three workers all have chauvinistic ideas.

5. Conclusion

This paper once again confirms that Transitivity analysis is a powerful tool in Discourse Analysis and it also provides us with a new perspective to appreciate and evaluate literary works. It is strongly hoped that this paper can assist the readers in better appreciating this famous novel and also can have some help in the future teaching of Hallidayan Transitivity theories.

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