تحليل تعدية الأفعال لبناء الشخصية في قصة "الأنف" لغوغول

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A Transitivity Analysis of Character Construction in Gogol's 'The Nose'

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المستخلص

تُعد قصة "الأنف" التي كتبها نيكولاي غوغول عام 1835 تحفة فنية في الأدب الروسي، وتُنظر إليها على نطاق واسع بوصفها هجاءً لمجتمع "سانت بطرسبرغ" الذي يُحكم فيه على الأفراد وفقاً لرتبهم ومظاهرهم. تختلف هذه الدراسة عن الدراسات السابقة بتركيزها على البناء القواعدي لشخصية "الأنف"، وكيفية مساهمة القواعد في خلق الهوية الاجتماعية في العوالم الروائية. كما تحاول الكشف عن الاستراتيجيات اللغوية الكامنة وراء الاستحالة المركزية في القصة، وهي تحول جزء غير حي من الجسد (أنف السيد كوفاليوف) إلى فاعل اجتماعي مستقل .ومن خلال تحليل 60 بنداً (جملة) عبر ثلاث مراحل سردية: "الأنف كشيء"، و"الأنف

كفاعل"، وعودته إلى "حالة الشيء"، وذلك باستخدام نظام التعدية لهاليداي؛ تكشف هذه الدراسة أن تحول الأنف يتحقق من خلال إعادة توزيع منهجي لأدوار المشاركين في الجملة، وليس من خلال المحتوى الموضوعي وحده. وتُظهر الدراسة أن العمليات المادية، والذهنية، واللفظية، والارتباطية تساهم بشكل مختلف في بناء المكانة الاجتماعية للأنف. علاوة على ذلك، تجادل الدراسة بأن عبثية القصة تنبع من "الطبيعية القواعدية" التي تُعرض بها الأحداث المستحيلة. ولمعالجة القيود المترتبة على تحليل نص مترجم، تقارن الدراسة بين ترجمتين إنجليزيتين مستقلتين (ويلكس، 1987؛ بيفير وفولوخونسكي، 1999). وتوسع هذه الدراسة الحالية نطاق تحليل التعدية ليتجاوز بناء الشخصية إلى الترميز القواعدي للهوية الاجتماعية في الخيال الأدبي. كما ويساهم البحث الى علم الاسلوبيات الأدبية من خلال توسعة فهمنا لأساليب الكُتاب في بناء الشخصية في عالم القصة

Abstract

Written in 1835, Nikolai Gogol's 'The Nose' is a masterpiece in the Russian literature. The story is widely viewed as satire of Petersburg society in which people are judged according to their rank and appearances. This study diverges from the existing literature by focusing on the grammatical construction of the nose's character and how grammar contributes to the creation of social identity in fictional worlds. It also attempts to uncover the linguistic strategies underlying the central impossibility of the story the transformation of an inanimate body part, Mr. Kovalyov's nose, into an autonomous social agent. By analyzing 60 clauses across three narrative phases: the nose as object as agent and its return to objecthood using Halliday's transitivity system (TS), this study reveals that the transformation of the nose is achieved through a systematic redistribution of participant roles rather than through the thematic content alone. Material, mental, verbal, and relational processes are shown to contribute differently to the construction of the nose's social positioning. Furthermore, the study argues that the story's absurdity derives from the grammatical naturalness with which impossible events are presented. To address the limitation of analysing a translated text, the study compares two independent English translations (Wilks, 1987; Pevear & Volokhonsky, 1999). this current study extends transitivity analysis beyond character construction to the grammatical encoding of social identity in literary fiction. It also contributes to the field of stylistics by broadening our understanding of writers' styles of building characters in story world.

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1. Introduction

Language is a remarkable phenomenon; aside from communication, expression, description, and performing actions, it has a powerful influence on the way we view the world. Halliday and Matthiessen (2014) argue that language is a resource for meaning-making and reality-shaping. In fictional worlds, language goes beyond the mere description of events and characters to construct them. Therefore, an author's grammatical choices play a vital role in shaping readers' understanding of characters, actions, and events (Simpson, 2004). According to Fowler (1986), "Linguistic codes do not reflect reality neutrally; they interpret, organize, and classify the subjects of discourse. They embody theories of how the world is arranged: world-views or ideologies" (p. 27). Thus, analysing these linguistic codes gives us a glimpse into the way fictional worlds are constructed.

In 20th century, M. A. K. Halliday proposed the concept of the Transitivity System (henceforward: TS) as part of his Systemic Functional Linguistics (henceforward: SFL) theory. Within SFL, language simultaneously performs three metafunctions: the ideational metafunction, through which experience is represented; the interpersonal metafunction, through which social relations are enacted; and the textual metafunction, through which discourse is organized into coherent messages (Halliday, 2004). ST operates within the experiential component of the ideational metafunction and serves as an analytical tool that examines "who does what to whom" in a text through grammar by revealing how agency, consciousness, and action are assigned to different participants depending on the experiential content of a clause (Eggins, 2004). According to Thompson (2014), the different participant roles a character performs in the clause (e.g. Actor, Sensor, or Goal) shapes how readers perceive their autonomy and power.

Absurdist fiction represents both a challenge and an opportunity for linguistic analysis given that in absurdist fiction, nothing is impossible. However, this unlimited possibility poses a central question concerning how it is achieved linguistically. Absurdity has often been approached as a philosophical theme or symbolic device, in which the focus is on what absurd elements 'mean' rather than 'how' they are grammatically constructed (Esslin, 1961). Thus, the specific linguistic mechanisms underlying the construction of impossible events have largely remained unexplored. In this study, the grammatical choices in Nikolai Gogol's 1836 well-known short story "The Nose" are examined in an attempt to shed light on the metamorphosis of the protagonist's nose from a body

part into an autonomous character with a distinctive identity from a grammatical perspective following van Peer's view of characters

The category of character is, for its very formation, dependent on linguistic forms. Character, it can hardly be denied, is what readers infer from words, sentences, paragraphs and textual composition depicting, describing or suggesting actions, thoughts, utterances or feelings of a protagonist. Thus, the linguistic organisation of a text will predetermine to a certain degree the kind of "picture" one may compose of a protagonist. Therefore, the particular forms by which this is achieved need to be studied in detail. (van Peer 1989, p.9)

In brief, the story revolves around an impossible incident experienced by Major Kovalyov, who wakes up one morning to discover that his nose has disappeared from his face. The nose later appears dressed as a high-ranking State Councilor who speaks dismissively to Kovalyov when confronted, and finally returns to his face as mysteriously as it departed. The story has interpreted differently by different researchers. Maguire (1995) sees that it is social satire while Rancour-Laferriere (1995) sees it as psychoanalytic allegory. Fusso (2002) relates the story identity instability. However, the grammatical choices of the transformation from an inanimate body part into a social agent capable of autonomous movement, perception, thought, and speech have not had much attention. This study addresses that gap by not only tracking the nose's transitivity roles but also by placing them within the social world of the narrative, comparing them with the roles of other characters, particularly Kovalyov.

2. Literature Review

Nikolai Gogol's 'The Nose' has been extensively analysed as an absurdist masterpiece where events challenge interpretations based on reason and logic. Critics have historically struggled to create a unified meaning from the text, often selecting "fitting aspects" of the narrative while ignoring the "unfitting ones" to support specific ideological claims (Yixin, 2011). Socially, the story portrays the "alienation" and "servility" of lower-level officials, highlighting a 'loss of identity' and a 'lack of integration between public and private lives' (Jweid & Termizi, 2014).

In literary studies, transitivity analysis has provided a tool to demonstrate how authors position characters and ideologies through process choices which was proven by many studies. Anam, Abbas, and Bilal (2022), for instance, examined Hamid's short fiction "A Beheading" showing that the frequent use of material and mental processes depicts the protagonist's internal conflict and evokes reader empathy. In the same vein, Jesudas (2025) used TS to approach Isabel Allende's "And of Clay

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Are We Created," the study demonstrates how material, mental, and relational processes together convey emotional intensity and critique social neglect in disaster settings. TS was even applied to non-literary text. Kansu-Yetkiner et al. (2023) applied transitivity to Turkish prefaces of modernist novels. The discovered that the extensive usage of material processes served to recontextualize English literature in a new cultural space.

These studies confirm that transitivity analysis is effective for uncovering cultural worldviews embedded in narrative discourse, demonstrating both universal linguistic strategies and locale-specific ideological inflections. However, no research currently compares Pakistani and native English short stories directly through transitivity analysis. By bridging this gap, the present study will offer new insights into how short fiction from these communities constructs experiential worlds and how cultural meaning is made linguistically. In Google's Russia, identity was largely synonymous with official position. Language both reflected and constituted the social order through address forms titles and grammatical positioning understanding how the nose acquires and loses social identity thus requires examining not just what roles it occupies but how these roles constructed as a social being with rank and authority in a status-obsessed society.

3. Theoretical Framework

3.1 Language and Social Identity

Language seems to have two primary functions; it is, first and foremost, an instrument of communication, but it can also constitute a means of asserting someone's identity or someone's distinctiveness from others. A common language may be the ideal vehicle to express the unique character of a social group, and to encourage common social ties on the basis of a common identity (Dieckhoff, 2004). It is argued that language can be a strong marker of social identity, capable of binding and dividing groups and that it may displace other (e.g. ethnic or religious) identities (Jaspal & Coyle, in press). It is primarily sociolinguistics which has concerned itself with questions of language and identity (e.g. Rampton, 1995; Harris, 2006) but here it is argued that a variety of social psychological theories of identity may complement and enrich the ongoing, primarily sociolinguistic, debate on the relationship between language and social identity. The construction of a social identity on the basis of language is an intricate and complex process, in which the role of language attitudes must also be taken into consideration (Lodge 1993).

Relative to this study is the construction of identity through grammar particularly the way participants are located within clauses (who does

what to whom). Simpson (1993) demonstrated that the consistent grammatical positioning of a character shapes the way characters are perceived in terms of autonomy, authority, and social standing. A character (or a participant) who consistently occupies actor position (i.e. initiating actions) versus goal (i.e. receiving actions) constructs different identity positions even when referring to the same individual. The consequences of the linguistic view of identity construction are profound. It is presumed that changes in linguistic patterns can signal or even create identity transformations. Accordingly, someone's grammatical positioning shifts (from passive to active participant from recipient to agent from silent to speaking) affect their social identity within that discourse.

In narrative fiction, it is believed that identity construction through language is evident. Authors can employ grammatical patterns to construct transform or destabilized character identities in ways that reveal the underlying mechanisms of how language creates social reality. Characters who occupy different transitivity roles across narrative stages validate that identity is described by language but made through it. Recent work by Nørgaard (2019) on stylistics and narrative identity, and Browse (2018) on cognitive stylistics of characterization, demonstrates how systematic grammatical analysis reveals the mechanics of identity construction in literary texts.

3.2 Transitivity System

Literature, according to Fowler (1986), is a particular type of discourse by which reality is organized and classified, not just communicated concretely. This shows that there is a choice from many of the several options in the language system which reflect certain meanings, which signify some ideologies and eliminate others. Halliday and Matthiessen (2004) describe that these decisions are not taken randomly but systematically and conducted with the application of rules of SFL. What these reflections show is how a line of events, a character, or an underlying notion is put together in a literary composition. SFL as developed by Halliday offers a complete analytic model of the way in which language is used to make meaning.

SFL defines language as a system of choices which carry out simultaneously ideational, interpersonal, and textual metafunctions. The ideational metafunction concerns language in an ideational sense so that it takes on and predominantly represents its experience and process in the external world through transitivity patterns. Textual metafunction turns the language into cohesive and coherent and interpersonal metafunction also views how the language generates interpersonal relationships

between speakers and hearers. The clause is a unit of meaning significant of Halliday (1994) as it combines individuals, processes, participants, circumstances and images of reality to form a reality. Processes can be classified as Material, Mental, Relational, Verbal, Behavioral, or Existential as the clause's basic elements. These are central processes within understanding how language constitutes meaning by definition the participants' roles, and the nature of the activities or circumstances being accounted for.

TS is one of the key underlying elements of SFL and a model explaining how participants, processes, and circumstances are encoded in language. Transitivity patterns can be used by researchers to determine the ideologies in texts. For example, material processes might favor states and relationships while the choice of relational processes might favor acts and agency. Such patterns are not only features of language but reflections of social, cultural, and ideological structures underlying discourse. In its general sense, discourse comprises both oral and written discourse.

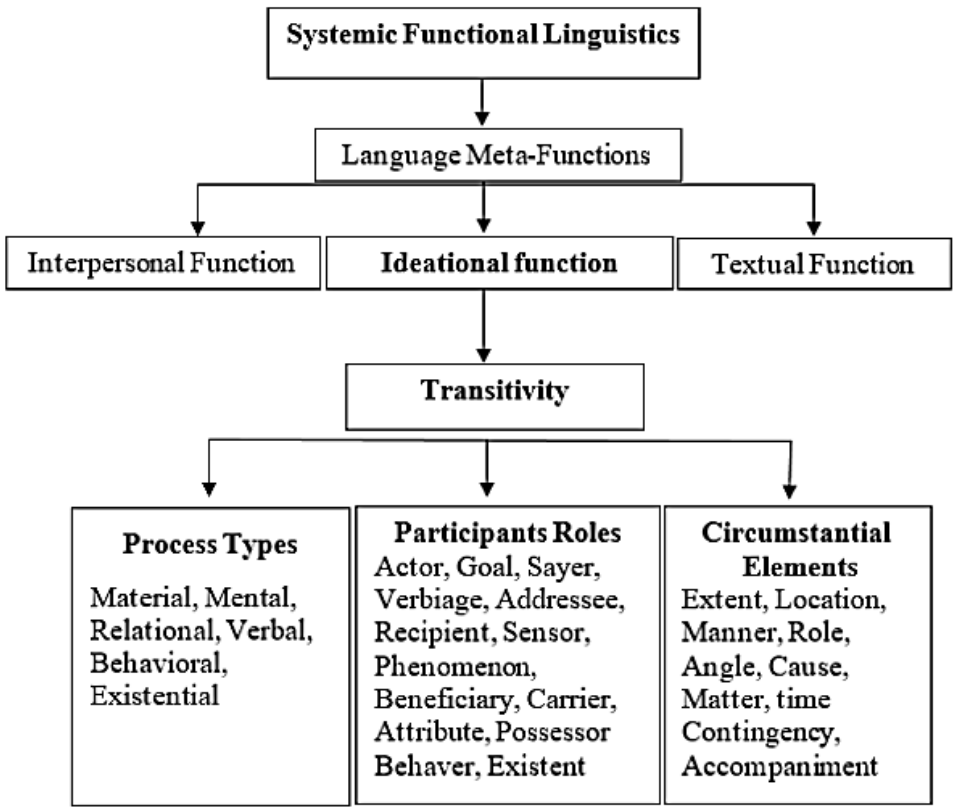


Figure 1

Halliday's Systemic Functional Linguistics (adopted from Um-e-Ammara et. al, 2019)

TS categorizes the "experience of the world" into a manageable set of process types, each involving specific participant roles and circumstances. these processes include:

3.2.1 Material Process

Material processes are best understood as the process of what is done or what is happening in both transitive and intransitive clauses. Matthiessen and Halliday (1997) suggests that it indicates an action, activity or event. Halliday sees that "material process includes the ones performing or cause the happening of something. i.e. an entity (agent) performed something to another (affected) one" (1994, p.110).

3.2.2 Mental Process

Mental process is about what is felt or thought of. Downing and Locke (2006) state that a mental process indicates what is used to order or express the mental contacts with the outside world. Besides that, Halliday (1994, p.117) states that "mental processes or process of sensing are processes of feeling, thinking, and seeing". They are processes that express what is going on in the mind of the human being. Linguistically, several verbs are used to nominate such processes of what a language user thinks imagines, likes, wants, sees, etc.

3.2.3 Verbal Process

For Halliday (1994, p. 140) this process indicates what is said which includes any type of symbolic exchange. These could be direct, indirect, or ergative. Halliday (2004) demonstrates that "The verbal clauses contribute to the creation of narrative by making it possible to set up dialogic passages" (p.252).

3.2.4 Relational Process

Also called process of "being", Halliday (2004) defines that a relational process is the process to say that an experience is modeled as being. There are three subdivisions of the relational process, namely attributive, identifying, and possessive processes. The meaning of an attributive is that "X is a member of the class A" (Eggins, 2004). Identifying, on the other hand, indicates that X refers to A.

3.2.5 Behavioral Process

As its name tells, Behavioral Process is about what is "behaved". Eggins (2004) explains that this type of processes is related to actions that are connected with conscious and psyche. In addition, these processes are representations of physical, as well as, psychological behavior though some of them contrast with mental process synonyms. For instance, the verb "look at" is behavioral while "see" is a mental one (Eggins, 2004).

Halliday (2004) argues that "behavioral processes are processes of (typically human) physiological and psychological behavior, like breathing, coughing, smiling, dreaming and staring" (p.139). Moreover, He adds that certain verbs refer to actions that mirror mental state are considered also as behavioral such as, laugh, cry, and gasp etc.

3.2.6 Existential Process

This is understood as the process of existing. Eggins (2004) conforms that it represents experience by showing existence of something. This type could be identified easily as the clause should contain the word 'there'. It as a dummy could also refer to existential processes, such as, "It is a book on the table". It is present in the clause as the Subject. They commonly use "be" or its synonymous like exist, arise, and occur.

In a nutshell, in literary stylistics, transitivity is a "useful indicator of character", as the patterns of processes assigned to a participant shape their identity and agency within the narrative (Qasim et al., 2018). By identifying 'who is acting, what kinds of action they undertake, and who or what they act upon', researchers can unveil the writer's ideological perspective and character construction.

4. Methodology

In the current study, the researchers adopted a mixed approach to the analysis of Nikolai Gogol's short story "The Nose". Halliday's TS was chosen as the tool of the analysis. The original text of the story is written in Russian. However, this study made use of two English translations of the story: Ronald Wilks' (Penguin Books, 1987) as the primary translation and Richard Pevear and Larissa Volokhonsky's (Vintage Classics, 1999) as secondary translation for verification as to overcome the limitation of working on a translated text. The unit of analysis of this study was the clause. Thus, sixty clauses in which the nose appeared as a participant were analysed (each of which was identified and verified in both translations). As the study tackles social identity, the researchers set a comparison between the nose and Kovalyov in the confrontation scene (the cathedral scene) where both characters appear together. Each clause in this scene was analysed for participant roles (Actor, Goal, Senser, Sayer) and process types.

5. Analysis and Discussion

Overview of Findings

The analysis is divided into three parts following the three narrative phases under examination. The 60 examined clauses show a systematic redistribution of process types and participant roles that constructs the nose's transformation. Phase 1 (18 clauses) positions the nose as Goal in material processes with no mental or verbal participation which

establishes the nose's objecthood. Phase 2 (27 clauses), the most important phase, shifts the nose to Actor, Senser, and Sayer roles across all process types. Shifts, in phase 2, contribute to the creation of the nose's personhood and serves as a marker of its social standing or social identity. Phase 3 represents the returning point of the nose character into its normal status (i.e. an object or more specifically a body part). This return has done through changing the roles the nose occupies; occupying Goal position and excluding mental and verbal processes as to establish objecthood of the nose. Following this pattern Object>Agent>Object shows clearly that the characterization of the nose is partly achieved from the grammatical positioning rather than mere thematic transformation. Given that the analysis is based on a translated text, the researchers analyse each and every clause in both translations as to verify that the transitivity patterns are Gogol's original narrative construction rather than idiosyncrasies of Wilks's translation.

Phase 1: The Nose as Object

In phase 1, most of the 18 clauses (nearly 89%) place the nose as Goal within material processes. The Actor role, in this phase, is gave to human participants ("he"), while the nose functions as the affected entity ("pulled out a nose", "wrapped the nose", "threw it"). This distribution matches with Halliday's prototypical material configuration: an Actor performs an action that impacts a Goal (Halliday & Matthiessen, 2014). By occupying only the Goal position, the nose is grammatically set as inactive matter.

Relational clauses strengthen this objecthood through possessive constructions ("the nose belonged to..."), placing the nose as Possessed rather than Possessor. Notably, both mental and verbal processes are completely absent. Since mental processes encode consciousness (Senser) and verbal processes encode communicative authority (Sayer), their absence excludes the nose from grammatical markers of self-awareness and voice. Objecthood is therefore not merely thematic but realized through the exclusion of experiential roles associated with sensibility. At this stage, the nose is positioned completely within the private sphere. It is an object found in bread, wrapped, thrown, possessed. It has no public existence, no social identity, no rank. It is, grammatically, a thing.

Phase 2: The Nose as Agent (Constructing Social Identity)

Phase 2 is the most important of all three phases. In this phase, the nose witnesses a sudden transitivity shift. The transformation clause ("a nose really did come out") marks the first instance in which the nose occupies the Actor role in a material process. This change signals the beginning of

grammatical autonomy: the nose is no longer acted upon but it initiates action.

Material Processes and Public Space

The material processes assigned to the nose in this phase are not random actions; they are actions that presuppose public space and social mobility: "climbed into the carriage", "drove off", "entered the cathedral"

These are not actions a body part performs but actions a free citizen. The nose moves through Petersburg as an autonomous social actor. Surprisingly, while the nose moves freely through public space, Kovalyov (the "human") remains trapped in a cycle of desperate motion between private apartments and social offices. This inversion (object mobile, human constrained) constitutes the grammatical foundation of the story's social critique: in social Petersburg, rank grants mobility regardless of ontological status.

Mental Processes and the Power to Judge

The nose's mental processes are equally significant

"look at the Major", "frowned" "don't see anything we have in common"

These are not neutral perceptions they are evaluated perceptions the nose does not just see Kovalyov, it looks at him with disapproval. it judges him. the frown is a behavioral reaction that encodes a negative judgment of Kovalyov social rudeness in approaching a superior. By occupying the Sensor role in causes that evaluate Kovalyov, the nose enacts the privilege of the higher ranking of official: the power to assess to approve or dismissal. processes in this scene contrast sharply. Kovalyov experiences Affect (emotion) rather than judgment.

"Kovalyov nearly went out of his mind", "did not know what to do"

Kovalyov feels while the nose judges. this grammatical division of effect assigned to the human while judgment to the object reveals the inversion at the heart of the absurdity the nose has achieved the emotional freedom while the human is reduced to emotional vulnerability.

Relational Processes and the Claim to Rank

The relational processes in Phase 2 explicitly serve the purpose of social identification:

"I am a person in my own right", "held the rank of State Councillor"

The first is an intensive identifying clause (Token: I / Value: a person), through which the nose claims generic personhood. The second is a circumstantial relational clause (possessing rank), through which it claims specific social position. These are not neutral statements of being. These clauses are performative claims to social identity. The nose does not just exist but it exists as a person and as a State Councillor. In contrast,

Kovalyov's relational processes in this phase are marked by absence and loss:

"his place was empty" (referring to where his nose should be)

Verbal Processes and Dismissive Authority

The verbal processes assigned to the nose encode social distance:

"shouted", "replied", "I don't see anything we have in common"

The nose's speech acts are mainly directives and dismissals. It does not explain, justify, or plead. It asserts and withdraws. The content of its speech ("I don't see anything we have in common") is a performative denial of relationship; an act of social severance that only a superior can perform. On the other hand, Kovalyov's verbal processes in this scene are requests and pleas

"Began to explain", "ventured to say"

The Cathedral Confrontation: A Comparative Scene

The following table summarizes the transitivity roles of the nose and Kovalyov in the key cathedral confrontation:

Table 1

Summary of the Transitivity Roles of The Nose and Kovalyov in The Key Cathedral Confrontation

Participant	Material Roles	Mental Roles	Verbal Roles	Relational Roles	Social Function
The Nose	Actor (entered, moved)	Senser (looked, frowned)	Sayer (replied, dismissed)	Carrier (I am a person)	Enacts superiority
Kovalyov	Goal (approached)	Senser (felt horror)	Sayer (pleaded)	n/a	Enacts supplication

This distribution reveals that the absurdity is not simply that a nose acts like a person. It is that the nose acts like a higher-ranking person while the human acts like a lower-ranking supplicant. The grammatical inversion mirrors and exposes the social inversion of a bureaucracy where rank displaces humanity.

Phase 3: Return to Objecthood

Phase 3 marks the nose's return to the status of a mere object, creating a sharp contrast with Phase 2 and aligning closely with the framework of Phase 1. In this stage, material clauses once again label human participants as the Actor, while the nose is relegated to the Goal position.

"we caught it," "It's been found", "I've brought it with me"

The recurrence of lexical patterns from Phase 1, such as "pulled out the nose", creates a sense of structural symmetry. However, the clearest indicator of this return to objecthood is the total removal of mental and verbal processes. The nose no longer functions as a Senser or Sayer; it no longer sees, speaks, judges, or identifies itself. By stripping away these roles, the text grammatically erases the nose's consciousness and communicative agency.

Even clauses that suggest activity, such as "the nose stayed" or "would not stick" involve only minimal or non-volitional processes. "Stayed" acts as a stative configuration, while "would not stick" denotes a physical property rather than an act of intentional resistance. The possessive structure ("his nose") restores the earlier relational pattern of ownership, including the nose once more within Kovalyov's body.

Agentive positioning drops from 74% in Phase 2 to 7% in Phase 3, nearly copying Phase 1's 0% distribution. The near-symmetry confirms that the narrative closes by reestablishing objecthood through grammatical suppression.

Table 2

Comparative Distribution of Agentive Roles

Agentive Role	Phase 1	Phase 2	Phase 3
Actor (Material)	0%	44%	7%
Senser (Mental)	0%	19%	0%
Sayer (Verbal)	0%	11%	0%
Total Agentive	0%	74%	7%

6. Conclusions

The present study examined how transitivity patterns in Gogol's short story 'the nose' contribute to the transformation and construction of a body part into autonomous social agent. The study analysed 60 clauses in three narrative phases of the story. The analysis showed that the central impossibility (i.e. the transformation of the nose into a social agent) was not a result of mere thematic device but partly a purposeful grammatical manipulation of transitivity patterns. Throughout the three narrative phases, the nose underwent systematic transformational from full objecthood in phase 1 to almost full personhood in phase 2 and back to nearly full objecthood in phase 3.

The analysis also revealed that the transformation of the nose was not merely into grammatical personhood but into a social personhood with a distinctive social identity. The nose's agency in Phase 2 is characterized by:

I.Material processes that presuppose public space and social mobility (moving freely through Petersburg)
II.Mental processes that enact hierarchical judgment (looking with disapproval, frowning)
III.Verbal processes that encode dismissive authority (refusing relationship, asserting distance)
IV.Relational processes that claim rank and identity ("I am a person", "held the rank")

The distribution of participant's roles of the nose was not accidental. It reflected the social order of Petersburg society where rank determine the right to move, judge, speak, and even be. The comparison between the nose and Kovalyov (whose nose became a state councilor) showed a noticeable paradox; while the nose endorses the privileges of superior, Kovalyov, on the other hand, endorses the supplication of the inferior. The absurdity was not that a nose acted but that it acted as a superior to the human to whom it once belonged.
Finally, it should be acknowledged that this study was not free of limitations. One major limitation was the use of a translated text instead of the original one; despite of relying on two reputable translations of the story, both of them remain English versions of the original Russian story and not it. Conclusive TS would require a thorough examination of the story in its original Russian version taking into consideration that some process types may have no English equivalents. Future research should extend this analysis to the Russian original, ideally in collaboration with a specialist in nineteenth-century Russian syntax.

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