



AKDENİZ UNIVERSITY
THE INSTITUTE OF SOCIAL SCIENCES



Ali DUR

TRANSFORMING THE MIND STYLE FROM THE BOOK TO THE FILM THROUGH
MULTIMODALITY IN VIRGINIA WOOLF'S *ORLANDO*

Department of English Language and Literature
Master's Thesis

Antalya, 2022



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Supervisor

Assoc. Prof. Dr. Hatice Sezgi SARAÇ DURGUN

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SUMMARY

TRANSFORMING THE MIND STYLE FROM THE BOOK TO THE FILM THROUGH MULTIMODALITY IN VIRGINIA WOOLF'S *ORLANDO*

DUR, Ali

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Since Fowler's coinage, mind style has been a term mainly discussed by theoreticians to correspond to the linguistic peculiarities of characters' cognition and psychological state. As the main focus of stylistics is on written language, mind style emerges as its textual transfiguration and projection. Characters or narrators tend to use a particular fictional language to project specific viewpoints or mental states. On the other hand, while examining a semiotic product like film, in addition to the indicators of language in a stylistic approach, different modes such as gestures, mimics, intonation, use of light, framing, and many other major cinematic components contribute to the construction of a mind style, which is called multimodality. Employing a stylistic approach to the novel and a multimodal stance for the film, the purpose of this study is to explore the mind style of Virginia Woolf's protagonist, Orlando, as it is treated in the novel as well as in the film. Fashioned as a comparative study, it is argued that Orlando has an insecure childish mind style that comes to the fore primarily through actions and emotional outbursts characterized by repetitions and palilaic reiterations with specific predicates. However, in Sally Potter's film adaptation, Orlando's childish mind style is replaced with a more mature Orlando who is capable of handling utterances and physical reactions, which is achieved through the use of direct address and editing techniques. This thesis study concludes that comparative analyses of literary texts with their film adaptations have benefits in addition to the findings related to how the verbal is transposed through images.

Keywords: *Orlando*, Novel, Film, Mind Style, Multimodality

ÖZET

VIRGINIA WOOLF’UN *ORLANDO*’SUNDA ZİHİNSEL BİÇEMİN KİTAPTAN FİLME ÇOK KATMANLILIKLA DÖNÜŞÜMÜ

DUR, Ali

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Bir terim olarak Fowler tarafından ortaya konmasından bu yana zihinsel biçem, kuramcılar tarafından karakterlerin biliş ve psikolojik durumunun dilsel özelliklerine karşılık gelecek şekilde uzun uzadıya tartışılmıştır. Değişbilimin ana odak noktası yazılı dil olduğundan, zihinsel biçem onun metinsel bir dönüşümü ve yansıması olarak karşımıza çıkmaktadır. Karakterler veya anlatıcılar, belirli bakış açılarını veya zihinsel durumları yansıtmak için belirli bir kurgusal dil kullanma eğilimindedir. Öte yandan, film gibi göstergebilimsel bir ürün incelenirken, değişbilimsel yaklaşımdaki dil göstergelerine ek olarak, jestler, mimikler, tonlama, ışık kullanımı, kadrajlama ve diğer birçok temel sinematik bileşenler bir zihinsel biçem inşasına katkıda bulunurlar, ki bu da çok katmanlılık olarak adlandırılır. Romana biçemsel, filme ise çok katmanlı bir bakış açısı benimseyen bu çalışmanın amacı, Virginia Woolf’un ana karakteri Orlando’nun hem romanda hem de filmde işlendiği şekliyle zihinsel biçimini keşfetmektir. Karşılaştırmalı bir çalışma olarak biçimlendirilen bu çalışmada, Orlando’nun, özellikle belirli yüklemelerle kullanılan palilaik yinelemeler ve tekrarlamalarla karakterize edilmiş eylemler ve duygusal patlamalarıyla öne çıkan güvensiz çocuksu bir zihinsel biçeme sahip olduğu ileri sürülmektedir. Bununla birlikte, Sally Potter’ın film uyarlamasında, Orlando’nun bu çocuksu zihinsel biçemi, doğrudan hitap kullanımı ve kurgu teknikleri ile, ifadelerini ve fiziksel tepkilerini idare edebilen daha olgun bir Orlando ile değiştirilmektedir. Bu tez çalışmasında, sözlü olanın imgeler aracılığıyla nasıl aktarıldığına ilişkin bulguların yanı sıra edebi metinlerin film uyarlamaları ile karşılaştırmalı analizlerinin de fayda sağladığı sonucuna varılmaktadır.

Anahtar Kelimeler: *Orlando*, Roman, Film, Zihinsel Biçem, Çok Katmanlılık

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INTRODUCTION

Having its origins in Halliday's functional theory of language, Fowler's (1977) concept of mind style has attracted many scholars of stylistics since its coinage. It "refers to any distinctive linguistic presentation of an individual self" (103). It focuses on linguistic constructions that signal a viewpoint of a character, one that makes it particularly idiosyncratic and stands out from the rest of the others. That a character has a particular way of uttering sentences, his/her preference of some vocabulary over others, the syntactic structures, use of metaphors, and many other linguistic factors all give hints of evidence pertaining to the character's making sense of the world. This is realized by exploring consistent elements prone to stylistic analysis scattered in a literary work. Therefore, when an analyst finds shreds of consistency in a character's handling of language in a particular way, it becomes possible to talk about a specific mind style at stake.

On the other hand, while examining the concept of mind style in probably the most semiotic form of communication, that is cinema, an analyst will need a more extensive toolkit than just linguistic elements. Cinema is a multimodal medium that includes shots, light, sound, casting, acting, editing techniques and many other cinematic components, which are modes defined as "anything that one considers as potentially contributing to a meaning-making situation" (Bateman et al., 2017: 19). Hence, while a scholar focuses on the linguistic structures in analyzing a character's mind style in a literary work, multimodality, "the use of several semiotic modes in the design of a semiotic product or event" (Kress and van Leeuwen, 2001: 20), will be the vital toolkit in finding traces of idiosyncrasies in a character's mind style in films.

Virginia Woolf's (1928) novel, *Orlando*, which was highly controversial in terms of its approach to sapphism and gender when first published, steps forward as an example that includes some linguistic patterns to explore mind style. The main character in the novel, Orlando, shows shreds of childish acts in his/her way of speaking and physical reactions. In the novel, the narrator biographer uses predicates that include a high level of recklessness and a lack of self-control when explaining Orlando's speech and bodily movements. Also, Orlando has a habit of repeating his/her own utterances, which is associated with palilalia, a psychological syndrome. Despite living a life span of nearly four hundred years, Orlando's childlike attitude accompanies the character until the end of the novel. On the other hand, Sally Potter's homonymous film adaptation (1992) portrays an Orlando that has a more mature mind

style and, unlike the novel, is capable of handling utterances and physical reactions. Potter achieves this through cinematic tools such as direct address and editing techniques. Employing a stylistic approach to the novel and a multimodal perspective to the film, this thesis focuses on Orlando's mind style in Woolf's novel and its transformation into Potter's film adaptation in a comparative manner. Whereas Orlando's childish mind style is scrutinized through linguistic features in the novel, the maturity in the mind style of the protagonist in Potter's *Orlando* is achieved through cinematic techniques. In this study, the scope is mind style analysis based on the predicates used by the narrator to explain Orlando's physical actions and verbal utterances. On the other hand, the multimodal focus on Orlando's mind style in Potter's film adaptation is on the sequences and frames from the scenes that differ from the novel in terms of the depiction of Orlando's mind style and the scenes shot with the direct address technique.

In the second chapter, Fowler's concept of mind style is introduced and the different perspectives and applications of the term are provided in chronological order until recent years. Since its coinage as a literary term, many scholars have applied it to prominent novels to show the peculiarities of characters' mind styles from different aspects such as transitivity, lexicalization, cognitive theory of metaphor, attribution, and schema theory. In the third chapter, the concept of mode is defined and the fundamental elements of multimodality are explored as it is treated in film studies. While doing this, Christian Metz's *La Grande Syntagmatique Du Film Narratif* (1966) and *Multimodal Film Analysis* by Bateman and Schmidt (2012) set the basis in terms of showing how multimodality can be applied as a tool to make sense of cinematic techniques in meaning-making.

In the fourth chapter, a literature review of Woolf's *Orlando* is provided in relation to narration, the ambiguity of genre, unnatural time, transgender, androgyny, identity, Sapphic love, and briefly the significance of Istanbul as the location of sex change. In chapter five, the elements signifying Orlando's childish mind style are examined through specific predicates used in times of emotional outbursts, the protagonist's palilalic reiterations, and his/her physical reactions. Finally, in the last chapter, Potter's differentiated portrayal of Orlando from that of Woolf's with in terms of mind style is explored through a multimodal analysis of some specific scenes. Further in the last chapter, the use of the direct address by Potter as a cinematic technique and its function in characterizing Orlando with a more mature mind style than in the novel is explained.

CHAPTER I

1.1. Mind Style

The “rigorous and detailed linguistic analysis of literary texts” (Semino and Culpeper, 2002: ix) has been of interest to many people of letters. As underscored by Fowler (1967), style itself “may be said to reside in the manipulation of variables in the structure of a language, or in the selection of optional or ‘latent’ features” (15). In that regard, Leech and Short (1981/2007) define stylistics as “the way in which language is used in a given context, by a given person, for a given purpose, and so on” (9). A narrower definition of stylistics could be how language artistically functions and serves a purpose, one that works such that “a mind” or a certain mindset is created. While reading a literary work, a person of letters approaches it with caution since “every analysis of style is an attempt to find artistic principle underlying a writer’s choice of language” (Leech and Short, 1981/2007: 60). It is almost as if s/he has a checklist that may include a closer look at nouns, verbs, semantic meanings, sentence types, morphological patterns, and many other linguistic tools that make the bridge between stylistics and cognition.

Along this journey of cognitive stylistics, the concept of *mind style* has received particular attention by scholars since it was coined by Fowler, who indicates that it “refer(s) to any distinctive linguistic presentation of an individual mental self” (1977: 103). It focuses on the linguistic constructions of viewpoints, particularly on the idiosyncratic aspects of a given language used by a narrator or a character in a literary work. Fowler (1977) remarks,

A mind-style may analyse a character’s mental life more or less radically; may be concerned with relatively superficial or relatively fundamental aspects of the mind; may seek to dramatize the order and structure of conscious thoughts, or just present the topics on which a character reflects, or display preoccupations, prejudices, perspectives and values which strongly bias a character’s world-view but of which s/he may be quite unaware (103).

When characters speak, (un)conscious thoughts, personal characteristics, or mental states are resonated in their words. Language is a powerful medium; thus, “it does not allow us to ‘say something’ without conveying an attitude to that something” (Fowler, 1977: 76). This phenomenon is by all means better observable when one speaks to another face to face. The words and phrases one specifically selects serve a purpose, and the intonation that accompanies them emits potential significances that are only partially in that person’s control. Similarly, a novelist has characters utter words that are either consistent or deviant from the others, which directs the reader to reach certain conclusions about their intentions in saying so or mentalities

in general. For example, if we hear someone say ‘Jake got himself robbed,’ that signals Jake’s responsibility involved in the misfortune, whereas hearing or reading ‘Jake was robbed’ is a more neutral sentence that conveys a straightforward message. The person saying the former sentence may be unaware of the betrayal of a value judgment, and the whole process of utterance could be subconscious. Similarly, in a literary text, Fowler mentions that “cumulatively, consistent structural options [...] give rise to an impression of a world view” (Fowler, 1977: 76), which he calls *mind style*, and in a novel, for example, one could speak of a world in which the author, narrator or characters may each present a different mode of consciousness. By organizing some distinctive elements of language, a novelist can articulate not only a character’s thoughts or feelings but also his possible outlook on the happenings.

Fowler’s *mind style* has its origins in how the ideational material of literary works is conveyed through a linguistic perspective, which shows his thankfulness to Halliday’s functional theory of language. Setting the basis for Fowler’s *mind style*, Halliday explains:

By a functional theory of language, I mean one which attempts to explain linguistic structure, and linguistic phenomena, by reference to the notion that language plays a certain part in our lives, that it is required to serve certain universal types of demand (1971: 89).

Reading through literary texts, one comes across familiarities or differences from his own set of beliefs, values, psychology, and therefore a certain mentality or a world view. Gregoriou (2014: 166) emphasizes that “readers can only understand literary texts by engaging in a process of following, and therefore understanding, the workings of their characters’ minds.” The significant pieces of language meticulously brought together and examined by a careful reader start to shed light on the specific mental processes of characters or narrators inherent in a text. In his well-known work, Halliday (1971) examines William Golding’s novel *The Inheritors* (first published in 1955) and indicates that some syntactic patterns in the text are suggestive of the characters’ conceptualization of the world and how they understand it. In his analysis, Halliday (1971) focuses on foregrounding, which he defines as “prominence that is motivated” (98). To him, the patterns foregrounded in the book are ideational, and their meanings are “in the representation of experience; as such they express not only the content of the narrative but also the abstract structure of the reality through which that content is interpreted” (107). For instance, one of Halliday’s arguments is that the protagonist Lok constantly uses intransitive structures where he normally should use transitive language in English standard, which reflects his inability to make sense of the cause and effect concept. He considers transitivity “the cornerstone of the semantic organization of experience” (119).

According to him, the novel's entire theme is constructed on this very notion. In *The Inheritors*, he believes "grammar can convey levels of meaning in literature" (107). In that sense, language, with its multiple functions, is like a musical composition where several themes are dissolved simultaneously, and each note or melodic line in the syntactic sequence of language embodies more than one significance in the whole. In his work, Halliday (1971) asserts that "the syntax is part of the story" (120) and the features that he sees to be foregrounded in *The Inheritors* "derive from the ideational component in the language system; hence they represent [...] a world view" (119), which Fowler later calls *mind style*.

Fowler infers that "Halliday reveals how the cognitive limitations of primitive men are linguistically conveyed" (1977: 104). It is transmitted through a mind style that is continually limited by resorting to some basic structures and avoiding others, which is Golding's way of presenting the mind of a Neanderthal man. As a man who lacks knowledge of causation and effect, Lok cannot distinguish between animate and inanimate objects. This is achieved, according to Fowler, by utilizing "a consistent restriction on syntactic patterning" (106). After mentioning Halliday about textual structure, Fowler exemplifies a visual perspective in David Storey's gothic novel *Radcliffe* (first published in 1963):

Leonard sat stiffly, swaying with the truck, his gaze fixed on the scene behind. For a while he could see the castle silhouetted several miles away, marking the spot; then the heavier, smoother shoulders of the lower valley rose up. The road dropped suddenly and they ran between the first bands of stone terraces. The green and white strands vanished, and the brown shadow of the valley bottom closed over the line of speeding trucks (Storey, 1963/2015: 110).

Fowler's focus in this excerpt is on Leonard's surroundings that "assail him with malicious violence" (Fowler, 1977: 108). There are some features, as Fowler assesses, contributing to Leonard's image of generalized threat through discourse. One of them is that parts of the landscape are the subjects of these actions, as in 'The road dropped' and 'Houses...clung'. Usually, there is nothing extraordinary about placing inanimate objects as subjects of a sentence. However, according to Fowler, the consistency of their usage as such is what makes the point. From Leonard's perspective, a sense of closure, threat, and constriction is created by personification (Fowler, 1977: 108). Viewing the world through Leonard as the focaliser, the reader is left with this atmosphere of gloominess, which is realized via specific language structures usually peculiar to the gothic genre.

Thus, primarily inspired by Halliday and his focus on language, Fowler makes mind style a part of the literary world. From this point on, it is best to follow a chronological order in

reviewing mind style to better comprehend the term's interpretation and transformation through time. Since Fowler, the term has been explored in stylistics by many scholars. Leech and Short (1981/2007) had the first prominent approach to mind style in their *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. Within the context of Golding's *The Inheritors*, they comment that "mind style is a realization of a narrative point of view" (1981/2007: 151). Leech and Short maintain that writers usually direct the readers to a peculiar mental set; no writing can be completely neutral or objective. Therefore, instead of concentrating on uncontrived mind styles, they prefer to keep their focus on those that "clearly impose an unorthodox conception of the fictional world" (151). To them, mind style is essentially connected to semantics, and it is only possible to observe it through the construction of language within the scope of grammar and lexis. They emphasize that it is possible to interpret a single sentence by looking at its participant relations. Yet, mind style is especially suitable where the choices made by either the narrator or the character are consistent in a literary work.

Leech and Short (1981/2007) examine Lenehan, the main character from James Joyce's *Two Gallants* (1914). Focusing on the descriptive excerpt from the novel's incipit, they conclude that Lenehan is an outsider and a passive person who only shows reactions to events taking place around him. Lenehan is "only" prompted into action and is not able to take his initiative. This is realized through Joyce's placing Lenehan not as the doer of his actions but as a passive observer. This is because, constantly in the story, Lenehan's bodily reactions to events tend to be the head nouns. Though typically unremarkable as sentences on their own, they bear significance in that Joyce prefers such sort of structures over and over again, as Leech and Short (1981/2007) explain, "to impart a particular flavor to the description" (155). However, one particular example that distinguishes their examination of mind style is a closer look over the mental subnormality of Benjy, the main character in Faulkner's *The Sound and the Fury* (first published in 1929). The novel's incipit is as follows:

Through the fence, between the curling flower spaces, I could see them hitting. They were coming toward where the flag was and I went along the fence. Luster was hunting in the grass by the flower tree. They took the flag out, and they were hitting. Then they put the flag back and they went to the table, and he hit and the other hit. Then they went on, and I went along the fence. Luster came away from the flower tree and we went along the fence and they stopped and we stopped and I looked through the fence while Luster was hunting in the grass (1929/ 2014: 1).

In the opening of the novel, the protagonist Benjy is describing what turns out to be a golf game, which the reader can only realize probably after reading it a couple of times. The first thing Leech and Short draw our attention to is the deviant nature of Benjy's mind style and

“the extreme simplicity of his language” (1981/2007: 164). They make it clear that while explaining what he sees, Benjy does not use vocabulary items that have more than two syllables, and there is frequent lexical repetition, which are indicators of a somewhat limited and straightforward mind style. The other category Leech and Short approach the text is syntax, which is similar to a common tendency observable in young children’s writings “to string sequences of paratactic and coordinated main clauses together instead of resorting to subordination or sentence division” (165). Looking at the last three sentences in the excerpt, one can see that Benjy uses the coordinator ‘and’ constantly, and repeats the same verb for different subjects, i.e. ‘and they stopped and we stopped,’ which is similar to a child’s account of events. Overall, Leech and Short conclude that Benjy’s language, much like the Neanderthal Lok’s in *The Inheritors*, “exhibits a ‘primitive’ mind style, lacking many of the categories we make use of interpreting our universe” (1981/2007: 166). The deviating language of such characters in stories contributes to the reader’s comprehension of a mind style that is otherwise not visible in other characters and functions in a way that makes it possible to construct and derive specific distinctive characteristics.

On the other hand, Leech and Short’s focus on the deviance from the norm receives some criticism from Pillière (2013), who remarks that “by limiting mind style to the analysis of the unusual, less attention has been paid to the wide-reaching definitions by Fowler” (69). Nuttall (2018) similarly asserts, “restricted application to just those minds we are able to define [...] risks losing some of the critical value and attractiveness of the original model” (20). Therefore, not taking linguistic deviation as a must in recognizing a peculiarity, Pillière believes that the language of a character does not have to be outside the norms of standard English grammar in order for it to constitute a peculiar mind style. For this, she introduces the example of Stevens, the main character in Kazuo Ishiguro’s *The Remains of the Day* (first published in 1989). Stevens is a character whose use of some vocabulary is at odds with the context and there is excessive negation in his sentences. Stevens’s use of negation has the form of “combining negation of the verb with a lexical item that contains a negative suffix” (Pillière, 2013: 71). Thus throughout the novel, he says sentences such as “the pressures [...] were nevertheless not inconsequential” (Ishiguro, 1996: 80), “would not be an unsuitable thing” (92), or “it was not impossible that” (186). Pillière thinks this mental state of Stevens is related to Freud’s notion of negation:

The content of a repressed image or idea can make its way into consciousness, on condition that it is *negated* [...] To negate something in a judgment is, at bottom, to say: ‘This is something I should prefer

to repress!’ A negative judgment is the intellectual substitute for repression; its ‘no’ is the hallmark of repression, a certificate of origin (as cited in Pillière, 2013: 72).

Considering such reasoning, it can be argued that what Stevens negates is what he believes to be true in many cases. Therefore, deviance is not always limited to a character’s getting out of language norms and standard English use. Stevens is not mentally abnormal, but only a distinctive character.

Fowler, in *Linguistic Criticism* (1986), comments further on the notions of vocabulary and transitivity that can illustrate ideational structuring. “Our experience and thus what we know and need to have coded in our semantic resources, is personal but is also a product of our position in socio-economic relations” (Fowler, 1986: 148). That is to say, our semantic repertoire and the way we use language bear resemblances to people with similar background. The same sort of ideational variation makes one text different from another. For example, the concept of love can be the subject matter in two different texts: one can be a love letter and the other an academic article about the physical reactions of love on a grown male. Despite having the same subject matter, their distinctions in ideational structuring present contrasts of purposes, assumptions about the reader, his expectations, etc. Similarly, the characters or narrators in literary texts also embody ideational structures of linguistic patterns that differentiate them from others. Fowler comments that ideational differences are significant in that they serve the purpose of “a *cumulative* building of a world-view” (1986: 149), where he reminds his definition of mind style: “the world-view of an author, or a narrator, or a character, constituted by the ideational structure of the text” (150).

In terms of vocabulary, or *lexis*, Fowler turns to the concept of lexicalization in a text; that is, a word exists for a concept. When one says apple, an image of an apple appears in a person’s mind, and the conceptualization process is fulfilled. Yet, a narrator or a character cannot always come up with the perfect word needed in a context. Fowler (1986) maintains, “the lexis of a person, or of discourse, or of society, can be regarded as mapping the conceptual repertoire of the person concerned” (151). *Underlexicalization*, for instance, takes place when there is a lack of a term, as in the cases of Lok in *The Inheritors* and Benjy in *The Sound and the Fury*. The concept that is attempted to be communicated but is presumably unfamiliar to the receiver is, as Fowler indicates, conveyed through “a circumlocution, a noticeably complex phrase where we would have access to a simpler term securely coding the concept” (1986: 153). Circumlocutions at times tend to be very complex, and this complexity functions as a ‘foregrounder’ and directs the reader to focus on the implied significance. The opposite process,

overlexicalization, as Fowler (1986) defines, is “the availability, or the use, of a profusion of terms for an object or concept” (154). When a text makes constant use of some set of terms, specific lexical structures and thus the ideas they represent become foregrounded. Fowler takes John Keat’s famous poem *To Autumn* (first published in 1820) as an example of such lexicalization:

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing *sun*;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run;
To bend with apples the moss’d cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For summer has o’er-brimm’d their clammy cells (Keats, 1820/2020).

The discursive hype here is the overstatement of celebratory and praiseful tone and the repetition of lexis related to the benediction of autumn as a season when everything is plenty: ‘fruitfulness’ appears once and the word ‘fruit’ twice, and many examples such as ‘gourd,’ ‘flowers,’ ‘apples’ are given. The multitude of such vocabulary rhymic with phonological and syntactic repetition foregrounds the natural abundance of the season.

Fowler (1986) moves on to his observations in terms of transitivity. It is a language system of components that include events, processes, types of participants, time, and place. Fowler remarks that in the transitivity system, “the semantic nucleus of a proposition is a predicate and one or more nouns associated with it” (1986: 156). The system works by a close reading of the sentences in a text in terms of the frequency of action and state verbs, processes, and mental states. Depending on the dominance of a specific pattern, one can speak of a mind style at stake; that is, as Fowler explains (1986), “predominant action predicates may go with strong physical activity, foregrounded mental processes with an introspective mind-style” (157). Some can even be verbless, and such sort of structuring, according to Gregoriou (2003), has “the connotation of reduction in the strength of the will in characters to whom this style is applied” (154-155). In other words, characters who carry out abuse or commit a crime create the impression that they have little or nothing to do with the mishap, and they are not the ones to be blamed for it.

Gibbons and Whiteley (2018), on the other hand, provide a more systematic and extensive insight into transitivity. They indicate “the verbs (and related noun phrases) chosen to describe particular situations reflect how a speaker sees or wishes to represent the world” (123). For that, they provide five main categories of processes, by which we mean the verbs and participants that accompany them in a clause. These are material (involving an actor and a goal), mental (involving sensor and phenomenon), behavioural (including behavior and circumstance), verbalisation (involving sayer, verbiage, and target), and relational processes (involving a carrier and attributes) (2018: 124)

Material processes are mostly related to physical actions or events, as in ‘Carol threw the ball.’ The two inherent participant roles indicated in the parenthesis above are “the *Actor*, an obligatory role in the process, and a *Goal*, a role which may or may not be involved in the process” (Simpson, 2004: 22). In the example sentence, ‘Carol’ is the actor, ‘threw’ is the process, and ‘the ball’ is the goal. Such processes will have different sub-categories depending on aspects such as the intentionality of the action or the animacy of the doer. Mental processes, as the name suggests, are related to people’s minds and senses. “Unlike material processes which have their provenance in the physical world, mental processes inhabit and reflect the world of consciousness” (Simpson, 2004: 23). They are processes of senses that involve thinking, feeling, and perceiving. Mental processes include “phenomena best described as states of mind or psychological events [...], tend to be realized through the use of verbs like think, like, know” (Bloor and Bloor, 1995: 116). There are two elements, namely participants, in mental processes, which are *Sensor*, “the one that ‘senses’ – feels, thinks, wants or perceives, for example, *Mary* in *Mary liked the gift*” (Halliday and Matthiessen, 2004: 201) and *Phenomenon*, something that is thought, felt, wanted or perceived. Next, “behavioral processes represent physiological and psychological behavior and therefore a process that sits somewhere between the material and the mental” (Gibbons and Whiteley, 2018: 125). The *Behaver* is a conscious human experiencer, and the *Circumstance* is an optional element. These are usually represented through prepositional or adverbial clauses, as in ‘He fainted into the woman’s arms.’ Another category is verbalization processes in which there is a *Sayer* who speaks, *Verbiage* as what the sayer says, and the *Target* to which the verbal process is directed. Finally, relational processes function as identifying and classifying tools with a *Carrier* and its *Attributes*. These processes have the forms of ‘A is B’ or ‘A has B’ with the copulative verbs or are in the forms of ‘A is in/on/at/with B.’

Transitivity applies to any text, and many scholars have found it helpful in political readings. In her transitivity analysis of the four selected opinions about the governor election in Jakarta, Isti'anah (2014), for example, concludes that the findings “prove that language users have freedom to convey their ideas in different styles of wordings” (11). She picks ten random clauses from each article and finds that material processes dominate people’s opinions about the election. In another political essay, Seo (2013) examines two national newspapers, *The Guardian* from Britain and *The People’s Daily* from China, about their conflicting media positions regarding the Battle for Tripoli. In his Hallidayean transitivity analysis, he finds the conflicting ideologies of these newspapers are in the discursive patterns in their headlines. Seo (2013) writes:

The Guardian keeps its reporting context relevant to Britain as a contact country supporting the rebels [...] by means of Us representations. In contrast, The People’s Daily maintains its reporting context as a third party, adhering to the Chinese ideology of non-interference, while providing more voices to support China’s national interests (789-790).

Another example of analyzing ideology in the print media is Matu’s (2008) work on the reportage of three Kenyan newspapers about the 1997 general elections. In two of the newspapers, “the material processes of transitivity are used to evaluate the Opposition negatively through the processes that they (actor/actions) carry out or perform” (Matu, 2008: 209). As can be seen, transitivity has ideological effects and can provide assistance in realizing contrasting discourses. Representation created through transitivity processes demonstrates that written texts can help sustain manipulation, ideology, and bias.

As far as literary texts are concerned, one example of significance is Kennedy’s (1991) examination of Joseph Conrad’s *The Secret Agent* (first published in 1907), especially the scene Mrs. Verloc murders her husband. She uses a carving knife for the murder, yet her actions are portrayed “by making inanimate objects or body parts the actor in the process” or “through use of the passive” (Nuttall, 2019: 160) such that Mrs. Verloc is “not fully in control of the situation” and is “unaware of her actions” (Kennedy, 1991: 88-89). Simpson thinks Conrad uses a stylistic technique called the *meronymic agency*, which “involves the part ‘standing for’ the whole such a way as to place a human body part in the role of an Actor, Sensor, Sayer and so on” (2004: 76). By these techniques, the awareness, control, or intentionality of the responsible human agent is reduced, which, as Simpson (2004) writes, “makes what they do, say or think appear involuntary, cut adrift from conscious intervention” (77). This can serve to make a character experientially different from other characters, which can contribute to creating a distinctive mind style.

Other essential components of transitivity that go along with predicates are indeed nouns. They are the designators of concepts and entities and have particular roles concerning predicates. The use of predicates and nouns in a text could be such that it can serve the formulation of a specific mind style in a narrative. There can be an agent acting deliberately in one sentence, whereas, in another, it could simply be an object or an instrument to an inanimate. An example of this could be the Gothic genre and its foregrounding mental state and process predicates and lexis of morbid sentiment. By making inanimate objects function like animate agents, authors in this genre create a suspenseful atmosphere, which “systematically transforms our commonsense world into one which is negative, perverse, and portentous: a world over which humans have little control” (Fowler, 1986: 161). Inanimate objects placed in the subject position and acting like people contribute to the intended uncanny atmosphere in the genre, thus becoming a part of the overall structure of mind style.

On the other hand, transitivity could also be handled in its most basic form, that is, the use of transitive verbs as intransitive or vice versa. Similar to Halliday’s (1971) examining Lok’s use of transitive verbs as intransitive, Bockting (1994) writes that Benjy in *The Sound and the Fury* “is unable to conceptualize the existence of an object to the activity” (165). He does not see activities have purposes, whether hunting, saying, throwing, or hitting. In the passage where he is apparently watching a golf game, Benjy, as the focalizer, says, “I could see them hitting,” “Luster was hunting in the grass” or “He hit and the other hit” (Faulkner, 2014:1). Therefore, it is safe to say that Benjy is a character that does not seem to understand communication itself is a transitive phenomenon either because he does not know the name of the object the agents are hitting, or he does not have the cognitive capability of communicating the relation between an action and an object. As another example of such mind style, Semino and Swindlehurst (1996) mention Bromden, a mentally disordered narrator in Ken Kesey’s *One Flew Over the Cuckoo’s Nest* (first published in 1962). From the beginning of the novel, his language proves non-standard and creates an image of an odd mind. When he says, “When they hate like this, better if they don’t see me” (Kesey, 1962/1963:1) and uses the verb ‘hate’ without an object, he seems to think hating does not necessarily have to be a transitive activity, but “a psychological condition that does not always require a target” (Semino and Swindlehurst, 1996: 151). In short, vocabulary and syntactic structure used in a given text can provide ideas about the atmosphere in a story and the mentality of characters or narrators intended to appear in a reader’s imagination.

In the chronological journey of mind style, Golding's *The Inheritors* is further analyzed by Black (1993) in terms of the advancement of the characters' intellectual abilities after Halliday (1971), Fowler (1977), and Leech and Short (1981/2007). Black shows this advancement through the cognitive theory of metaphor, which is the first time metaphors are used to study mind style. Black (1993) argues that Golding uses a series of metaphors "in which inanimates are treated as animate, thus reflecting the people's world view" (39). Many sentences that a reader would generally comprehend as metaphors turn out to be literal representations of the protagonist Lok's viewpoint or just examples of his underlexicalization. Semino and Swindlehurst (1996) write that "Lok's alien view of reality derives from Golding's systematic and creative use of conventional metaphors to give life to inanimate objects" (148). In *The Inheritors*, the act of personifying objects is achieved syntactically, and a similar discourse is also observable in the narrator's language, thus making it mimetic of the mind styles of the characters. The outcome is a discourse in which metaphors can be understood literally, whereas the readers can interpret them metaphorically, which is overall "the juxtaposition of two [incompatible] mind sets" (Black, 1993: 39). This juxtaposition becomes the norm in the novel. It contributes to the overall reading of the text so that readers become natural conformists to the Neanderthals' being essentially passive and reliant as people who still perceive some parts of their body as independent. Golding manipulates linguistic patterns in *The Inheritors* through underlexicalization and metaphors in the first chapters, whereby a reader naturally agrees with the characters' primitive state. However, through the later parts of the story, he adopts 'like' as a device, by means of which similes start replacing metaphors. This is an indicator of the characters' starting to make sense of the world around them, and this shows "how a critical transition in Lok's intellectual development is marked by a shift from metaphor to simile" (Semino and Swindlehurst, 1996: 148). Lok's "discovery" of 'like' enables him to differentiate between identity and similarity and allows him to work with analytical thought. With her examination of Lok, Black (1993) shows the connection between underlexicalization, metaphor, and simile "to reflect the developing intellectual abilities of characters" (47).

Another example of the function of metaphors in building mind style is Gregoriou's (2003) examination of Gary Soneji, a psychopathic serial killer in Patterson's *Cat and Mouse*. The narrator in the novel explains Soneji's return as "He was coming back with a vengeance that would blow everybody's mind" (Patterson, 1997: 4). The narrator here makes playful use of the metaphor as Soneji indeed has a plan in the train station to start a murder spree and blow heads off. "The literalizing of the everyday metaphors add to an image of *animal-like* criminal

who is not only proud of the crimes he has committed, but willing to commit even more” (Gregoriou, 2003: 155). Such literal use of metaphors as clues creates an uncomfortable feeling in the reader with this level of access to the mentality of the disturbed individual. Thus, metaphors and their use in a literary work do play a role in formulating a peculiar mind style. Both Black’s reading of *The Inheritors* and that of Gregoriou’s are significant in that they illustrate different uses of metaphors in their function of creating a mind style. As can be seen, metaphors have significant roles and may derive from a character’s underlexicalization like that of Lok’s, and yet, readers may still tend to interpret them literally. Metaphors can even show clues about characters’ intentions like Soneji. Paying particular attention to such metaphoric details in texts clarifies the author’s procedure and may allow for an analysis that better grasps the true nature of the stories, and thus the mind styles characters or narrators.

Bockting (1994) approaches the notion of mind style from that of an attributive style in which she uses methods of what she calls *psychostylistics*, “the findings of narrative psychology and psychiatry with those of literary stylistics in general” (157). She explores differences in characterization in William Faulkner’s *The Sound and the Fury* (first published in 1929). Based on Fowler’s definition of mind style, she thinks contextualized linguistic choices are essential in the handling of characterization in the book. She graphologically examines the parts of the texts where the three brothers speak, and notices that these three characters bear some significant distinctions in syntax and punctuation. The way their speeches are organized, specifically in terms of attributions, shows shreds of evidence of their mental disorders. Below are some excerpts that portray their graphological differences that clearly include some idiosyncratic use of language:

Examples from Benjy’s perspective:

‘Listen at you, now’. Luster said.

‘Come on’. Luster said.

‘Shut up that moaning’. Luster said.

It [the flog] was red, flapping on the pasture. Then there was a bird slanting
And tilting on it. Luster threw (Faulkner, 1929/2014: 3-4).

One from Quentin’s:

[...] and i it was to isolate her out of the loud world so that it would have to flee
us of necessity and then the sound of it would be as though it had never been
and he did you try to make her do it and i i was afraid to i was afraid she
might [...] (203).

Two from Jason's:

'Well', I says. 'You cant can you? You never have tried to do anything with her'. I says (206).

'No offense', I says, 'I give every man his due, regardless of religion or anything Else. I have nothing against jews as an individual', I says (219).

Comparing the three, the first thing one notices about excerpts from Benjy is the separation of the attribution from the attributive clause. By placing a full stop right before the attributive clause, Benjy's 'Luster said' turns into a sentence that only describes the action, "perhaps the physical action of a moving mouth" (Bockting, 1994: 160). This personal attributive style plays a significant role in his characterization. By contrast, in Question's section, punctuation marks are too few. Finally, in Jason's case, attributions are placed constantly within the text. This versatility in Faulkner, according to Bockting, is a tool for characterization. Semino and Swindlehurst (1996) indicate that "peculiarities in the ways in which narrators report other people's words can also be exploited in the creation of mind style" (144). In Benjy's case, the full stops placed between attribution and the attributive clause demonstrate that Benjy does not take the viewpoint of Luster. Instead, it shows traces of 'echolalia': "the ability shown by different types of mentally afflicted people to reproduce very complex series of sounds faultlessly even though their meaning is not understood" (cited in Bockting, 1994: 164). This demonstrates that Benjy is not concerned about reported speech but more like mimicking people and has a child-like interest in observing pure physical action. Semino (2002) follows Bockting in connecting mind style to characterization and takes Black's (1993) cognitive metaphor theory one step further by adding schema theory in her analyses of Louis de Bernieres's *Captain Corelli's Mandolin* (1994) and John Fowles's *The Collector* (1963). Pointing out the difference between "ideological point of view" and "mind style," Semino (2002) writes,

"Ideological point of view" is most apt to capture those aspects of the world that are social, cultural, religious or political in origin, and which an individual is likely to share with others belonging to similar [...] groups.

"Mind style" is most apt to capture those aspects of the world that are primarily personal and cognitive in origin, and which are either peculiar to a particular individual, or common to people who have the same cognitive characteristics (97).

Semino finds this distinction particularly important because it allows for a better understanding of the schema theory. The characters' schemata correspond to their existing knowledge of shared values with similar people from their societies, that is, their ideological point of view.

In Semino's (2002) analysis, the ideological point of view refers to the religious beliefs of the child-like main character Aleko, a Greek shepherd in a post-WWII Greece invaded by Italy, in Bernieres's *Captain Corelli's Mandolin*. Correspondingly, it refers to the attitudes towards gender, class, and sex in Fowles's *The Collector*, specifically those of Clegg's, a sociopath whose only passion in life is to collect butterflies. As a naive shepherd with a certain vocabulary level, Aleko witnesses a soldier landing on Mount Aenos with a parachute. To explain it in terms of schema theory, he does not have the *schemata* for parachutes or modern weaponry. Therefore, he thinks the soldier landing with a parachute is an angel, and the parachute is a big mushroom because of its similar shape. His lack of army-related technical vocabulary and his knowledge of angels and religion are part of his ideological point of view. Yet, his compensation for the relevant schemata and the tendency to name what he sees within the framework of religion are suggestive of an individual mind style. It becomes a peculiar personal feature when he applies his existing schemata to his experiences. In a subsequent analysis of hers, Semino (2007) approaches the schema theory from the reader's perspective and indicates that "comprehension requires that the comprehender *both* possesses *and* activates the schema or schemata that are appropriate to the text or experience they are involved with" (pp. 157-158). Therefore, the reader also brings certain cognitive skills to the reading process. Mind styles of the characters are formed through what Margolin (2003) calls "frame-blocking":

The author has to prevent (block) the reader from activating his or her pertinent categories of world or literary knowledge and applying them to the textual fragment in question in order to identify the persons, situations, or events portrayed in it (277).

Frame-blocking often leads to confusion and incomprehension, which is usually only temporary. This type of suspension creates question marks in the readers' minds about the story and, therefore, the related character. Readers will have to explain why they are given an obscure description of what should normally be a simple event. For example, in the case of Benjy in *The Sound and the Fury*, while he is watching a golf game, it is only after some time that the reader is enlightened that what Benjy sees is a golf game. Reading through the lines, the reader concludes that the first-person narrator, Benjy, apparently lacks background information or the schemata and cannot fully figure out what he sees. This, in turn, results in further conclusions about why the character may not have this information, thus leading to a different conclusion that s/he might be mentally handicapped, a child, or simply an outcast.

McIntre (2005) introduces Harris's (1984) notion of *paradigms of reality* in his application of mind style. He examines Miss Shepherd from Bennett's play *The Lady in the*

Van (first published in 1989). She is an eccentric character with some very odd assumptions about the world. Readers find out that she accidentally causes the death of a motorcyclist in a hit-and-run situation and lives in an isolated state in a van in order not to draw attention. McIntre (2005) argues that “the apparent oddities of reasoning that she plays are genuine, but derive from her need to create a defence mechanism against the guilt she feels” (33). In this respect, she has a tactical way of discourse, yet the consistent use of her flawed inductive reasoning turns into an aspect defining her mental state and produces a unique mind style. Harris explains *paradigms of reality* by referring to a defendant’s situation who cannot pay a fine imposed by the court. In such a situation, as Harris points out, “magistrates and clerks nearly always begin with the assumption that defendants are unwilling rather than unable to pay and defendants that are unable rather than unwilling to pay” (1984: 19). Upon these two perspectives, an unwilling or unable paradigm, if the magistrate adopts the former, the consequence is that the questions asked will often be interpreted as accusations by the defendant. In Miss Shepherd’s situation, she is haunted by the accident and fears that the police will eventually find out what she did, so she is reluctant to reveal detailed information about her personal life or commit to anything. Her mind style functions in a paradigm where she feels guilty because she sometimes talks about herself in the third person and prefers a grammatical construction that distances herself from the events she is explaining related to the accident. This shows how a character’s past experiences may influence his/her discourse, choice of lexis or grammar, and the way s/he explains her point of view on topics. As readers or narrators may, characters embody their own reality paradigms that shape their way of constituting mind styles.

Montoro (2010a), on the other hand, brings a new trend to mind style and extra to the verbal realization of it in literary texts; he sheds light on its multimodal transposition in cinema. He believes “the cumulative effect of repeating a particular linguistic indicator is equally echoed in cinematic formats” (Montoro, 2010a: 32). Montoro feels that there is a noticeable lack of attention to the non-linguistic mind style. Therefore, limiting mind style to written texts only does not prove efficient because he believes that superordinate semiotic principles determine meaning-making. Montoro is inspired by Bockting’s assessment of the possible scope of markers that can potentially uncover the psychological make-up of a character. In the previously-mentioned article of hers, Bockting (1994) writes, “the linguistic choices that form our material must concern the whole field of linguistics: phonology, morphology, lexis, syntax and pragmatics, as well as various para- and non-verbal signs” (160). In multimodal literature, Bockting’s para- and non- verbal signs can be more thoroughly formulated as:

Meaning is made in many different ways, always, in the many different modes and media which are co-present in a communicational ensemble. This entails that a past (and still existent) common sense to the effect that meaning resides in language alone [...] is simply no longer tenable, that it never really was, and certainly is not now (Kress and van Leeuwen, 2001: 111).

In that respect, it is possible to explore the concept of mind style not only in written texts but also within the dynamic nature of motion pictures. The semiological richness of film is a significant area that enables an analyst to have multiple readings of mind style from different perspectives. Just as written texts, films are built and produced with a certain structure of conscious motives subject to interpretation. Characters in novels and their intended mind styles created by authors through linguistic features are transferred to various modes in cinematic adaptations by directors and big crowds of technical crews. This paves the way for a multimodal reflection of mind style on screen. Therefore, the concept of multimodality is introduced in the following chapter, and some preliminary approaches to it within the realm of cinema are scrutinized with references to prominent practitioners of film studies.

CHAPTER II

3.1. Multimodality

Mode, also known as modality, is a means of meaning-making. They are the given tools that enable an analyst to make sense of the material in question. “Anything that one considers as potentially contributing to a meaning-making situation may come to be treated as a ‘mode’ (Bateman et al., 2017: 19). Norris points out that it is a “heuristic unit that can be defined in various ways. We can say that a layout is a mode, which would include furniture, pictures on a wall, walls, rooms, houses, streets, and so on” (2004: 11). Probably because of its heuristic nature, Forceville believes it is “impossible to give either a satisfactory definition of ‘mode,’ or compile an exhaustive list of modes” (2006: 382). Modes are also defined as “the use of two or more of the five senses for the exchange of information” (Grandström et al., 2002: 1). A prominent figure in semiotic analysis, Kress (2010) defines *mode* as “a socially shaped and culturally given semiotic resource for making meaning (79). Modes enable humans to communicate ideas and feelings in a given time and space, make and develop relationships, document experiences, make sense of the events and interpret them through writing, image, gaze, speech, gesture and even posture. One studies speech and writing with linguistics; image and film with semiotics or can resort to other subdisciplines such as visual sociology or anthropology. Jewitt et al. (2016) point out that “there is, put simply, much variation in the meanings ascribed to mode and (semiotic) resource” (12). When analyzing the material in question, one might have to take different modes into consideration to derive meaning. Image and writing are the most general possible candidates to look at, yet modes cannot merely be confined to a certain written or semiotic material. While elements like colour, shade, layout, frame, and perhaps the background could be the prominent modes to handle in analyzing a photograph, gestures, gaze, facial expressions, body movements, and posture could be one’s focus in the case of analyzing human interactions.

Therefore, modes are an analyst’s toolbox “through which or by means of which something specific gets done or said” (Cavell, 1980: 32). Studying a material such as a literary text or a film is an interwoven process. Finding cases of action and communication that do not include several modes is not likely given that any human interaction is a semiotic material. This inseparability of modes is multimodality. Used in a seminal article by Charles Goodwin in 1998, the term was first featured to a great extent by Kress and van Leeuwen (2001), who define it as “the use of several semiotic modes in the design of a semiotic product or event, together with

the particular way in which these modes are combined – they may, for instance, reinforce each other [...], fulfill complementary roles, or be hierarchically ordered” (20). That is to say, different modes, which might prove to be insignificant when separated from one another, can harmonically add to the development of meaning-making when they are brought together. For example, in the case of an action film, fast camera moves are accompanied by rhythmic music to foreground a lively atmosphere, whereas in film noir, there is no color and the use of very little light contributes to the creation of dark city life with a high crime rate and corruption. As can be seen, modes can come in various types, and any social interaction or literary study falls within the scope of multimodality as it enables a multidisciplinary approach to a given material. Bateman et al. (2017) provide a more recent definition of the term as the following: “multimodality is a way of characterizing communicative situations (considered very broadly) which rely upon combinations of different ‘forms’ of communication to be effective” (7). The ‘communication’ emphasis in this definition is significant in that a multimodal material, be it verbal or non-verbal, sends out a certain message to be interpreted. While watching a football game, reading a book with pictures, looking at charts or diagrams, exchanging mimics, gestures, and verbal utterances with a friend in a cafeteria, or even playing a video game, multimodality is at work.

Although one can encounter multimodal materials in many places, it can be challenging to understand how such varied forms of communication operate. Hence, traditional disciplines have preferred to focus on ‘segmenting’ rather than ‘assembling’ and compartmentalized communicative practices. However, multimodality offers flexibility and takes an interdisciplinary approach to the material in question as forms of representation go together with other forms, and by their natural habitat, they share a common context. Multimodality defies the strict ‘division of labour’ among the fields that traditionally focus on meaning-making as a process carried out separately or independent of other disciplines. Hence, scholars have started to use multimodality to highlight the necessity of combining different meaning-making processes. The co-occurrence of different processes provide a different angle to the matter and offer new perspectives with the potential of each separate mode.

On the other hand, strong foundations are needed to understand the dynamics of multimodality; otherwise, one can fall into the trap of overanalyzing because including different modes of communication in the analysis could cause some confusion. “It is very difficult and potentially problematic to talk about multimodality without making explicit one’s theoretical and methodological stance” (Jewitt et al., 2016: 1). One of the areas that semiotics and

therefore, multimodality can be most associated with is film. It combines many modes, such as cuts, setting, background, decoration, color, gestures, mimics, camera moves, soundtracks, etc. Studying films in relation to these modes has attracted many scholars for many years now. Cinema is a genre with a varied scope whose reach is such that it is never exhausted. Villiaro (2006) summarizes the need to study cinema as follows:

Cinema's dynamism, its capacity to arrange and rearrange time and motion, thus reveals its dimensions that are deeply social, historical, industrial, technological, philosophical, political, aesthetic, psychological, personal and so forth. The aggregate of these multiple dimensions is indeed cinema. For enthusiasts, cinema rewards study like few other objects (9).

Embodying such dimensions of many sorts, the medium of film, in its own right, constitutes an enormous field and is immensely challenging in terms of multimodal research. Considering that all one sees or hears on screen is designed and planned meticulously, it is not hard to imagine how complex the product could become.

Although there is a broad practice of film analyses available, multimodal film analysis, in particular, is first scrutinized to a great extent by Bateman and Schmidt (2012), who place semiotics at the center of their focus. They do so because there is usually no fixed meaning in film analysis. Branigan (1984) points out that “[e]very process of signification is a *formal play of differences*. . . . An important consequence of [this belief] is that there are no inherent meanings” (29). For instance, a dissolve in a film does not necessarily indicate a short time-lapse; however, in a particular case, a dissolve may just signify that. A close-up on a character's face in one film may mean an extra emphasis on his facial expressions, whereas, in another, it can designate a focus on a mental disorder related to that specific character. Therefore, multimodal manifestations related to film techniques need to be interpreted according to the particular dynamics of a film that are, in most cases, particular to that specific film or a character. This vital aspect of film organization has some fundamental consequences for how film can be examined. Technical devices can only be vaguely interpreted. Therefore, each frame or scene can be described in its particularity. Metz (1974) emphasizes that “the cinematic figures [. . .] acquire a precise meaning in each context, but that ‘taken in themselves’ they have no fixed value. If one considers them intrinsically, one can say nothing about their meaning; one can at the most draw up a disparate list of their particularly frequent or particularly normalized uses” (133). Hence, while analyzing film, an analyst will have to stick to a system that is not vulnerable to misinterpretation, but one that is consistent in nature. Based on that respect, it is necessary to “find systems of contrasts that organise and pre-structure the filmic devices employed” (Bateman and Schmidt, 2012: 19). Following the limited attempt by

Buckland (2000) in the form of a ‘cognitive semiotics’ of film to make connections between structural semiotic and linguistic notions, Bateman and Schmidt (2012) adopt ‘multimodal semiotics’ as their stance. They “take a proper understanding of signification and its processes- i.e., of the functioning of *semiosis* – as precisely the missing glue that might allow the distinct analytic enterprises” (Bateman and Schmidt, 2012: 24). They explain the relationship between signs in film through the axes of paradigmatic and syntagmatic organization. This organization in film discussions is first introduced by Kawin (1992), who asserts that “Mise-en-scène reflects a selection from the paradigmatic axis of the filmic world” (57). Through specific shots, some specific items are foregrounded and therefore brought to the audience’s attention, and “that sequence of significant percepts,” as Kawin indicates, “runs along the syntagmatic axis, the flow of film in time” (57). Bateman and Schmidt write that “the purpose of the paradigmatic axis of organization is to relate items as *alternatives* to one another; in contrast, the purpose of the syntagmatic axis is to link items together in structural configurations” (83). For example, the sentence ‘Ali washes it every week’ is the structural configuration and is horizontal on the axis. These are the words that the sayer has picked from a range of ‘choices,’ which is the syntagmatic organization. The paradigmatic organization, on the other hand, stands for the infinite alternatives the sayer could have used for the subject, the verb, the object, or the time expression and is vertical in the axis.

However, this type of structuring can be problematic considering the semiotic nature of film analysis. Words, if they are not part of a certain camera angle, mostly comprise the transcription or the subtitles in a film. Therefore, instead of linguistic syntax, Monaco (2000) explains the paradigmatic/syntagmatic relation in the film with a semiotic example of clothing. He points out that “the collections of items of clothing that one may actually be wearing together [...] correspond to the syntagmatic organization, whereas the distinct *kinds* of clothing that one may choose for different parts of the body make up the paradigmatic organization” (as cited in Bateman and Schmidt, 2012: 84). In other words, while one’s total combination of clothes corresponds to the syntagmatic axis, the different alternatives for a certain part of the body, say shoes instead of slippers, form the paradigmatic one. More specifically, within the scope of film analysis, the paradigmatic organization of film is related to the relations between shots. These relations are particularly the workings of consecutive film shots, which is technically called montage, a term systematized by scholars like Pudovkin (1926/2014), Arnheim (1957: 94-98), and Burch (1973: 3-16). Having a more simplified point of view, Burch (1973) succinctly articulates the paradigmatic treatments of cinema. He suggests that there are “15 basic ways of articulating two shots” (Burch, 1973: 11). When two shots follow each other, there are two

possibilities: one for space and one for time. They have a spatial or a temporal relationship. According to him, for time, there is either continuity or discontinuity. In other words, the shots may be following each other in time, or a gap occurs. For space, the following shot is either in the same space or there is a gap of some sort. The syntagmatic axis of semiotic description, on the other hand, can probably be best explained through Christian Metz's *La Grande Syntagmatique Du Film Narratif* (1966), which "proposed an abstract classification of the meaningful possibilities available to a film-maker when conjoining shots in narrative film" (Bateman and Schmidt, 2012: 99). In a later edition of his work, Metz (1974) writes:

Although each image is a free creation, the arrangement of these images into an intelligible sequence—cutting and montage—brings us to the heart of the semiological dimension of film. It is a rather paradoxical situation: Those proliferating (and not very discrete!) units—the *images*—when it is a matter of composing a film, suddenly accept with reasonably good grace the constraint of a few large syntagmatic structures (101).

Therefore, whereas images in a film narrative do not resemble one another and individual images tend to vary indefinitely, most film narratives show resemblances in principal syntagmatic figures. For Metz, cinema is like a language because editing a film creates signification along a syntagmatic chain. The images in films are not abstract entities but almost pseudo-grammatical patterns that create meaning, which Metz calls syntagmatic patterns.

The opening scene in *Strangers on a Train* (1951) by Hitchcock sets an excellent example of how syntagmatic structures work in film. In the opening sequence, the two main characters are introduced with alternating shots of walking feet presumably belonging to men, along with a train station. During the shots, the camera focuses on the characters' lower half of the body and their walking legs, and the shots keep switching between the two characters. Metz explains the spatial and temporal relationship between the two pairs of feet in the realm of what he calls denotation as opposed to connotation. Denotation is "the narration itself, but also the fictional space and time dimensions implied in and by the narrative" (Metz, 1974: 98). It is the most immediate storytelling information given through precise editing choices as opposed to connotation, which Metz defines as "the search for a certain 'construction' or a certain 'effect' (1974: 102). Watching the opening of the film, one would categorize it as an alternate syntagma, which is widely known as crosscutting or parallel montage, presenting "alternately two or more series of events in such a way that within each series the temporal relationships are consecutive" (Metz, 1974: 128). The images themselves do not mean much in the film's opening; however, the significance is gained by what comes before and after them by being located within a syntagmatic chain. Some conclusions achieved by showing alternating images in the opening

of *Strangers On A Train* (1951), as shown in Figure 1, are simultaneity in temporal denotation, that is, these two men are walking simultaneously; and convergence in spatial denotation, that is, they are walking toward each other, which can be inferred from the two different screen directions the characters have.

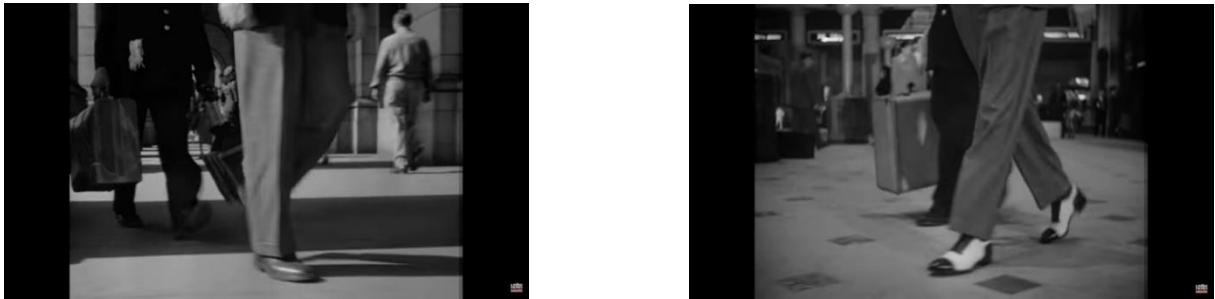


Figure 1. (*Strangers On A Train: The Doubles Motif*, 2018)

As seen in the shots, the two passengers converging on each other from different directions are like mirror images of one another. Therefore, it is safe to say that the way shots are organized in editing a film with cinematic techniques of cuts and close-ups contribute to a viewer's meaning-making process. A director's choice of one shot over another in the paradigmatic realm of options creates an overall meaningful syntagmatic chain of events, which is an on-purpose process of production. Thus, employing multimodal lenses from an analytical point of view, an analyst with especially professional eyes can come up with certain conclusions as to the storytelling and a certain interpretation.

In addition to shots in cinema, more abstract concepts like mind style, as explained in the previous chapter, are also subject to a multimodal approach. Montoro (2010a), for example, focuses on mind style and its multimodal realizations in novels and their film adaptations. He examines Bret Easton Ellis's *American Psycho* (1991) and its film adaptation by Mary Harron (2000) through O'Halloran's (2003) concept of semiotic metaphors and Forceville's (2007) study on conceptual metaphors and their multimodal manifestations, which "share an interest in the nonverbal manifestations of metaphors" (Montoro, 2010: 33). O'Halloran's study mainly originates from a systemic-functional tradition whereby the meaning-making process is examined with the meta-functions originally determined by Halliday (1985). Semiotic metaphors may shift in function or new functional elements can be introduced. Nevertheless, this process, according to O'Halloran (2003), "does not take place intra-semiotically as for grammatical metaphor in language, rather it takes place inter-semiotically when a functional element is reconstructed using another semiotic code" (357). Consequently, semiotic metaphors can encode meaning by transferring semantic content from one particular semiotic code into

another. This transference of meaning could be explained through, for example, a sports car advertisement. A sports car picture can be juxtaposed with the linguistic question ‘You want to be different?’. The association of the car picture with the question implies that owning the car is equal to being different from the rest. Therefore, Montoro thinks this transference of meaning from one medium onto another can encapsulate how mind style is shown in the cinematic mode. Forceville (2007), on the other hand, isolates conceptual metaphors as monomodal and multimodal. He writes, “a multimodal metaphor is here defined as a metaphor whose target and source are not, or not exclusively, rendered in the same mode” (16), and the monomodal ones “as metaphors whose two terms are predominantly or exclusively rendered in the same mode” (18). Based on this information, Montoro indicates that metaphors in novels can be categorized as mainly monomodal as both the source and the target are given in the same form, that is, through language. However, for the projection of mind style in the cinematic format, a multimodal taxonomy is needed, for which Montoro makes use of five different modes, which Forceville explains as: “written language,” “spoken language,” “visuals,” “music,” and “sound” (2007: 16). Through these categories, Montoro (2010a) scrutinizes both the novel and the film version of *American Psycho*, and thus highlights how modes are cleverly manipulated, and the main character Patrick Bateman’s unconventional psychopathic mind style and its extreme traits are heightened.

In a subsequent work on multimodal realizations of mind style, Montoro (2010b) studies Ian McEwan’s novel *Enduring Love* (1997) and its homonymous film adaptation by Roger Mitchell (2004). The protagonist Jed Parry is convinced that Joe Rose presumably has reciprocal love for him. This conviction is based on some alleged gesture code of Joe Rose, which Parry thinks Rose uses to communicate with him, and even the simplest random acts are significant to Parry because he reads them as hidden messages. Therefore, for this multimodal analysis, Montoro focuses on gestures and remarks that “speech-accompanying gestures confirm, emphasize and highlight meanings already encoded in the verbal component of utterance” (2010b: 75). While focusing on gestures to explore the cognitive processes involved in language, Montoro uses the classifications called “Kendon continuum” (McNeill, 1992: 37). This identifies four types of gestures determined according to whether there is speech or not: “gesticulation, emblems, pantomime and sign language” (McNeil, 2000: 2). In his study, Montoro specifically concentrates on gesticulation, “wilful bodily movements produced simultaneously with speech” (Montoro, 2010b: 76). This category is further sub-classified by McNeil into four-part taxonomy, which includes “iconic, metaphoric, deictic (pointing), and beat gestures” (McNeil, 1992: 76). One of Montoro’s observations is that using close-ups of

Parry's hands enhances the iconicity of his gestures. Especially, Montoro's analysis of the scene in which Jed Parry and Joe Rose meet at a restaurant is quite significant as it shows how analyzing gestures can be critical in deciphering multimodal instantiations of a character's mind style in film narratives.

Processes and cognitive structures deriving from particular linguistic choices may provide a wide range of insights into the individual mental self and its relation to our everyday cognition. Fowler's concept of mind style came out of a perspective of language that reflects how we structure and understand our reality. In that respect, mind style proves to be a valuable tool in making sense of highly unorthodox minds or those that reflect not-so-common psychological traits prone to analysis. Characters' peculiar mind styles reflect themselves via different means of meaning-making in different media. Whereas the words reveal certain characteristics in written texts, multiple modes are at work in cinema. Employing a stylistic approach to the novel and a multimodal stance for the film, the purpose of this study is to explore the mind style of Virginia Woolf's protagonist, Orlando, as it is treated in the novel as well as in the film.

Fashioned as a comparative study, this study argues that Orlando has an insecure and a childish mind style coming to the fore primarily through actions and emotional outbursts characterized by repetitions and palilalic reiterations with specific predicates; however, in Sally Potter's film adaptation, Orlando's childish mind style is replaced with a more mature Orlando capable of handling utterances and physical reactions, which is achieved through direct address and editing techniques. This thesis study concludes that comparative analyses of literary texts with their film adaptations have benefits in addition to the findings related to how the verbal is transposed through images.

CHAPTER III

4.1. *Orlando*: A Literature Review

In her *Mr. Bennett and Mrs. Brown* (1924), Woolf writes, “on or about December 1910 human character changed” and “the change was not sudden and definite [...], but a change there was” (4). With this famous assertion, Woolf “denotes, in particular, the opening of First Post-Expressionist exhibition in London” (Joyce, 2004: 632), yet this ‘not sudden’ change embodies more for her. Kreutz notes that this was “in gentle but steely rebellion against the powerful triumvirate of Edwardian novelists” (1962: 103). In the Edwardian and successive Georgian era after the death of Queen Victoria, British society underwent a significant change in terms of lifestyles and social values. While some people adhered to the traditional values of the Victorian era (1837 – 1901), others chose a more contemporary and liberal lifestyle. Intellectuals like Woolf opposed a view of life in which people acted hypocritically because of their so-called respect for family values. There were class differences, narrow-mindedness, and conservatism in sexual matters. Sapphic content in literary works was feared and banned, and marriage was blessed at all costs. In an atmosphere as such, “Woolf describes the task of Georgian writer to reconstruct character from the ruins of the previous generations,” and the writer’s focus must be on “understanding contemporary society and its influence on men and women” (Sorum, 2007: pp. 141-142).

The Bloomsbury Group, in which Woolf joined with like-minded philosophers, artists, writers, and intellectuals, was the venue where opposition to existing social rituals was intensely embodied. “In fact, it can be said that the most important intellects in England between the two world wars either were members of the Bloomsbury group or had close relationships and associations with members” (Henig, 1974: 73). Moore (1955) defined the like-mindedness of the members as “a common antagonism to Victorian spirit which, for them, was presented by religion, materialism, hypocrisy, and smugness” (124). Thus, *Orlando: A Biography* (1928) came out within the framework of such a philosophy of different views on feminism, anti-war, and sexuality in London at the beginning of the 20th century, and its subject made an impact. Woolf (1978) writes:

One’s life is not confined to one’s body and what one says or does; one is living all the time in relation to certain background rods and conceptions. Mine is that there is a pattern hid behind the cotton wool. And this conception affects me every day. I prove this, now, by spending the morning writing, when I might

be walking, running a shop or learning to do something that will be useful if war comes. I feel that by writing I am doing what is far more necessary than anything else (73).

As a prominent member of the Bloomsbury, Woolf's opposition and protest against one's confinement to 'one's body' probably best comes into existence in *Orlando* (1928). Woolf calls it a biography but a rather odd one that includes a character who goes beyond the borders of time and even changes sex from male to female. *Orlando*, considered one of the most entertaining novels of Woolf, is a fantastic story that takes its immortal heroine through a life span of nearly 400 years from the beginning of the sixteenth century to 1928. Marshall (1988) thinks Woolf "attacks the symbols of each age, its sacred icons, pretentious silliness, its revered characters, and cultural conventions" (155). Despite this absurdity of time and change of sex, Benzel (1994) indicates that "we engage in the illusion that Orlando is plausible and possible, and we envision him/her as essentially real while reading" (172). Woolf achieves this through her lively way of writing with a narrator biographer. The narrator addresses the readers multiple times, and it is almost as if the reader had an active role in creating this fictional world. The narrator even makes it clear that our reading is not authorially dictated but is open to our vision of it in *Orlando*:

For though these are not matters in which a biographer can profitably enlarge it is plain enough to those who have done a reader's part in making up from bare hints dropped here and there the whole boundary and circumference of a living person; can hear in what we only whisper a living voice; can see, often when we say nothing about it, exactly what he looked like, and know without a word to guide them precisely what he thought and felt and it is for readers such as these alone that we write (Woolf, 1928/2002: 43).

The narrator, hence, appoints the reader the task of constructing from 'bare hints' and 'whispers.' Woolf achieves this with the creation of a double-visioned reader, "who realizes plurality in the text through his/her multilevel reading" (Benzel, 1994: 171). The narrator's quirky style together with the fantastic subject of *Orlando*, create narrative tension and instability in the protagonist's characterization.

The reader is introduced to a world of distinctive reading experiences from the beginning. The novel opens with the following sentence: "He - for there could be no doubt of his sex, though the fashion of the time did something to disguise it - was in the act of slicing a moor which swung from the rafters" (Woolf, 2002: 8). The biography is interrupted after the first word announces a male subject, and the opening sentence is dismantled. One cannot help but wonder if the subject in question is a he, then why would the narrator need to mention the doubt about his sex? We would expect the narrator to clarify the pronoun reference 'He,' yet

instead, the narrator biographer interrupts our expectations and focuses our attention on parenthetical remarks about the character's sex. Cervetti (1996) points out that "calling the reader's attention immediately to gender, Woolf seems to protest too much, creating the very doubt that her words would deny" (166). Little (1988), for such an opening in *Orlando*, asserts that "the very first sentence is what every sentence in the book is about and what every sentence continues to produce and unproduce in rhetorical play" (183). At the beginning of the novel, this kind of introductory sentence breaks the foundation of biography writing. Woolf knows that language has decentering effects and pushes category boundaries throughout the novel. Literary conventions are deliberately transgressed by Woolf. *Orlando*, for that matter, is ironic in the sense that although its name is *Orlando: A Biography*, the classical form of biography is destructed and rebuilt by Woolf. It is about a fictional person, which makes it hard to categorize as it conforms to the notion of 'biography' at times and 'novel' at others. The representation of facts is distorted, the subject's identity is vague, and the reader's role is problematized. The reader, unexpectedly unsettled by Woolf, is invited to discover the connection between character and characterization to make meaning of the text.

Woolf, one of the central figures of the Bloomsbury Group, might have had valid reasons to create ambiguity through elements of unnatural time and sex change, considering the social mindset of the English back then when Radclyffe Hall's infamous lesbian novel *The Well of Loneliness* (1928) was banned in the same year *Orlando* was published. Given the gay scare nature of the time, "Woolf's public, sapphic love letter to Sackville-West necessarily had to be a fairy tale, necessarily had to turn fact into fiction" (Smith, 2006: 61). Therefore, the story of Orlando, who transforms from male to female at the age of thirty-six, has a satirical approach towards traditional Victorian biographies. Considering that *Orlando* is based on Vita-Sackville West, with whom Woolf had an affair for a period and to whom this novel is dedicated, Smith (2006) thinks this type of narration in the novel is because "Woolf re-animates the form of biography, produces a text where Vita can read/see herself, as can Woolf, and enables both women to have compensatory stories of their own" (58). Smith argues that Woolf needed to create a doubleness, meaning that she had to tell Vita's story to represent herself and the other way around:

Orlando is a complex interplay between Woolf and Sackville-West that produces not only Sackville-West's 'biography' but Woolf's own story of the inadequacy of language and the inadequacy of representation for women (Smith, 2006: 59).

On the one hand, there is an intimate relationship between Woolf and Sackville-West, and on the other hand, it is a *roman à clef* on one of the country's "most well-known families, and one of the most notorious women in the country" (Raitt, 1993: 25). Therefore, for Woolf, it is difficult to distinguish between what is private or public, just as the distinction between what is factual or fictional in *Orlando*. She writes in her diary, "I am writing *Orlando* half in a mock style very clear and plain, so that people will understand every word. But the balance between truth and fantasy must be careful" (2003: 117). Although Nicolson (1973) calls *Orlando* "the longest and most charming love letter [from Woolf to Vita] in literature" (202), one would surmise that Woolf herself appears in some characteristics of *Orlando* in the (auto)biography of Sackville-West. The biographer is also an *other*, just as its subject matter and representation. *Orlando* is neither a man, nor a woman, yet both "as if she belonged to neither; and indeed, for the time being she seemed to vacillate; she was man; she was woman; she knew the secrets, shared the weaknesses of each" (Woolf, 2002: 94). Woolf's interest in androgyny in *Orlando* both prepares the readers for and also distracts us from what Meese (1992) calls "a diversionary tactic [Woolf] deploys" (103). Meese writes that "Virginia sees, first and foremost, a lesbian, and invests in Vita, through the character of *Orlando*, the history of women 'like' her" (1992: 111). Woolf investigates a new form of biography where she tells the story of Vita, herself, and the women sharing similar fates. About Woolf's circumstances, DuPlessis (1985) indicates that:

Orlando is released into a space not only beyond narrative conventions but also beyond sexual norms. Lesbianism is the unspoken contraband desire that marriage liberates and that itself frees writing. The love of women appears with some circumspection, intermingled with the androgynous, ambisexual marriage and the doubled gender identities of *Orlando* (63).

Androgyny, in that sense, is like a triumph for Woolf. DiBattista (1977) claims "it overwhelms those stubborn, basically artificial divisions between men and women and thus discovers the basis of a legitimate social order governed by the law of equal association" and further asserts that it has a liberating function for women from "the tyranny of sex" (19). Woolf's *Orlando*, depicted through the eyes of a heterodiegetic biographer narrator, creates a basis on which Woolf and Vita can be each other and with each other as they please. *Orlando* is Woolf and Vita at the same time, and neither of those women is a man or a woman. Woolf touches upon subjects like gender, self-confidence, truth, identity, and literature with a poetic style. Marshall (1988) thinks,

Woolf [...] tackles in *Orlando* what she has not directly addressed before – the tenuous economic security a woman 'enjoys', women's susceptibility to cultural fads bred from a training of ignorance disguised as

innocence, and the empty but strongly significant conventions of society erratic in its enthusiasms, doubled in its standards (156).

Initially, Woolf writes in her diary that she did not plan to form a wealthy noble person as Orlando, and at the beginning “sketched the possibilities which an unattractive woman, penniless, alone, might yet bring into being” (2003: 105). Yet, she chose to abandon this initial plan, instead depicting a beautiful, charming, and aristocratic Orlando with hereditary wealth. “By eliminating the potential problems caused by lack of status, wealth and beauty, Woolf could focus all the more sharply on issues of gender” (Cervetti, 1996: 166). For example, at the beginning of the 19th century in England, women were not bestowed the same rights as men. In real life, Woolf’s lover, Vita Sackville-West, loses Knole, a family mansion inherited by her Uncle Charlie, with the court’s decision. Sackville-West was a woman and therefore not an heir to the mansion. In *Orlando*, Woolf reestablishes her strength as a woman and makes sure that Orlando inherits the family house even if she becomes a woman. After reading *Orlando*, Vita writes in a letter to Woolf, “you made me cry with your passages about Knole, you wretch” (1992: 306). Therefore, this restoration of the family estate is one of the iconic parts of the story where Woolf compensates for the losses they both suffered “by the confines of gender, heterosexuality, and marriage” (Smith, 2006: 63).

On the other hand, Woolf sketches conditions changing for writers and the gender-related effects on their experiences. De Gay (2007) writes, “by incorporating parodies of literary and social history and biography into *Orlando*, Woolf also critiques scholarly apparatus for viewing the past, thus developing her ideas about the writing and rewriting of the history” (63). Woolf’s profound ambivalence about the English literary periods – the Renaissance, the Restoration, the Enlightenment, the Romantic era, the Victorian, and the present – is reflected through *Orlando*. The narrator tries several times to specify the characteristics of a particular period, such as the exaggerated portrayal of Orlando’s writing in the Restoration period:

For it is for the historian of letters to remark that he had changed his style amazingly. His floridity was chastened; his abundance curbed; the age of prose was congealing those warm fountains. The very landscape outside was less struck about with garlands and the briars themselves were less thorned and intricate. Perhaps the senses were a little duller and honey and cream less seductive to the palate. Also that the streets were better drained and the houses better lit had its effect upon the style, it cannot be doubted (Woolf, 2002: 66).

By this hyperbolic tone, Woolf is critical of approaches to modeling the development of literary history through a series of reactionary changes led by prominent writers to appeal to their audiences or touch upon social issues. Some canonical authors are portrayed via Orlando’s eyes,

and Woolf uses this to cut them down to size, and in Pope's case, Woolf does this quite literally where he is described as a 'little man':

Then the little gentleman said,

He said next,

He said finally,*

Here, it cannot be denied, was true wit, true wisdom, true profundity. The company was thrown into complete dismay. One such saying was bad enough; but three, one after another, on the same evening! No society could survive it.

* These sayings are too well known to require repetition, and besides, they are all to be found in his published works (Woolf, 2002: 119).

Orlando, on the other hand, proves to be an alternative to accepted critical conventions due to the ambiguity of its genre in its investigation of the novel form, style, and language. It makes a parody of literary tradition in several different ways. As Thompson (1993) writes, "Gaps and spaces appear frequently in *Orlando* as if to indicate that some things cannot be expressed in the novel, or in language as we know it, or simply to poke fun at the reader's conventional expectations. Pauses function in the same way" (313). For example, when Orlando is most public and well-known during his duty as an ambassador in Istanbul, the manuscript that the biographer relies on is full of holes: "Just when we thought to elucidate a secret that has puzzled historians for a hundred years, there was a hole in the manuscript big enough to put your finger through" (Woolf, 2002: 71). This is also achieved through interruptions in different characters' speeches in *Orlando*. For example, the English naval officer gives a speech during the ceremony conferring the Dukedom on Orlando. His speech is left with gaps while giving a patriotic account of the moment. Interruptions underscore the hierarchical, sexist and racist views of the naval officer. There are a lot of triple dots in this section until the speech is cut "when – unfortunately a branch of the Judas tree broke, Lieutenant Brigge fell to the ground" (Woolf, 2002: 77). Other more significant gaps appear before the change of sex and before Orlando has a child. There are also a large set of abstract questions which are continually unanswered:

Are we so made that we have to take death in small doses daily or we could not go on with the business of living? [...] And if so, of what nature is death and of what nature life? (Woolf, 2002: 40).

Having asked then of man and of birds and the insects [...] what life is - having asked them all and grown no wiser, but only older and colder (for did we not pray once in a way to wrap up in a book something so hard, so rare, one could swear it was life's meaning?) back we must go and say straight out to the reader who waits on tiptoe to hear what life is - Alas we don't know (pp. 161-162).

Woolf seems to be asking these questions to emphasize the superficiality of their abstraction level. The point is that, despite the reader's expectations, questions such as these are ultimately

unanswerable. Woolf also denies closure to the reader: “It is the goose! Orlando cried. ‘The wild goose ...’” (Woolf, 2002: 195). Chase (2003) writes, in a review for New York Times, that Woolf “has left the book perhaps more confused than strictly necessary” (230). This lack of resolution at the end may be regarded as an absence of coherent thought by some critics. Yet, more recent critics like Rogat (1974) find Woolf’s form democratic in how it creates a relationship with the readers: “Woolf wanted her fiction to be open and suggestive so that her readers were not merely spectators but also creators” (88). She does not want to answer these questions. Instead, she throws them at the expense of the reader’s mentality so that the whole experience of reading *Orlando* can turn into an exploratory process.

Transgender and androgyny are significant themes in *Orlando* in both the novel and the film by Sally Potter (1992). Wright (2006) maintains: “Androgyny for Woolf was a theory that aimed to offer men and women the chance to write without consciousness of their sex- the result of which would ideally result in uninhibited creativity” (2). Heilburn (1974) also suggests that “androgyny for Woolf meant not homosexual, lesbian or bisexual but simply, fully human” (144). From this perspective of being ‘fully human,’ Bakay (2015) writes, “androgyny is a liberating state that allows for the free flow of sexual energies” (146). The sexual energies are profound in Woolf’s ‘biographic’ novel of Orlando and Potter’s adaptation in 1992. Although Woolf declares her disagreement with film adaptations in an essay in 1926 and calls them a “parasite and literature its ‘prey’ and ‘victim’ (qtd. in Hutcheon, 2006: 3), Potter says “it had an incredible effect on me as a book, because I remember feeling I wasn’t just reading it, I was watching it... I could see it” (*Sally Potter Describes How to Film an ‘Unfilmable’ Book*, 2020). Though one can never be sure if Woolf might agree with a film adaption of *Orlando*, it is undeniable that both genres reflect the non-binarity of gender through the androgynous mind of Orlando and gender fluidity; that is, gender is performative and is constructed by norms of society and culture.

Alloza (2020) writes in her dissertation that “the story of Orlando enables the deconstruction of the binarity of gender since Orlando is never a male or a female; the fluidity of gender is present from the beginning of the book” (58). Woolf freely explores gender codes without being censored with her wit. She definitely was ahead of her time about subjects like androgyny and queerness, which many did not even dare discuss in the twentieth century. Haner (2020), about the twentieth-century women novelists, points out that “they formulate new configurations of gender, sexuality and body through the exploration of transgender embodiment and identification represented in their novels” (144). By reconfiguring gender in

Orlando, Woolf destabilizes gender binaries and rejects anything that condenses and limits subjects into male or female. While doing that, social concerns were at stake for Woolf, and the same goes for Potter. Potter shares a similarity with Woolf in her film adaptation in that she was also careful with homosexual elements. “The gender issues were approached in the film adaptation,” but “the director chose to focus on gender and neglected to focus on sexuality, particularly, on homosexuality” and “conformed to social norms” (Alloza, 2020: 58). In more recent studies, the issue of gender shift in *Orlando* is scrutinized by Çelik (2015) in terms of Queer Theory and gender roles; by Oğuz (2016) with references to culture and cultural images in Bhabhian terms, and by Tuğlu (2016) “to express the uniqueness of identity formation in terms of gender in spite of the repressive societies” (80).

On the other hand, though the chief focus is on gender and the sexual transformation of Orlando, studied within the parameters of sociology, the place where this androgynous identity is born is of significance. Woolf chooses Istanbul as a critical location for Orlando’s sex change. Lawrence (1992) thinks that the sex change in *Orlando* is “deliberately orientalized” as “English soil is inimical to the emergence of female subjectivity” (255). Özkan (2017) writes that Istanbul “functions as a carnival, and a center of feast where Woolf and Orlando free themselves from both literary and gender constraint, boundaries, and regulations” (144). Similarly, Atayurt (2011) focuses on “Istanbul not only as a geographical and aesthetic space that paves the way for Orlando’s transformation but also as a non-gendered space that simultaneously dismantles and synthesizes the normative regulations of gender” (108). Additionally, Haliloğlu (2021) portrays Woolf’s “response to the historical and cultural heritage of Istanbul” and scrutinizes “how this response varies according to gender and discipline rather than nationality” (882). Roessel (1992) also thinks that the choice of Istanbul is not arbitrary (398) and asserts that the city is a symbol of war, death, and Sapphic love, which are among the three primary forces in Woolf’s life.

Woolf and her works have been subject to analyses of various topics, among which three are most worth mentioning in their relation to mind style and scrutinizing characters’ peculiarities. Woolf’s short story *Lappin and Lapinova* (1938), for example, is analyzed by Semino (2006) with her application of Conceptual Integration theory to characters’ mental lives. Semino describes the ‘rabbit’ fantasy world Rosalind creates as she has difficulties adapting to her role as a wife. Semino finds that the fantasy world is a dynamic construct resulting from the interaction between distinct mental spaces, and it includes a blended space. Cunanan (2011) uses transitivity as a framework in his analysis of Woolf’s essay *Old Mrs.*

Grey. He finds that Mrs. Grey's thought impressions and sensations turn into the reader's, making the connection between linguistic preferences less reinforced but more appreciated. Khaliq and Rahman (2020) present an in-depth analysis of Mr. Ramsay in Woolf's novel *To the Lighthouse* (1927) by blending theory and idiosyncratic metaphors. They conclude that metaphors do not only provide a linguistic variety but are organized on a more substantial level of cognition. Mr. Ramsay's idiosyncrasy has a rationalistic attitude portraying him not as narcissistic but a competent academician.

In terms of mind style and multimodality, there is still a paucity of insight into Woolf's *Orlando*, and Potter's homonymous film adaptation (1992), which this study intends to dispel. Many scholars have studied both Woolf's and Potter's *Orlando* in terms of various topics, among which are androgyny, gender relations, aristocracy, Sackville West's biography, sapphism, and so on. However, *Orlando* has not received much attention as a particular character on his/her own right, specifically as a fictional character evaluated independently of biographic qualities ascribed to it. Besides, the similarities and/or differences between the novel and the film version concerning the protagonist's peculiar mindset have not been considered as a focus of study. Therefore, this study aims to illustrate the unique mind style of Woolf's protagonist, *Orlando*, as it is treated in the novel as well as the film in a comparative manner and come up with conclusive data pertaining to the comparison of the two versions within the framework of mind style.

CHAPTER IV

5.1. Mind Style in *Orlando*: The Novel

Mind style is the worldview of a character. Central to this worldview is language, built with lexis, grammar, syntax, metaphors, and other essential components. When used consistently, these components amount to a cumulative peculiarity that differentiates one character from another. In that regard, because mind style necessitates distinctive linguistic features, *Orlando* as a text is a case in point. The story is told by a heterodiegetic, omniscient, authorial narrator biographer who mostly takes on the duty of overtly explaining the inner world of Orlando, “exploring the gender politics of poetics and artistic subjectivity across the ages” (Goldman, 2006: 65). However, despite the dominant nature of the narrator biographer, who sometimes diminishes and even belittles Orlando, Orlando’s personal discourse, which is not even comparable to that of the narrator’s in amount, gives away some critical hints as to his peculiar mind style. At the beginning of the novel, Orlando is a young nobleman and an ambitious poet candidate in the Elizabethan period. Through the middle, he undergoes a sex change, and by the end, is a married woman, mother, and successful poet after a few hundred years of heroic and amorous adventures. Throughout the novel, the way Orlando uses language, his bodily reactions, and how he handles moments of crisis are indicative of a mind style constructed on a quest for self-assertion.

From the very beginning of the novel, opening on a hill where Orlando apparently pays regular visits, it is made clear that Orlando loves being alone. “Orlando naturally loved solitary places, vast views, and to feel himself for ever and ever and ever alone” (Woolf, 2002: 11). The overstatement of the word ‘ever’ signifies the narrator’s extra effort to consolidate Orlando’s strive for solitude as “he was careful to avoid meeting anyone” (10). Therefore, it is not surprising that the first words that Orlando utters in the story are: “after a long silence, I am alone, he breathed at last, opening his lips for the first time in this record” (11). It is sporadic in the novel that Orlando gets into a direct conversation with another character. He usually has the habit of talking to himself, and the majority of his talks are personal reflections, exclamations, or just questions. Hence, his first utterance as ‘I am alone’ is suggestive of his mindfulness that he is only by himself in his quest. Another point to consider is the predicate used, ‘breathed,’ and the accompanying adverb ‘at last.’ Orlando does not ‘say’ it but rather breathes it out ‘at last,’ almost as if he is in a state of ‘confessing’ something to himself rather than plain speech. On the other hand, the hill, sixteen-year-old boy Orlando’s favorite place in his father’s large

mansion, is “crowned with a single oak tree. It was very high, so high indeed that nineteen English counties could be seen beneath; and on clear days thirty perhaps forty, if the weather was very fine” (11). The narrator’s exaggeration as to the height of the hill is an emphasis on Orlando’s lonesome nature and his detachment from society in general despite his nobility. The high hill, much like a mountain top, is where one’s mind is, as Bodkin (1934) puts it, “open to any influence of the sky and dominating a vast landscape of earth commanding the survey of the whole extent of earthly thing. Mountain top has become the accepted symbol of the true essence of life” (145). Away from the crowds of the mansion, Orlando observes the big picture from his own ‘top of the world,’ daydreaming about the thrills of life awaiting his youth.

On the one hand, Orlando is a lonely boy proud of his heroic fathers, making vows to be like them. “His fathers had been noble since they had been at all. They came out of the northern mists wearing coronets in their heads” (Woolf, 2002: 8). On the other, he wants to be a famous poet for “Orlando, to look at, was cut out precisely for some such career” (9). This state of in-betweenness plays a role in shaping Orlando’s mind style that manifests itself in some consistent linguistic patterns and bodily reactions, for which the significance of the Oak tree is one of the foundational elements. The tree as a concept is undeniably one of the most crucial symbols in the history of humankind in mythologies and religions. Cirlot (1971) writes, “the tree denotes the life of cosmos, its consistence, growth, proliferation, generative and regenerative process... The tree becomes the symbol of absolute reality, that is of the center of the world” (347). The oak tree, on the other hand, has created its own paradigm of symbolic richness as a tree that is steadfast, unbending, and strong. “The oak was associated with supreme god in the pantheons of mythological deities of different countries: Zeus (Hellenic Greece), Jupiter (Ancient Rome), Daga (Celts), Perun (ancient Slavs) and Thor (early Germanic peoples)” (Davidko, 2019: 28). Similarly, Skinner (1983) asserts that “back in the golden age the oaks dripped honey, and men lived in peace and comfort with no shelter but their boughs” (458). In *Orlando*, the oak tree includes two capacities: one as a real tree and another as a poem with the same name that Orlando writes throughout the novel, which he dedicates to the Oak tree at the end.

The novel starts and ends with the scenes happening under the oak tree situated on the hill where Orlando likes spending time under its umbrageous boughs. In the opening passage, the part where Orlando embraces the earth beneath metaphorically suggests Orlando’s search for an anchor of stability as a boy of insecure mind style:

He sighed profoundly, and flung himself—there was a passion in his movements which deserves the word—on the earth at the foot of the oak tree. He loved, beneath all this summer transiency, to feel the earth's spine beneath him; for such he took the hard root of the oak tree to be; or, for image followed image, it was the back of a great horse that he was riding; or the deck of a tumbling ship—it was anything indeed, so long as it was hard, for he felt the need of something which he could attach his floating heart to; To the oak tree he tied it (Woolf, 2002: 11).

Situated on a hill in his father's mansion, the Oak tree is a stark symbol of security for Orlando. Though he seeks self-assertion with a career as a poet, Orlando knows he has a lot to learn and therefore needs to leave his safe zone to realize his dreams. It is only when he leaves the mansion and goes away from the Oak tree that mishaps start taking place in his life, whereby he frequently needs to pay a visit home or spend some time under the safe branches of the Oak tree and “feel the earth's spine beneath.” The metaphor ‘earth's spine,’ which appears one more time at the end of the novel when Orlando comes near the Oak tree to dedicate his poem, gives an inanimate entity the quality of a living person as it is the part of the body where one's hands tend to meet while hugging. Semantically, spine signifies “the row of small bones that are connected together down the middle of the back” (Francis et al., 2010: 1434), and also in English, it is associated with courage, which Orlando lacks. ‘Spineless’ is used to refer to cowardly people who are “weak and easily frightened” (1434). In Orlando's microcosm, as he is an insecure boy at the start of his adult life and on a long journey to be a renowned poet, he needs somewhere safe to listen to himself and search for his identity. The personification of the Oak tree with ‘spine’ suggests Orlando's attribution of human qualities to it, somebody with long branches like arms to hold him, a shoulder he can lean on, and a ‘spine’ he can embrace. The “floating heart” of Orlando, which connotes his restlessness, represents his insecure childish mind style in search for meaning as the metaphor implies that Orlando's heart is a floating ship looking for something hard, that is, a marine where ships usually take shelter from the dangers of the open sea.

The verb ‘fling’ in the excerpt above and its relation to the Oak tree is significant as it keeps appearing every time Orlando goes near the tree. The verb's meaning and focusing on its function to explain Orlando's physical attitude around the Oak tree is essential in interpreting the connection between the tree and Orlando's childish mind style. ‘To fling somebody/something’ means “to throw someone or something somewhere with force, especially because you are angry” (Francis et al., 2010: 570). ‘To fling yourself’ is “to start to do something with a lot of energy and enthusiasm” (570). The verb by itself embodies force and recklessness and is representative of Orlando's impatience and the restless state as a young

boy. This kind of action is usually attributed to children and their reactions when they cannot acquire what they want or are in extreme feelings. In addition to its first appearance in the opening scene, the verb ‘fling’ appears about ten times more, out of which eight appearances are rather significant in terms of Orlando’s peculiar mind style. Three of these appearances are with Orlando present under the Oak tree. The first one has already been mentioned above in the novel’s opening. Another one is when Orlando is deeply heartbroken because Sasha betrays and leaves him, which escalates with Mr. Greene’s making a fool of him with a mean satire for Orlando’s poem. “He flung himself under his favorite oak tree and felt that if he need never to speak any other man or woman so long as he lived” (57). In this scene, Orlando is in extreme feelings of disappointment and despair. Therefore, he needs something physical to hold on to “so long as it [is] hard.” First, Sasha, precious to Orlando as his “melon” and “emerald” (this is the way he defines her), leaves with a sailor. Then, this reaches a climax of despair with Orlando learning about Mr. Greene’s bitter lampoon of his poetry that makes him look silly. Such regrettable happenings, one after the other, leave Orlando in deprivation, like a little child whose candy is taken away from him. For this reason, he has the need to come by the Oak tree as this is the location most associated with his childhood and security.

The final scene with Orlando paying a visit to the tree is when he, having published the Oak tree poem and won a prize, is deeply relieved and at peace with herself (now a woman). “Flinging herself on the ground, she felt the bones of the tree running out like ribs from a spine this way and that beneath her” (192). This scene bears importance in that it shows Orlando’s need for the tree not only as somewhere he longs for in moments of crisis but also in those of bliss, just as children have the need to share a happy moment or an achievement with their parents. The action of “flinging” is still there despite the moment’s blissful nature, unlike the previous two, where “flinging” stems from an outburst of despair. Yet another example worth mentioning is the one in which Orlando is not present near the Oak tree. However, the narrator biographer still does not refrain from mentioning the verb ‘fling’. This is the section when Orlando is most tired of being lonely and wants someone she could lean upon. Out of frustration, Orlando thinks, “No longer could she stride through the garden with her dogs, or run lightly to the high ground and fling herself beneath the oak tree” (144). Even if Orlando is elsewhere, the thought of ‘flinging’ is still there when she thinks of the Oak tree, which shows the extent to which Orlando associates the action with the Oak tree as an indicator of his childish mind style.

On the other hand, there are some instances in which Orlando, though not present near the Oak tree, still does the action of flinging himself. One example is when Orlando gets melancholic about the possible end of his relationship with Sasha. Orlando “would fling himself downwards on the ice and look into frozen water and think of death” (26). Another example, quite contrary to his negative feelings, is when he is amazed by the natural surroundings of his travels in Anatolia and excited about her life with the Gypsies. “When she flung herself upon her mat in the gipsies’ tent, she could not help bursting out again ‘How good to eat! How good to eat!’” (86). However, with all the wandering around with these people of an alternative lifestyle, it does not take Orlando long before his restlessness starts surfacing. He starts to feel too detached from writing poetry and realizes that he has different opinions from Rustum El Sadi, the Gypsy leader, about certain topics. This is because “he saw that she did not believe what he believed, and that was enough, wise and ancient as he was, to enrage him. This difference of opinion disturbed Orlando” (86). Therefore, frustrated, “Orlando would come into the camp, fling herself down by the fire and gaze into the flames” (87), an attitude that is highly characteristic of a child when he/she cannot achieve a desire. The final example is towards the end of the novel when Orlando is running around in a frenzy because she is still single after all the years of adventures with men and women, “flinging herself on the spongy turf and there drinking forgetfulness, while the rooks’ hoarse laughter sounded over her” (147). As can be seen, each time the verb ‘fling’ is used, Orlando is either near the Oak tree, or, similar to a child, in extreme feelings. Considering the time span Orlando lives through, no matter how old or where he/she is, Orlando tends to show shreds of childish physical behavior and keeps ‘flinging himself,’ which is indicative of his childish mind style. The verb falls into the category of material process, in which both the actor and the goal is Orlando, which suggests, despite his poetic and sentimental personality, that Orlando has a tendency to get very physical in a fluttering manner, going from one extreme feeling to another.

It is clear that Orlando is inclined to fling himself whenever he is under the Oak tree, or he goes through feelings of excessive frustration, stress, or exhilaration. The act of flinging himself is a kind of action associated with his childhood. Therefore, there is a similarity between his bodily actions near the Oak tree and his expression of himself elsewhere in extreme feelings. This stems from his view of the tree as a homecoming; he returns to his childhood and is truly himself with no censor whatsoever near the Oak tree. The kind of psychology that Orlando experiences show instances of what Woolf calls *Moments of Being* (1978), which include a “shock-receiving capacity” or “exceptional moments with peculiar horror and physical collapse” (Woolf, 1978: 72). To Orlando, in such moments of horror and collapse, the

safe marine is the Oak tree, the real home, where he can be most conscious of himself with self-reflection and revelation. This is probably the reason why Orlando “burnt in a great conflagration fifty-seven poetical works, only retaining ‘The Oak Tree’, which was his boyish dream and very short” (Woolf, 2002: 57). He carries the poem, named the Oak tree, along with him in his adventures. Especially in times of personal crisis, if he is not visiting the real tree, puts a line or two down on the poem as though writing his own story on the journey to self-fulfillment and still “visiting” the tree through its written correspondence in the poem. When he, now *she* at the end, finishes the poem and publishes it successfully, “she let her book unburied and disheveled on the ground” (193) as a dedication to the Oak tree. Davidko (2019) summarizes this scene as follows: “The plot has moved the full circle: Orlando returned where he/she belonged and the poem met its living prototype” (35). Orlando lives through centuries of heartbreaks, disappointments, and even a sex change along which he carries his childish mind style and poetry only to return home to the Oak tree, his true self, a child.

As a young boy, Orlando is “in search of life and a lover” (Woolf, 2002: 113), which he hopes to find with numerous love affairs he finds himself in. “He was young; he was boyish; he did but as nature bade him” (16). This “boyish” nature of him prompts him into affairs with women from different social levels. His struggle in his search for “the different” shows itself given that he, as a nobleman, has “a liking for low company, especially for that of lettered people whose wits so often keep them under” and the narrator makes it clear that “Orlando’s taste was broad; he was no lover of garden flowers only; the wild and the weeds even had always a fascination for him” (16). Thus Orlando is interested in what is outside his nobility just like little children’s fondness for different types of toys. It is undeniable that children want to get a hold of what they see as different, “the other” or “the unfamiliar” just to experience what it feels like to have it.

However, just when he begins to get weary of his repetitive love affairs with ladies of many sorts, he comes across a Russian Princess. He is deeply affected by the princess even though he is not sure if it is a boy or a girl at first sight. Yet, the simplicity of the vocabulary that comes to Orlando’s mind at first sight of the lady sets a striking example of his childish mind style. The metaphoric associations he makes as to the looks of the princess are as follows: “He called her a melon, a pineapple, an olive tree, an emerald, and a fox in the snow all in the space of three seconds; he did not know whether he had heard her, tasted her, seen her, or all three together” (21). As can be seen, the first images that Orlando associates with Sasha are related to his senses. The names he calls the princess are metaphors rooted in his childhood as

strong images connected to childish pleasures. Just as babies or little children do, Orlando shows a tendency to define who he sees to be a beautiful person, as he cannot really understand if it is a boy or a girl with powerful senses. “If his senses were simple they were at the same time extremely strong” (22). ‘Melon’ and ‘pineapple’ are what Orlando knows to be delicious from when he was younger. They are fruits related to sweet taste, mostly children’s favorite. Also, ‘an olive tree, an emerald, and a fox in the snow’ are what Orlando connects with an interesting sight, value, and excitement, respectively from his childhood.

Moreover, the Russian Princess’s long name and Orlando’s way of shortening it bears an extra significance. “The stranger’s name, he found, was the Princess Marousha Stanilovska Dagmar Natasha Iliana Romanovitch” (22). Yet, Orlando prefers to call her Sasha, “because it was the name of a Russian fox he had had as a boy – a creature soft as snow, but with teeth of steel, which bit him so savagely that his father had it killed” (25). The fox metaphor is significant in that it references Orlando’s childhood as an animal that he apparently adores as a little boy. Yet, as we find out, he is bit by it because he is uncareful and naive. Also, Orlando’s naming Sasha with the name of the fox that “bit him so savagely” is ironic in that the biographer narrator gives hints of evidence to the reader before the heartbreak awaiting Orlando because of Sasha’s betrayal yet to come. Therefore, Orlando inadvertently reexperiences one of his childhood traumas by calling the Russian Princess a fox at first sight and naming her Sasha, the fox that bit him. His involvement with Sasha would break his ‘floating heart’ as she cheats on him with a sailor when they pay a short visit to the Russian ship. Even though Orlando is sure that he has seen Sasha in the man’s arms, he still yields to Sasha’s words that what he had seen was pure imagination.

Finally, the way Orlando calls Sasha following the betrayal and her not showing up for the meeting they set to run together is essential in terms of presenting Orlando’s imperative mental growth. The two agree to meet at midnight and escape to start a life together. “*Jour de ma vie! It was their signal*” (34). Yet, Sasha does not turn up so that Orlando understands he is deceived and left by the Princess. This moment coincides with the end of the Great Frost when the ice everywhere starts melting all of a sudden. “Where, for three months and a more, there had been solid ice of such thickness that it seemed permanent as stone, and a whole gay city had stood on its pavement was not a race of turbulent yellow waters” (36). This is metaphorically a breaking moment in Orlando’s boyish mind style as the breaking and melting ice corresponds to a big step in his maturing into adulthood. Even more so, the simplicity when he first meets Sasha is replaced with the complexity with the curses he sends after her. “Faitless,

mutable, fickle, he called her; devil, adulteress, deceiver” (38). The simple vocabulary connected to Orlando’s senses at first sight of Sasha is now gone. The epithets for Sasha here are stark examples of overlexicalization. This harsh tone of Orlando shows that the child is momentarily gone because now “the melon” is bitter, the “emerald” is sailing away on the ship, and the “fox in the snow” as a direct correspondence to Sasha from a cold country Russia, bit him once again. Therefore, this shift in his depiction of Sasha is an indicator of Orlando’s mental growth and points to an Orlando who has learned a lesson the hard way. This part in the novel is also notable in that it signals the end of the first chapter, which is also ‘the end of the boyish naive Orlando chapter’ in terms of his relation to love. After that incident, Orlando approaches women with more caution and gets more involved with poetry. He spends more time writing the Oak tree poem, which proves his tendency to ‘return home’ to look for safety after trauma.

Mind style is defined “as a pattern of repeated linguistic choices that together create a pervasive worldview and are thereby indicative of a specific mental self” (Bockting, 1994: 159). One of the prominent idiosyncratic features of Orlando’s language is that he tends to repeat his own sentences in the moments he goes through extreme emotions. Orlando’s repetition is significant in terms of its frequency. Similar to his inclination to ‘fling himself’ in moments of emotional hype, Orlando tends to repeat his sentences right after he says them the first time. A better understanding of this tendency is likely to lie in his mental stuckness, which could probably be best explained through the two critical vows he makes in the story. Orlando’s vows are quite significant because he might be stuck between what is expected of him as a boy and his inner search for meaning as a poet. In the incipit of the novel, we are introduced to his first vow: “Orlando’s fathers had ridden in fields of asphodel, and stony fields, and fields watered by strange rivers, and they had struck many heads of many colors off many shoulders, and brought them back to hang them from rafters. So too would Orlando, he vowed.” (Woolf, 2002: 8). As the passage implies, the chivalric manly father figures are dominant in Orlando’s life, which inadvertently causes him to make vows he cannot live up to. Therefore, even if Orlando chooses a different path as a young poet, he still has it in him that he should glorify the family name, which we find out in the following passages where Orlando makes his second critical vow in the act of writing a poem. “Standing upright in the solitude of his room, he vowed that he would be the first poet of his race and bring immortal lustre upon his name” (48).

The difference between his fathers and Orlando is what he is swinging, unlike his ancestors, not a sword and blood but a pen and ink. Therefore, even if Orlando has chosen to

be a poet as a different path than hunting or riding horses, as typical activities expected of noble men, Orlando carries it in his veins that he should somehow meet the family's expectations of him as a boy. After all, it must be highly traumatic for a child to listen to the stories of his ancestors riding "in fields of asphodel" and to see images around the house, such as the "heads of many colors off many shoulders" hanging from the rafters (Woolf, 2002: 8). Such psychological trauma is rooted in childhood, especially those related to pleasing parents, and living up to their expectations might result in a syndrome or a psychological disorder that surfaces itself in different ways in a person's adulthood. Not surprisingly, the novel's first sentence depicts Orlando as "in the act of slicing at the head of a Moor which swung from the rafters" (8). In Orlando's case, this state of stuckness between subconscious family expectations 'to be a man' and his personal wishes to get to know the world could as well have caused a syndrome in Orlando, which could be the underlying reason for Orlando's repeating his own utterances. The act of repeating one's own sentences is an idiosyncratic one that, when repeated over and over, signals a peculiar mind style. Technically speaking, according to Sadock et al. (2014), this act falls into one of the three main categories of Tourette's Disorder, which is 'palilalia': "a person's repeating his or her words" (1197). Critchley writes that "palilalia may occur not only during so-called intellectual speech but also in emotional, interjectional speech; thus oaths and exclamations may also show the characteristic palilaic reiterations" (1927: 26). The syndrome is mostly thought to result from neurological dysfunction (see Akbari and Shollenbarger: 2016). Though there is no specific trace of Orlando's having any neurological disorder or physical trauma, palilalia also "can occur in schizophrenia, in conversion disorders, in obsessive-compulsive disorder and attention deficit hyperactivity disorder" (Avezedo et al., 2012: 122). In Orlando's case, whether a conversion disorder or a syndrome deriving from hyperactivity, it is factual that his repetitions are consistent in the novel, and they show themselves in some critical situations. To Fowler (1977), "consistent structural options" (Fowler, 1977: 76) are a must to reach certain conclusions about the peculiarity of a character in question.

The idiosyncrasy in Orlando's palilaic reiterations is significant in that they are scattered throughout the novel, and Orlando repeats his utterances not only when he is happy and exhilarated but also when he is sad, and melancholy, or daydreaming. It is a personal trait in Orlando that has settled with him. The first instance is one in melancholy when Orlando is worried that his relationship with Sasha might come to an end. "All ends in death,' Orlando would say, sitting upright, his face clouded with gloom" (Woolf, 2002: 26). This is followed by: "All ends in death," Orlando would say, sitting upright on the ice" (26). Orlando's getting

melancholic in this scene is unexpected to the reader as this is a moment when he is supposed to be happy with Sasha, skating together; “Orlando would take her in his arms, and know, for the first time, he murmured, the delights of love” (26). Yet, this delightful moment is interrupted by Orlando’s repeating words related to death in a pessimistic manner. The fact that Orlando “sits upright” in both utterances suggests a metaphoric state of regaining consciousness. Given that Sasha is about to betray and leave him, by “sitting upright,” he almost foresees the near future, his inescapable fate with Sasha, which is about to bring him disappointment. His second vital repetition in the first chapter is “Jour da ma vie!” (34). The expression means “the day of my life” in French, the common language between Sasha and Orlando. The expression is their signal to leave together. However, Sasha does not show up, and “Orlando stood there immovable till Paul’s clock struck two, and then, crying aloud with an awful irony, and all his teeth showing, ‘Jour da ma vie!’” (36). This utterance is ironic in that the first time it is uttered; it is for a joyful purpose of leaving together with the beloved, whereas the second one is an outcry with the extreme opposite feelings. The expression is further ironic in that this is a shift in Orlando’s approach to women and thus his way of maturation in that sense.

Another awakening he goes through corresponds to his repetition related to men, which is right after Mr. Greene writes a cruel satire for one of his poems and publishes it. Orlando, feeling like a fool, “murmured, scarcely above his breath as he turned to his books, ‘I have done with men’” (56). In the following line, talking to his footmen and giving him instructions, “For,” he said, patting the little brutes on the head, “I have done with men” (56). Whereas “Day of my life!” signals the climax and the end of the first chapter, the repetition ‘I’ve done with men!’ signals the climax in the second. That is to say, Orlando’s two repeated utterances in the first two chapters respectively indicate major breaking points, in one of which he is ‘done with women’ and the other he is ‘done with men.’ The fact that these palilaic reiterations intercept Orlando’s extreme despair about the different sexes is of significance as they point to the sex change forthcoming for Orlando, which, not surprisingly, takes place in the following chapter during his years as an ambassador in Istanbul. Another instance worth mentioning as it includes a rare moment of mental growth is the following:

“I’m growing up,” she thought, taking her taper at last. “I am losing some illusions,” she said, shutting Queen Mary’s book, “perhaps to acquire others (104)

“I am growing up,” she thought, taking her taper. “I am losing my illusions, perhaps to acquire new ones,” and she paced down the long gallery to her bedroom (104).

As for this excerpt, its significance lies in the fact that it is Orlando himself that is uttering the word “grow” for himself. This is the most dramatic scene where Orlando is having self-revelation. He becomes self-aware that he is in the process of growing “as he stood in the crypt” (104), where his ancestors' graves are. It is as if, given the importance of the location, he is giving an account of why he has been unable to live up to his expectations. The replacement of the words “some illusions” from the first sentence with “my illusions” in the other, and “others” with “new ones” in the following repeated utterance suggests a mental growth, a conscious moment in which he does not simply repeat a sentence of his, but intentionally replaces words, which is suggestive of his making peace with himself and his ancestors. However, this moment is only temporary as these seem to be the only repeated utterances where Orlando feels peaceful and consciously alert, which could be attributed to his being in the presence of his late family members and feeling secure. Yet, Orlando is a loner and continues this adventure of searching for self alone.

On the other hand, the predicates used in Orlando's repeated utterances and some adverbs accompanying them are critical as they suggest a lack of self-control and a density of emotions in his palilalia, which is another indicator of his childish mind style as his ‘flinging’ action is. In terms of transitivity, Orlando's verbiage usually does not target anyone, and they are primarily monologues. Therefore, the verbalization process, in that sense, is idiosyncratic as the predicates used in Orlando's repetitions are the uttered versions that reflect the strong feelings and thoughts passing through Orlando's mind. The narrator biographer's predicates used to report these utterances suggest involuntariness in some and bursts of emotion in others. In terms of involuntariness, one example could be when she (after the sex change in Istanbul) lives with the Gypsies, “all sitting round the camp fire and the sunset was blazing over the Thessalian hills, Orlando exclaimed: “How good to eat!” (The gipsies have no word for ‘beautiful.’ This is the nearest) (85). Soon after that, “she could not help bursting out again, ‘How good to eat! How good to eat!’” (86). The first predicate, ‘exclaimed,’ indicates an emotional hype, whereas ‘could not help bursting out’ implies an involuntary act, that Orlando does not plan or has control over. Therefore, Orlando does not simply or calmly ‘say’ things but rather expresses her thoughts and feelings in a repetitive manner with strong verbiage, suggestive of her insecurity and childishness. Other salient examples of Orlando's palilaic reiterations suggesting a lack of self-control and a gust of emotions in terms of the predicates, therefore his childish mind style, are the following examples where the verb ‘cry’ is significant:

“Life and a lover,” she murmured; and going to her writing-table she dipped her pen in the ink.” (110)

Reading it over she blushed and repeated, “Life and a lover.” (110)

When the sound of the Archduke's chariot wheels died away, the cry that rose to her lips was "Life! A Lover!" (143)

"Ecstasy!" she cried. "Ecstasy! Where's the post office?" she wondered. (171)

So she repeated: "Ecstasy, ecstasy," as she stood waiting to cross. (171)

"Haunted!" she cried, suddenly pressing the accelerator, "Haunted!" ever since I was a child. (185)

In the excerpts above, 'cry' as a predicate dominates Orlando's repetitions. Hence, Orlando does not just 'say' his utterances; instead, they connote bursts of emotion, which is characteristic of Orlando's childish mind style. In the 'Jour da ma vie!' instance mentioned above, he 'cries aloud.' Also, the cry rises to her lips when she utters "Life! A lover!" (143), which embodies both an emotional burst with 'the cry' and involuntariness with 'its rising to her lips.' Hence, though rarely, when Orlando does speak, the predicates that report his/her speech suggest that Orlando is not fully capable of controlling his utterances. Orlando's verbal communication mainly signals to lack of self-control and is far from being tactful. Two other verbs suggestive of this lack of self-control in his palilalia are mentioned below:

"Why don't you look where you're going to? ... Put your hand out can't you?" – that was all she said sharply, as if the words were jerked out of her. (177)

"Why don't you look where you're going?" she snapped out. (177)

In this instance where Orlando is in a store, shopping for her baby, she does not directly address or talk to the passers-by, but it is "as if the words were jerked out of her" (177), meaning "to say something in a quick and awkward way because you are nervous" (Francis et al., 2010: 803). The second time she repeats her question, she 'snaps out', which means "to say something in a sharp unpleasant way" (1408). Hence, Orlando, especially when she is in public, shows signs of an outcast, just like a child, a person who does not know how to handle a social environment or face people directly.

Finally, in the last excerpt below, Orlando repeats the utterance 'dreamily,' which is a connotation of Orlando's absent-mindedness as a childish character who is easily distracted and lost in his own consciousness.

"Sheets for a double bed," she said to a man at a counter... (178)

"Sheets for a double bed," Orlando repeated dreamily... (179)

Such adverbs and verbiage like ‘burst out,’ ‘jerk out,’ ‘snap out,’ and ‘cry out,’ specifically picked as predicates for Orlando’s repetitions, heighten the involuntary and nervous quality of his repeated utterances, which are mostly accompanied by dense emotions.

Considering all these points, it is safe to argue that a childish mind style is at stake when Orlando handles him/herself physically or verbally. He has a strong tendency to enact behaviors peculiar to an insecure child, such as ‘flinging,’ isolating himself, or emotional outbursts when he speaks. Orlando seeks self-assertion and wants to be a famous poet, although, given his status as a nobleman first and then a woman, he is faced with the most prominent judge, the society, which he needs to fight his way through. He has a highly unpredictable nature, one which makes it hard to follow a pattern in his reactions to things. However, although the reader cannot predict what Orlando would say or do in a certain situation, he/she can indeed talk about a pattern about “how” Orlando would say or do something. When he is mentally broken, he goes near where he feels the most liberated, the Oak tree, and flings himself on it. When he says something, they are primarily words finding their way out of his mouth, almost like animate conscious beings as though it is not Orlando who is uttering them, but they are coming out of their own free will. Orlando is insecure and childish in his worldview, which shows itself within such details lying among the in-text patterns. Yet, in the end, Woolf bestows upon Orlando the right to self-fulfillment with the Oak tree poem complete and published. The novel closes with Orlando paying her due respects to the Oak tree, at ease with herself with Shelmerdine’s arrival, and keeping the family mansion by having a son. The birth of the boy is the death of Orlando as “a little boy,” who comes to the end of her adventures in 1928, the year the novel is published.

CHAPTER V

6.1. Mind Style in *Orlando*: The Film

Sally Potter, with her film adaptation *Orlando* (1992), gives an enlivening twist to the Woolf novel. Though Potter is convinced about her film's fidelity to the lighthearted spirit of the novel, she seems to have failed to catch "the great fish who lives in the coral groves" (Woolf, 2002: 185). 'The great fish' is the essence of Orlando's true self in the novel, yet as Potter puts it, an "adaptation that is slavish to a text is doomed to a sort of literary stultification" (as cited in MacDonaold, 1995: 212). Therefore, to "stay true to what [she] loved in the book, and enable it to work as a film," Potter justifies what she calls "ruthless changes" (1994: ix) in the film. The alterations Potter does are, beyond doubt, extensive and include changes in narration, plot, and thematic content. While Potter is refashioning the story, she not only leaves out the significance of the Oak tree as a homecoming to Orlando and the critical traces of Orlando's childish mind style but also focuses on a more mature Orlando who is capable of handling conversations with brevity and no repetition. While doing this, significant cinematic techniques such as the direct address and meticulous editing are at work in Potter's *Orlando*, which reconstructs Woolf's novel from a post-modern perspective.

The novel opens with Orlando's rehearsal for manhood in which he slashes a sword at a Moor's head, whereas, in the film, we are introduced to a calm boy who is in the act of reading poetry. In the opening scene of Potter's film version, Orlando is reading as he paces back and forth beneath the Oak tree, on which he leans his back in the following sequences. However, as he does in the novel, Orlando is not in the act of 'flinging' himself on the tree, nor does he feel 'the earth's spine beneath him,' which are actions ascribed to the significance of the Oak tree for Woolf's Orlando. In the novel, the Oak tree is what Orlando substitutes for his loneliness as something he can adhere to as a boy of an insecure mind style. Because of this insecurity, he tends to show strong physical reactions with a sense of ownership, such as 'embracing' and 'flinging' near it, just like children who show similar extreme physical reactions to their favorite toys or objects. Yet, at the beginning of the film, Orlando only confines himself to leaning his back to it, which is suggestive of a lower level of dedication to the Oak tree compared to the novel, diminishing its significance in Woolf's Orlando. Additionally, the wide camera angle in the opening scene (A1 in Figure 2 below) creates a distant image in which the audience is not directed to interpret a strong bond between the tree and Orlando. Despite including similar words to those in the novel, the voiceover does not mention an oak tree, thus leaving it blank

to think of the tree as an important icon. As shown below in shots A2 - A5 in Figure 2, Orlando is leaning his back on what we, as the audience, assume to be the reputed Oak tree in the novel. One's leaning on something semantically connotes dependence on somebody/something for support or help, which corresponds to Orlando's getting inspired by the Oak tree. Yet, the shot where Orlando's face is shown for the first time is from an angle in which we take the tree to be any tree that he could be leaning on. Unlike Woolf's novel, where Orlando is 'flinging himself feeling the hard branches of the tree,' Orlando's physical contact with the tree in Potter's film is softened, thus dissociating Orlando from the iconic tree:

A1 – 45 s.



A2 – 19 s.



A3 – 13 s.



A4 – 11 s.



A5 – 6 s.



Figure 2. Shots from the opening scene in *Orlando* (Potter, 1992: 0:00:40-0:02:16)

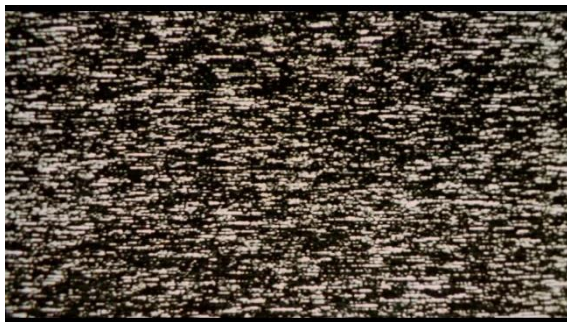
As a director who had studied the film, which took “four years of preparation” (Frilot and Potter, 1993: 32) before the actual shooting began, Potter must have read the opening lines countless times to see the Oak tree’s essential role in defining Orlando’s mind style. Therefore, Potter’s opening of the film in angles points to a preference that undermines the Oak tree and Orlando’s association with it. Another aspect of Figure 2 that catches the audience’s attention is Orlando’s physical appearance as a 16-year-old boy, for whom the narrator biographer makes very clear in the first sentence of the novel that “there could be no doubt about his sex” (Woolf, 2002: 8). Even though the voiceover repeats the same expression for Orlando in the film, Potter chooses to cast Tilda Swinton, who is transparently female, as Orlando’s both male and female incarnations. Supposing that there is no doubt about Orlando being initially masculine in the novel, the fact that Potter casts Tilda Swinton, who is apparently a woman masquerading as a boy, turns into an obvious parody because Orlando in the novel has indisputable maleness. This almost Shakespearean cross-dressing is also at work with Potter’s casting of Quentin Crisp for the role of Queen Elizabeth, as a man dressed as the Queen, which is another aspect of Potter’s refashioning of the novel worth mentioning.

As far as the end of the film is concerned, Potter admits that writing the end was the most challenging part of screenwriting *Orlando*. She wrote it “hundreds of times” (Florence, 1993: 282) and claimed to have checked all Woolf’s writings to take a hint about how Woolf would have rewritten the conclusion if she had written the film’s screenplay (Potter, 1994: xii-xiii). The novel ends with Orlando beneath the Oak tree when she is having a ceremonial moment with the Oak tree poem, a present as a dedication to its living prototype. This is a sentimental moment of triumph and resolution for Orlando, though her childish mind style is there with her ‘flinging’ on the tree and ‘feeling the earth’s spine.’ At that moment in the book, Shelmerdine makes a heroic comeback with an aeroplane. “Here! Shel, here!” she cried, baring her breast to the moon” (Woolf, 2002: 195). Orlando finds love and stability with Shelmerdine, a man whose son Orlando gives birth to and restores the ownership of Knole, the family mansion. Therefore, Orlando is a ‘happy child’ to have found a returning love, finished the poem, and kept the house, which are the three tasks completing her quest. In Potter’s film version, though, the focus is more on what Potter defines in an interview as a celebration of Orlando as “emerging from the shackles of the property-owning classes, emerging simply as a human being in her own right” (Dowell and Potter, 1993: 17). This is because, in the film, Orlando has a daughter, and she loses the family mansion. In an interview with Tilda Swinton, she asserts that “Orlando [should] be divested of her wealth” because “the true way to human liberation is through liberation from occluded wealth” (Swinton et al., 1993: 19). Potter and

Swinton believe the Vita Sackville-West subtext is an obstacle to the overall productive nature of the novel concerning the present moment, so they knew they were to “update the film” (19).

Figure 3 below shows a sequence of shots from the closing scene of Potter’s film. The first significant element in Figure 3 is the TV static used as a transition technique in shot B1. It is a reference to Orlando’s modernist awakenings in the year 1992, a twinkle at the technological age by Potter. In the shots starting with B2, we begin to view the world from the camera lens, which, as we find out in B3, is being carried around by Orlando’s daughter. The camera shows us wobbly images focalized through the child’s camera, which is Potter’s cinematic metanarrative of Orlando’s parodic biography and his turbulent life story in centuries. Orlando, similar to the opening scene, succumbs to her favorite place of tranquility in the shots following B6 under the assumed Oak tree, which is bigger in shape now, as a reference to Orlando’s mental capabilities. In addition, the time durations from B3 to B7 are limited to 3 seconds per shot, which is sharply precise, and is an indicator of dynamism associated with the modern age and the new developments awaiting Orlando from that moment on. Because she has given up the house, she now celebrates mortality because the house was given to her by the Queen on the condition that she does not “fade,” “wither,” or “grow old” (00:11:18 - 00:11:28). However, Orlando, looking up to see an angel singing, “I’m being born and I am dying” (1:29:43 – 1:29:45), is saying farewell to the immortality she has been enjoying for the last four centuries:

B1 - Transition



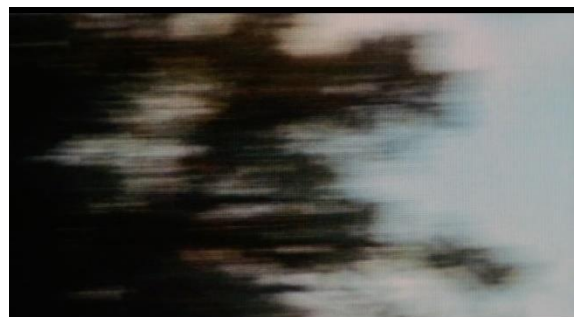
B2 – 10 s



B3 – 3 s.



B4 – 3 s.



B5 – 3 s.



B6 – 3 s



B7 – 3 s



B8 – 13 s

Figure 3. Shots from the closing scene in *Orlando* (Potter, 1992: 1:27:33-1:28:32)

In terms of *Orlando*'s differentiation of mind style from the novel, Potter's ending is transcendental in that it is not Orlando's childish pursuits that are fulfilled, but those of women, "suggestive of an end both to patriarchy and to women's self search through time" (Hollinger and Winterhaler, 2001: 253). In the novel, Orlando looks up, but she is still unsure about what she sees. "It is the goose!" Orlando cried. "The wild goose..." (Woolf, 2002: 195). However, in the film, Orlando sees a singing angel, as shown in Figure 4 shot C3, with tears dropping on her cheek, which could be interpreted as a symbol of women's triumphant liberation from gender norms due to Potter's exclusive intention of satirizing gender-related issues in the film. Because of these, the focus shifts from a childish mind style in Woolf's *Orlando* to a more socially sensitive and therefore matured form of Orlando in Potter's.

In Figure 4 shot C2 below, we see Orlando's happy eyes looking at her daughter's camera lens, where she says to her daughter that she is happy after the little girl asks why she is sad from outside the camera angle. This is the final message Orlando sends out to the viewers, almost in a manner intended to console the audience, given that Orlando has been contacting the viewers to seek their empathy throughout the film. It is as if she knows we, as the viewers, are accompanying her in her adventures, which Potter effectively communicates using the direct address. In the very final shot of the film in C4, which continues for a considerable amount of

22 seconds, Orlando's looking directly at the camera is a means of coming to terms with the society, making peace, and finally feeling at it after conflicts of class, gender, love and identity.

C1



C2



C3



C4 – 22 s.



Figure 4. A continuation of final shots from the closing scene in *Orlando* right before the end credits (Potter, 1992: 1:28:40-1:29:47)

One cinematic technique that dominates Potter's portrayal of Orlando is the direct address. It is a technique used when a character directly addresses the audience by looking at the camera. Swinton claims that she has used this technique in all the films she has acted in and that it is she who suggested using it as a technical device to Potter for *Orlando* (Swinton et al., 1993: 21). Many critics have had different opinions about the function of the direct address in *Orlando*. MacDonald calls it a "remarkable gesture" that wins over the male gaze by creating a post-modern viewer. He thinks "our personal intimacy with Orlando causes us to experience him/her, not as an object to be gazed at, but as a complex, sensual friend with whom we empathize" (1995: 190). Degli-Esposti contributes that the technique is a part of Potter's "excessive, neo-baroque style which tries to rewrite the art of filmmaking" (1996: 79) with the destruction of the male gaze. Hollinger and Winterhalter assert that Potter "wanted the blur of identities between spectator and protagonist to allow for a greater empathetic audience response to an aristocratic character" (2001: 247). They probably conclude this considering Potter's fear

that an otherwise Orlando would be a bit alienating. Although Potter herself claims to have placed this technique “to convert Woolf’s literary wit into cinematic humor” so that “the spectacle and the spectator would become one through the release of laughter” (1994: xiii), it serves, as I argue, to depict Orlando as a self-conscious mature character who is in constant communication with the audience and is capable of reflecting on the happenings with brief commentary, which is a direction Potter might not have envisioned. Therefore, the direct address portrays a character with self-awareness despite the mishaps surrounding her, unlike Woolf’s Orlando, who has a childish mind style with a habit of repeating his/her utterances and flinging him/herself in extreme emotions.

As shown in Figure 5 below, Orlando is giving the audience a personal assessment of happenings and commentary. Frankly expressing his opinion on major moments, he defies the childish Orlando in the novel. In shot D1, he confidently interrupts the voiceover at the very beginning of the film, uttering “That is I” (0:01:08), which could be interpreted as his outcry for self-assertion. He wants to be noticed by having an eye-contact with the spectators who are just getting introduced to his story. By immediately addressing the audience, Orlando confidently makes himself known and acknowledged at the very beginning. In shot D2, we see his opinion of the Queen after being squeezed into her chest before sleep. D3 is the comment he makes to justify his involvement with the Russian Princess Sasha right after his fiancée throws the ring and leaves him. D4 is another moment Orlando is ‘talking to’ the audience and making a casual comment on a play he sees on the way back from the daily trip with Sasha. In shot D5, he even makes an irony repeating his fiancée’s “the treachery of men” for him with the only difference of “women” in his commentary for Sasha when he is let down right after her not showing up for their set-up meeting to run together. Finally, in shot D6, he is just sharing a happy moment and praising poetry. In all these shots, as can be seen, Orlando has the intention of ‘contacting’ the spectators in a Brechtian manner. He wants to include the audience and expects them to empathize with him, yet at the same time, he is quite sure of and at ease with himself. Therefore, his palilaic attitude in the Woolf’s novel is replaced with a more content Orlando who does not refrain from socializing and sharing his moments with the audience who he acknowledges to be present with him during his adventures.

D1 “That is I”



D2 “Very interesting person”



D3 “It would never have worked”



D4 “Terrific play”



D5 “The treachery of women”



D6 “Ahh... poetry”



Figure 5. Scenes where Orlando directly addresses the camera (Potter: 1992)

Orlando’s brevity shows the certainty of an adult mind style, which is consistent in his view of events and is predictable. Later in the film, this style of brief commentary with the audience is replaced with the domination of a ‘no comment’ Orlando, especially after his second heartbreak due to Mr. Greene’s bitter lampoon of him, as shown in shot E1, Figure 6 below. He gives this look in E1 right after reading Mr. Greene’s mean satire of Orlando’s poetry. Deeply frustrated, he just looks at the spectators in a manner that seeks their support and consolation. Orlando starts to become ‘one’ with the audience, and therefore his ‘talkative’ side starts to turn

into a more introverted Orlando, who assumes that the audience should already know what might be passing through his mind. A similar situation is at stake in shot E2; when they are at the city gate for the manly purpose of defending it, he is appalled after a man is shot to death by Archduke Harry, and this event is assumed to happen in Istanbul from the novel, in a state of brotherly solidarity with the Sultan. Yet, a nobleman shooting enemies in foreign territories is not who Orlando is, which causes such a shock that Orlando sleeps for seven days only to wake up as a woman (E3), where (now) she says: “Same person, no difference at all, just a different sex” (Potter, 1992: 57:25 – 57:33). Nevertheless, right after his sex change occurs, Orlando starts to face the challenges suffered by women in general. One of such challenges is depicted in the scene where she has to face the misogynistic comments from the most famous poets at the time, a disappointing moment after which she gives her perplexed look at the screen in shot E4.

E1 Silent.



E2 Silent.



E3 “Just a different sex”



E4 Silent



Figure 6. Continuation of the chronological scenes of direct address (Potter, 1992)

Another scene that is essential in Orlando’s frustration with men’s oppression is the reaction he is faced with by Archduke Harry after turning his marriage proposal down. Taking advantage of the moment when Orlando has just been informed that she has lost the family house by authorities, Harry makes a move and proposes to Orlando, yet is refused. Frustrated, Harry starts to harass Orlando with words related to his gender and social status because of that.

H: Are you refusing me?

O: I am, I'm sorry.

H: But Orlando! With your history quite frankly, who else will have you? Do you realize what you're turning down? With your ambiguous sexuality, which I am prepared to tolerate. This is your last chance of respectability.

Orlando: I can't breathe.

Harry: You will die a spinster, dispossessed and alone (1:08:56-1:09:23).

Because Harry's verbal attack on Orlando is right after Orlando finds out she has lost the house, she feels suffocated, cannot take it anymore, and runs off. However, she not only makes a spatial change but also a temporal one in the film. The shots following one another in Figure 7 below are quite significant in terms of the cinematic techniques used by Potter to convey such transition. Figure 7 includes shots that start in "1750 SOCIETY" chapter and continue into "1850 SEX." Orlando, for one final time, utters words at the spectators in a direct address, "Spinster! Alone!" [F1-F2], echoing Harry and protesting against his humiliating commentary. Fed up with men, aristocracy, and a materialistic world, Orlando runs into the botanic labyrinth [F3], which implies a transition from nurture to nature, a return to one's true self, and a cinematic portrayal of Orlando's escape into where she belongs. The shaky camera moves [F4] accompanying a fast rhythm melody signify Orlando's feverish mood as she yearns for peace and quiet in nature. As can be seen Figure 7 below, Orlando enters the labyrinth in exaggerated women's clothes of the 1700s and gets out of it in a different dress in green, a symbol of nature. Shot F7 is highly significant in terms of coloring, too. We see Orlando unified and blended in nature in such a way that it is hard to place her outside of it. The parallelism in F3 and F6 together with the one in F4 and F5 in terms of their being visually symmetrical is a hint by Potter at the smooth change that takes place in that labyrinth. In shot F8, having fallen with her face down, Orlando is lying flat on the ground, calling to nature to take her with it. This is one of the rare moments that Orlando is 'flung' by her recklessness, which is peculiar to that specific moment, so this reckless state of Orlando is not prevalent in Potter's *Orlando*, unlike that of Woolf's, whose childish reactions are scattered throughout the novel as aforementioned in the mind style section for the novel, especially while experiencing extreme feelings or when (s)he is in the presence of the Oak tree:

F1 “Spinster!”



F2 “Alone!”



F3



F4



F5



F6



F7



F8 “Nature! Nature! I am your bride.”



Figure 7. Orlando’s change of time and space (Potter, 1992: 1:09:35 – 1:10:47)

Additionally, in the film, two scenes are significant in pointing to Orlando's adventure to adulthood and independence from societal family norms. These scenes are related to Orlando and portraits. As the voiceover makes it clear at the beginning of the film, "because this is England, Orlando would therefore seem destined to have his portrait on the wall" (Potter, 1992: 01:23 - 01:30). Similarly, Woolf's novel mentions Orlando's fathers and their chivalric adventures. Orlando feels 'destined' to be like them and vows to live up to their expectations of him, such as marriage, children, and cherishing the family name as a nobleman. In Figure 8 below, Potter makes artistic use of parodic framing in which there is no cut. First, in the grief of his father's loss, Orlando is alone examining the portrait [G1], which is interrupted by his fiancée's appearance from the right-hand side. She approaches, holds on to his arm, and starts looking at the picture with him. She is sharing Orlando's pain for his loss by virtue and makes her presence known in Orlando's life. However, in this scene, the viewer quickly recognizes that Orlando is standing in his mother's place, whereas his fiancée is standing in his father's, which is a reference to the instability of identity at the heart of the story [G2]. It also subtextually signals the forthcoming sex change later in the story. Both Orlando and his fiancée are looking at the camera in a tribute to the picture of his parents behind. This pose turns the scene into a portrait, yet it is one that will never be placed on a wall or forever stabilized as a concrete object. It is an alive pose, which will only be momentary, and Orlando, unlike his parents' smiling faces in the picture, has a stiff face, which shows his discomfort of not belonging where he stands right now.

G1



G2



Figure 8. Orlando examines his parents' portrait and poses like them with his fiancée. (0:13:15-0:13:25)

Potter makes sure Orlando's self-assertion is realized through a parallel scene she uses at the end of the film, shown in Figure 9 below. Here, for the first time in about a hundred years, Orlando is visiting the house, which we assume to have been turned into a museum [H2]:

H1



H2



H3



H4



Figure 9. Orlando examines her own portrait in the museum-like family mansion. (0:13:15-0:13:25)

When Orlando and her daughter arrive at the mansion with their motor ride, the voiceover at the beginning of the film starts speaking again. Now, there is no doubt about Orlando's sex, either, but only that Orlando is a she. The voiceover says, in a parallel with her first sentences about Orlando: "And because this is England, everyone pretends not to notice. But she has changed. She is no longer trapped by destiny. And... ever since she let go of the past, she found her life was beginning" (1:27:27-1:27:29). Orlando, with retro-chic clothing [H1], is riding a motorbike as a free woman, and she seems to be a loner with nobody to support her. She is looking at her own portrait together with the tourists taking pictures of it. This museum-like atmosphere creates the feeling of distance from the past and places Orlando in a passive position with her previous life, from which she looks wholly alienated [H3]. Moreover, Orlando, unlike his parents, is alone in the portrait with no spouse [H4], which is suggestive of her free spirit, free of the shackles of the aristocracy. Having 'finally' lost the family mansion, she is 'not trapped' and is a free soul now as an immortal. From a 16-year-old candidate making vows to be a masculine lord with a reputable name that is supposed to exist with his sons, Orlando ends up as a strong and responsible mother with a daughter, having realized her quest for freedom.

CONCLUSION

Coined by Fowler (1977), the concept of mind style is the worldview of a character or a narrator, which gives itself away in the linguistic hints or consistent structures used in a literary work. It necessitates that there should be a pattern signaling a cumulatively built peculiarity in the utterances of a figure under analysis. One might notice a consistency in some selected linguistic elements, such as a specific type of syntax, choice of particular lexis, type of narration, or even the use of figurative language. However, as a varied phenomenon, mind style is not without its challenges. Practical and theoretical problems associated with its analysis are connected to the amount of data available and prone to analysis. Given that mind style is usually attributed to highly unorthodox minds or those shaped by not so common psychological traits, it is the task of the analyst to make sense of his/her findings to interpret the character's mind in question. Hence, the analyst does not only have to spot idiosyncrasies in a text but also should be able to explain what those peculiar linguistic structures might reveal about the character. This might entail further research and insight into other disciplines, such as psychology.

In the first chapter of this study, mind style as a concept is explained in detail from a chronological perspective to comprehend its development from its coinage to recent times, and it is scrutinized in Woolf's presumably the most controversial novel *Orlando: A biography* (1928). Based on the linguistic idiosyncrasies related to the protagonist, Orlando is observed to be repeating his/her own utterances in a palilalic manner and showing shreds of extreme bodily movements and emotional outbursts in speech. These findings as to the peculiarities of the character in the novel point to an insecure and childish mind style effective throughout the novel and is consistent in various patterns, which is a prerequisite to having identifications about a certain mind style. It is important to note that Orlando as a character does not speak much, which is idiosyncratic in itself. However, one of the indicators that has proved Orlando's lack of self-control, much like a child's, has been the predicates used by the narrator to report the character's utterances. Hence, finding the traces of mind style does not only lie in 'what' a character says but also in 'how.' Also, if there is an omniscient heterodiegetic narrator, his/her portrayal of events and reporting characters' speech play an important role in determining the mind style as in Orlando's case.

Once certain conclusions are reached about a character's mind style through linguistic elements in a novel, the analyst will have to work with another toolkit when analyzing the correspondent mind style in a film adaptation. The words in a novel are transformed into film

via certain cinematic elements, which are different modes that contribute to the building of a story, such as acting, light, colour, sound, camera angles, etc. However, multimodality, the combination of modes, is a profound study area. The second chapter in this study, therefore, focuses on modes and multimodality, specifically with an aim to provide a scope for how they can be adopted in film analysis. The wide-reaching concept of multimodality encapsulates the use of different types of cinematic modes as they fulfill complementary roles in meaning-making and building a mind style. Whereas an analyst must determine his/her stance carefully in examining a character's mind style in prose, he/she will have to make the methodological approach explicit in exploring its transformation into a film. Just like mind style, multimodality is an extensive concept that might cause one to fall into the trap of overanalysing if the right tools are not specified in a semiotic material such as cinema.

This study focuses on the transformation of Orlando's mind style from Woold's novel to Potter's film adaptation, and concludes that the childish mind style in the novel is substituted with a more mature and capable Orlando in the film. Orlando, in the film, can handle the way (s)he acts physically or verbally in a more conscious and dignified way than the one in the novel. This conclusion is reached through close readings of certain scenes with a multimodal stance and an interpretation of some cinematic techniques, such as editing and direct address used by the director. It is concluded that such comparative analyses of literary texts with their film adaptations are beneficial in that they not only provide an in-depth examination of the mental processes of the characters from novels to films but also valuable insights into how the verbal is transposed through images. After all, be it stylistics for the analysis of a written work or multimodality for a semiotic material, the main goal in a comparative literary study is to look for patterns and bring to light what previously goes unnoticed. For further studies, the transformation of the mind style from novels to films could be explored by paying attention to many other cinematic techniques such as sound, close-ups, and acting, which can reveal more dynamics for the functioning of the term. Also, further research can be carried out to explore if writers or directors project their own mind styles onto their created characters in prose or film or how much of their private lives are reflected in their products. Even more so, further analysis can be applied to see if different readers interpret a character's mind style differently depending on their demographics so that the effects of the readers' ideological points of view on a reading experience and the variations in character perception can be scrutinized.

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CURRICULUM VITAE

Name and Surname:	Ali DUR
EDUCATIONAL STATUS	
Graduated High School	Antalya Karatay Lisesi
Graduated University	Bilkent University
Graduated MBA	Antalya Bilim University
Foreign Languages	English (C2), Swedish (A2)

