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This special issue compiles papers from the 48th Systemic Functional Congress (ISFC48 organised in March 2023 by the Systemic Functional Linguistics Association of Tunisia (SYFLAT) and the Laboratory of Approaches to Discourse (LAD-LR13ES15), under the auspices of the Faculty of Letters and Humanities at the University of Sfax. This special issue, which explores the theme of power and empowerment in relation to language and systemic functional theory, is divided into two volumes. The contributions in this first volume provide some reflections on SFL notions, which can empower both the theoretical apparatus and its application to different types of discourse. The papers in the second volume showcase how SFL language descriptions can empower pedagogical practices.

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"The woman who rode away": A Transitivity reading that matches the Sufi understanding of the circles of the inner self's journey in time and space.

Cyrine Kortas

Abstract

D.H. Lawrence's "The Woman Who Rode Away" is a tale deeply rooted in a specific temporal and spatial context. The SFL analysis of the short story aims to underscore the significance of time and place in shaping the protagonist's journey. Through a careful examination of transitivity patterns and the narrative's spatial and temporal contexts, the study reveals a rich tapestry of meaning that transcends simplistic readings. Using the framework of Systemic Functional Grammar and the UAM CorpusTool, the study shows that mental processes are dominant over other verb choices, which entails that the journey is not a classical Western voyage. This choice reflects the protagonist's inner journey and emotional landscape, as she grapples with her identity and aspirations. Lawrence's spiritual and mystical style deeply marks the woman's travel, echoing a Sufi experience of ascendance. Hence, the narrative invites readers to explore the boundaries between the ordinary and the mystical, ultimately portraying a woman's quest for self-discovery and liberation in a world constrained by societal norms. This exploration not only enhances our understanding of the text but also contributes to broader discussions on gender, identity, and the transformative power of experience within literary studies.

Keywords

Transitivity; ascendance; mental processes; empowerment; gender identity

Introduction

While the length constraints may make the task easier for the author, condensing a compelling narrative into a limited number of words is challenging. As every word ought to be carefully chosen to convey specific information and emotion, the writing of a short story is a complex phenomenon as the triggering of meaning requires a special kind of attention to the way it is foregrounded in the author's choice of words (Chatman 1978). This being said, the current transitivity study aims to provide insights into the interpretation of the female protagonist's journey into the Indian village. D. H. Lawrence's "The Woman Who Rode Away" (2002)

is set in early 20th-century Mexico, in a remote and isolated region. It tells the story of a woman who fought conventions and challenged expectations to meet the Indians in their mountains. Due to its enigmatic nature, the short story received various critiques based on different theories that draw from the realm of culture, psychology, sociology, and aesthetics, but the lack of linguistic analysis has inspired the current study. It probes the linguistic component using transitivity analysis assisted via the annotation tool of the UAM CorpusTool. Additionally, this paper aims to elucidate the text from the viewpoint of the spiritual and mystical style that echoes the Sufi experience of ascendance. Because Lawrence's mystical leanings are often explored through a lens of Western romanticism, this study proposes a comparative reading of "The Woman Who Rode Away" through the framework of Ibn Arabi's concept of the "circles of the self," a formal structure of Islamic Sufism. This approach is justified by the text's thematic resonance with the stages of spiritual growth outlined by the Sufi master in his text The Meccan Revelations (1999). This study posits that the transitivity patterns in "The Woman Who Rode Away" offer a linguistic lens through which the protagonist's mystically transformative journey can be examined. To test this hypothesis, the analysis is divided into two primary sections: the woman's experiences before and after her encounter with the Indians. This pivotal moment of encountering the Indians serves as a catalyst for a profound shift in her consciousness, marked by a transition from a predominantly material to a spiritual realm, constructing the woman's spiritual empowerment and growth.

1. Literature Review

This section attempts to provide comprehensive definitions of the key concepts that will be examined throughout this research. It aspires to set a clear link between SFL and Sufism as a theoretical frame for the analysis of the short story.

1.1. SFL and transitivity

A short story focuses on a self-contained incident and a limited number of characters (Britannica 2024). Nevertheless, this type of writing holds a significant cultural role as it reflects values, emotions, and experiences. In the context of short story writing, Systemic Functional Linguistics proves to be essential to grasp the

way these condensed narratives reflect, respond to, and communicate the beliefs, customs and values of a given society. SFL emerged as a theory that understands language in a specific cultural context. By zooming in on the unique linguistic uses and structures in the selected short story, a perception of the Western society in the beginning of the 20th century can be framed. In this context, Halliday and Matthiessen (2004) divided language functions into three categories: ideational, interpersonal, and textual, asserting that they occur simultaneously. The ideational metafunction construes experience in terms of what is going on around and inside us. That is, it construes the inner and outer experience. For this paper, the focus is centered around the ideational strand which presents the patterns of experience in terms of processes, participants, and circumstances, that is to say the different types of processes, the woman and the three Indians, and the temporal and spatial circumstances, respectively.

Having established the theoretical framework of Systemic Functional Linguistics and its focus on the ideational metafunction, it becomes important at this stage to zoom in on the specific linguistic tool of transitivity analysis. Halliday and Matthiessen (2004) understand transitivity as the foundation of semantic initiation of experience in which the speaker particularly tells his/her story, which renders it, as made clear by Opara (2012), significantly important for the study of themes in a narrative text. According to Eggins (2004), transitivity analysis offers a description of one of the structural strands of the clause, making clear how the action is performed, by whom, and in what circumstances. It also emphasizes that language's content allows a powerful conception of reality explored through actions, feelings, and being (Eggins 2004, 249). Being a method of clause analysis that expresses a specific variety of ideational meanings, transitivity analysis distinguishes between ‘inner’ and ‘outer’ experiences. Outer experience has to do with what happens around participants. Conversely, the inner experience pertains to cognitive and emotional processes, reflecting the individual's responses to an external stimulus. It encompasses the recording and reporting of events and their subsequent emotional impact.

In this research, transitivity analysis will pay close attention to the choice of processes related to both Indians and the woman

during their journey into the mountains. This reading will allow us to see the woman in the selected story from a different perspective than classical insights that heightened her sacrificial victimization.

1.2. Beyond the horizon: "The Woman who Rode Away" a modernist text

The female protagonist in the selected text embarks on a journey of self-discovery, moving through physical and emotional terrains as she navigates the complexities of the self and Other. The text eschews the traditional, linear storytelling of a voyage for a more fragmented, non-linear approach, capturing as such the essence of modernist literary writing. Modernism, heralded as a radical departure from tradition, challenged the Aristotelian mimetic model of art, which emphasized imitation of nature as the core of artistic creation. Rejecting truthful representation as it is emptied of any artistic creativity, Modernism is a call to "Make it New" in Ezra Pound's words (Cook 2020). Lawrence's artistic vision is deeply rooted in mysticism, which he seeks to redefine and rejuvenate through his work. This aspiration resonates with other key figures of the modernist movement, notably T.S. Eliot and Aldous Huxley, who similarly engaged with mystical themes in their writings. As Howarth (2018) notes, the interplay of spirituality and artistic expression in Lawrence's work aligns him with these contemporaries, who have also grappled with the complexities of modern existence through a mystical lens.

1.3. Sufism and its influences on Lawrence's prose

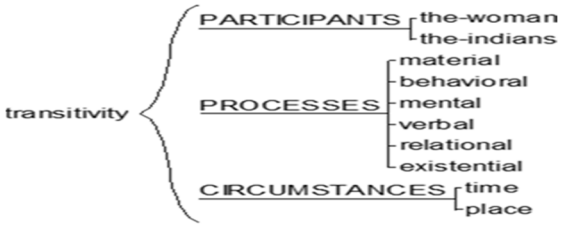
Sufism refers to the Islamic tradition of mysticism as a system that deals with the human endeavor to grasp, understand, or reach the essence of reality, presupposing faith in an unknown realm beyond the physical world (Nicholson 1921). Sufism, often described as "a reality without a form," alludes to a realm that Eric Geoffroy (2010) characterizes as "an aspect of eternal wisdom" (Geoffroy 2010, 1). Such wisdom allows the Sufi to annihilate himself with and in God and hence he comes to know the truth of existence. To achieve this wisdom, the Sufi disciples, according to Geoffroy, employ love and knowledge as tools in their paths to grasp metaphysical reality. The path takes the initiator in an existential journey, marked by "climbing back the arc of [the] divine," presupposing an alternative to the earthly, which entails a

"supra-rational, not rational character" (Geoffroy 2010, 7). With this understanding of Sufi ontology, it becomes possible to trace its echoes in Lawrence's portrayal of a spiritual awakening that transcends societal and rational constraints, inviting the reader to explore the liminal space between the ordinary and the supernatural. This study focuses on Ibn Arabi's The Meccan Revelations (1999) to explore potential Sufi influences in Lawrence's narrative. Ibn Arabi describes a spiritual ascent through various stages, culminating in the Barzakh, a liminal space between life and death. This is where the self dissolves into the divine. His concept of "circles of the self" progresses from the Nafs (soul) yto the Sirr (secret), ultimately achieving a transcendent state of divine knowledge.

2. Methodology

To conduct the transitivity analysis of the modernist novella, the study is built on a corpus-based approach that allows for a special focus on language use that offers new interpretive reading of the work. The corpus collection included the short story "The Woman Who Rode Away" by D. H. Lawrence (2002). A transitivity analysis of the selected text will allow us to be understand Lawrence's modernist style that intertwines the Romantic and spiritual while exploring the protagonist's journey into the mountains by focusing on the participants, the types of processes used, and the specific circumstances of time and place. The analysis of only the circumstances of time and place is attributed to their importance for the argument that the text is highly inspired by Lawrence's interest in and reading of Sufism. The UAM CorpusTool (2.8, version) is used to handle the annotation of the text. The software allowed for a manual annotation after fixing the research variables.

Figure 1: Transitivity Scheme



3. Findings and Analysis

The analysis of the text will rely on a thematic study that integrates the results generated by the UAM CorpusTool. By fathoming the linguistic features and patterns used by Lawrence, the researcher will understand the authorial empowerment rather than punishment of the female character during her non-precedent journey.

3.1. Before the encounter with the Indians

In building a short story, time and place are essential elements that help frame the narrative, provide a backdrop for the unfolding of the events and the development of characters, and greatly influence its tone and mood. The narrative is set in early 20th century Mexico, in a remote and isolated region to tell the story of a woman who fought conventions and challenged expectations to meet the Indians in their mountains. “It was September, after the rains. There was no sign of anything, save the deserted mine,” (48) reads the story. While the temporal setting is marked by lack of precision, as neither year nor date is specified, the spatial setting is marked by the omnipresence of the preposition “in”: “Under the nakedness of the works, the walled-in, one-storey adobe house, with its garden inside, and its deep inner verandah with tropical climbers on the sides” (45). The description of the house installs feelings of suffocation and anxiety, connoting death and motionless. Both the town and her house consume her soul, she confesses: “At thirty-three she really was still the girl from Berkeley, in all but physique. Her conscious development had stopped mysteriously after her marriage, completely arrested,” leaving her roaming like “a dead ghost” (47).

The protagonist of "The Woman Who Rode Away" is introduced as a woman who initially believed that her marriage would be an adventure. However, upon realizing her husband's true nature, she experiences a profound sense of disappointment and disillusionment. The introductory sentence of “The Woman Who Rode Away” reads “She **had thought** that this marriage, of all marriages, would be an adventure” (45). It provides an insight into the character’s relationship with her husband; while it is expected to be a marriage based on emotion, this union is rather built on a thought that soon proved to be wrong, “When she actually saw what he had accomplished, her heart quailed” (46). The opposition

between the woman's perspective and her husband's lack of awareness is a central theme in the exposition. The woman's consciousness is characterized by a high frequency of mental processes, such as "**thought, saw, was fascinated, looking**," while her husband is deeply entrenched in the material world. The woman's attempts to adapt to her husband's mechanical world through various domestic duties ultimately fail, reinforcing her feelings of confinement and longing for freedom. The woman's efforts to adjust to the mechanical world of her husband by teaching her children, supervising her Mexican servants, and attaining to the guests her husband brings to the house fail her and further reduce her to her world, where she dreams "of being free as she had been as a girl, among the hills of California" (47). The narrative voice, which reports the woman's story, emphasizes her inner struggle for self-meaning and identity.

The stagnant world she inhabits leads her to become fixated on the Indigenous people in the mountains, romanticizing their lives as a genuine connection to nature and the cosmos. "Don't you suppose it's wonderful, up there in their secret villages?" (49) she wonders during her discussion with the young engineer her husband invited over as he seems knowledgeable about the different Indian tribes living in the mountains. She adds "But surely they have old, old religions and mysteries—it must be wonderful, surely it must" (49) in an attempt to convince her interlocutors of the worth of the "wild, savage" people of the mountains.

The story unfolds with the woman's plan to visit the Chilchuis in their mountains, giving details about her preparations and determination to embark on this journey alone. "**Peering into** the distance, she set off from her home," (52) leaving her son and servant bewildered by her reckless behavior of setting off without assistance and taking little food with her. Interestingly, the rising actions are construed through an association between mental and material processes.

The distribution of transitivity processes shows that 30% of the verbs are material processes, explained by the nature of the text as a narrative. However, 40% of the verbs are mental processes. As shown in Table 1, Lawrence depended on mental process as a major transitivity pattern to depict a unique experience of traveling.

Table 1: Processes Distribution

Types of processes	Percentage
Material	33.17%
Behavioral	1,46%
Mental	38.05%
Verbal	14.15%
Relational	10.73%
Existential	2.34%

The mental processes influence or guide the selection of material processes as in "she **knew** she must **go** south" (52). The use of "south" is deliberate by the author to enliven his character's quest with the mystical. Imbued with a mystical, unknown force, the woman loses all control of her horse which seems to know where to lead her. "Her horse plodded dejectedly on, towards the immense and forbidding mountain-slope, following a stony little trail" (53) ". . . she had no will of her own. Her horse splashed through a brook, and turned up a valley, under immense yellowing cotton-wood trees" (54). While describing the woman's journey into the mountains, material as well as mental processes are used: the former is associated with the horse, and the latter is related to the woman. To navigate the unknown and confront her desires and fears, Lawrence sets his protagonist in a compelling and thought-provoking experience of self-discovery and liberation. The story reaches a peak when the woman meets three Indian men who agree to take her to the Chilchui village.

3.2. The encounter with the Indians

This exploration into the unknown results in the character's personal growth and self-discovery, marked by a special encounter with three Indian men who provide her with company, shelter and food, and guidance. While previous studies interpreted this encounter with the Indians as an authorial punishment for venturing outside the white man's world, a transitivity analysis asserts its parable nature for the woman's journey towards self-discovery and independence, when navigating the unfamiliar landscape of her desires and fears.

The encounter between the woman and the Indians is a pivotal moment in the story, characterized by a complex interplay of

participants, linguistic structures, and thematic implications. While interacting with the Indian men when in the village, the woman undergoes a profound journey of self-discovery and spiritual transformation.

> E 1: "She **wondered**, all the time, was shy, she persisted in clinging and crawling along the mile-long sheets of rock" (61).
> E 2: "She could **see** through the bars of the gate-door of her house, the red flowers of the garden and a humming bird. Then from the roof of the big house she **heard** the long, heavy sound of a drum, unearthly to her in its summons" (70).
> E 3: "She **felt** always in the same relaxed, confused, victimised state, unless the sweetened herb drink would numb her mind altogether, and release her sense into a sort of heightened mystic acuteness and a feeling as if she were diffusing out deliciously into the harmony of things" (79).

What characterizes these sentences that mark the woman's séjour in the Indian village is the lack of definite temporal and spatial frames "all the time" and "neither right nor left". As for the selected processes, they are mental processes "wonder, see, felt", which does not match the nature of the text being a travelogue, usually marked by geographical and temporal precision as well as material processes that convey action and motion.

The woman's romanticism about the Indians is always already put to test, creating a double image of the mystical and savage. Depending on an elaborate register of flora, the narrator depicts the woman's bewilderment when setting foot in the sacred village of the Chilchuis: "There it was . . . all **looking** magical, as any place **will look** magical, seen from the mountains above". Facing this mystical, magical world, the woman is further reduced to an inner world of thought and wonder. This explains the constant use of the symbol of the caged bird to refer to the woman's inner existence and detachment from the outside world. Although the woman's journey distances her from civilization, "Curiously, she was not afraid, although it was a frightening country" (52). This seclusion is interrupted from time to time by the short visits of the young Indian man, during which she is reminded of her past consciousness: a

white American woman, a wife to a mine owner, and a mother to two children. The story hinges on the woman's subjective mental state. Hence, the readers experience the world of the Indians entirely through her thoughts, desires, and fears. Once in the village, the Indians are limited to verbs of actions framed within an occasion of the sacrificial ceremony. Awaiting for the ceremony day to free the moon, the woman reaches a state where "more and more her ordinary personal consciousness had left her, she had gone into that other state of passional cosmic consciousness" (82). It is a consciousness that "she wanted . . ." (86) and she "hardly cared" about the consequences. She is engulfed by a new knowledge "I am dead already. What difference does it make, the transition from the dead I am to the dead I shall be, very soon" (87). One is to ask what the word "dead" means in this context. Is it similar to the early use of "deadliness within deadliness" that marked her life before the journey?

In this unconventional voyage that brings the Western woman to the distant village of the Chilchuis, time and place (See Table 2) are enlivened by a mystical dimension as Lawrence writes: "A long, long night, icy and eternal, and she aware that she had died" (60). The choice to repeat "long", coupled with "icy and eternal," sets the mood and atmosphere of the story. Though the choice evokes death, the latter is an announcement of a new beginning or a rebirth followed by an awakening to a deeper meaning and a more holistic truth. The temporal structures are not meant to indicate the sequence of events and the passage of time; they are rather used by the author to assist the reader in grasping the mystical nature of this unique journey. The rising morning becomes a rise from the very deadliness of the Spanish city, a new beginning that is "strange" yet fulfilling.

It becomes important to highlight at this level that the results also show that the circumstance of time is positively significant with the female character as the journey proves to be a gradual detachment from the mundane and an immersion into the spiritual and primitive. On the other hand, the place circumstance is significantly positive with the Indians, establishing a sharp contrast between the woman's internal journey and the static external environment.

Table 2: Significant Distribution of Time and Place

	The woman	The Indians
Time	64.71%	14.46%
Place	35.29%	85.54%

In "The Woman Who Rode Away," death is multifaceted and symbolic. While the end of the short story evokes the actual, physical death of the traveling woman, it is also about the death of illusion, societal expectations, and therefore consciousness. To process these deaths, the woman undergoes a spiritual metamorphosis during her journey into the village of the Chilchui Indians. Their myths and gods long sparked her desire to defy the expectations placed on her as a wife and a member of a civilized, modern society. This act of rebellion is a catalyst for change as the journey into the wild connotes a search for a more authentic self. This search, framed as a voyage, necessitates a different kind of processes to be construed and a unique, fairytale-like setting that mirrors the inner turmoil of the wandering woman. "She **felt** little sensation," writes Lawrence, "though she **knew** all that was happening. Turning to the sky, she looked at the yellow sun. It was sinking. The shaft of ice was like a shadow between her and it. And as she **realized** that the yellow rays were filling half the cave. . ." (90). The death of her former, western self is celebrated in the Indian ritual of freeing the caged moon. In the ritual, she is to be sacrificed. Hence, the journey culminates not in the return of the traveler to her homeland but in her death, which she accepts willingly. This acceptance imposes the questions: Does her physical death as a sacrifice to the holy fire represent a punishment or a liberation? Is there any possibility of rebirth after the different deaths she experiences?

3.3. The Mystical journey: the possibility for rebirth

To describe the American woman's séjour in the Indian village, two types of clauses are used; while the first gives access to her inner thoughts and feelings, the second describes the Indians as "She **was aware** of an extraordinary thrill of triumph and exultance passing through the Indians" (64), "Afterwards she **felt** a great soothing languor steal over her, . . . She **felt** as if all her senses were diffused in the air that she could distinguish the sound of evening flowers unfolding" (71), and "Always they **treated** her

with curious impersonal solicitude, this utterly impersonal gentleness as the old man **treats** a child. But underneath she **felt** there was something else, something terrible" (72). The woman's consciousness is triggered by the actions and behaviors of the Indians, indicating her dominance over the narration and the absence of the Indians' perception, except for the few exchanges they have with the woman. Through sensory experience and communal joy, Lawrence invites the readers to reflect on how these daily-life moments trigger the woman's transcendence. Told from the woman's perspective, the narrative follows her as she begins to doubt the Indigenous people, causing her initial romanticized image to be overshadowed by questioning and suspicion. Her fear stems from the fact they possess a different knowledge that is alien to her: "She was some mystic object to them, some vehicle of passions too remote for her to grasp" (86). The woman is caught between her Western mindset and the cosmic culture of the Indians. Her lack of understanding becomes even more evident during the conversation she has with the old Indian chief, who informs her about the caged moon.

> E 4: "But," said the white woman, "I don't shut out the moon, how can I?"
>
> "Yes," he said, "you shut the gate, and then laugh, think you have it all your own way". (84).

This conversation presents two different modes of understanding: while one is logical and reasonable, the other is mystical and magical. While the first is causing loss, the second is freeing and liberating.

Despite the many hindrances to communicate with the Indians, the woman has acquired a different knowledge during her stay in the village, referred to as:

> E 5: Then she could actually hear the great stars in heaven, which she saw through her door, speaking from their motion and brightness, saying things perfectly to the cosmos, as they trod in perfect ripples, like bells on the floor of heaven, passing one another and grouping in the timeless dance, with the spaces of dark between (80).

The protagonist experiences a profound connection with the cosmos, perceiving the stars as sentient entities engaged in a harmonious dialogue. This celebrated harmony reflects a core tenet of Ibn Arabi's Sufism: the unity of the universe. This kind of perception is unknown to a Western audience yet is alluring as it permits her to fathom her own place within the universe.

The image of the dancing stars is recurrent in Lawrence's writing and can be traced in his novel *Women in Love* (1914), enlivened by a spiritual magnitude that evokes the author's interest in mysticism and Sufism. During his long visits to his Aunt Ada in Germany (Boulton 1993), Lawrence immersed body and soul in Sufi books that marked the shelves of her library and influenced both his fiction and non-fiction writing. In Apocalypse (1980), Lawrence writes that ancient times were marked by a desire to extend oneself beyond geographical and temporal limitations. Hence, the concern for rebirth is a central quest and "took different shapes in different religions" (Apocalypse 1980, 168). What drew Lawrence's attention to these ancient religions is their "pure knowledge" of "the mystic experience of ecstasy in rebirth" (Apocalypse 1980, 169). This explains the repeated use of "mystic and mystical" throughout the short story to accentuate the different nature of the woman's journey and her eventual rebirth rather than death.

Believed to be a pathway to reaching metaphysical knowledge, as explained by Ibn Arabi in *The Meccan Revelations* (1999, 490), this process of death, referred to as annihilation in Sufism, entails the negation of one's ego and senses to achieve a deeper understanding of the divine and the universe. By emptying oneself of personal desires and attachments, one can experience a state of union with the ultimate reality, known as annihilation in God. This state of annihilation allows the individual to transcend the limitations of the material world and gain insight into the higher truths of existence. Arabi's teachings emphasize the importance of surrendering the self to the divine to attain true metaphysical knowledge and spiritual enlightenment. The training entails different stages and procedures that train the spirit and body.

The white woman moves from a ghost-like existence in her house to a purer existence. When meeting the Indians, she

experiences silence, vigilance, and hunger, deemed essential for Sufis to annihilate the ego. In the village, she learns to trust the story of the Indian chief and develops patience and resolution during the cold winter. Eventually, she gains certitude when facing the holy fire. In the last scene, "She was facing the cave, inwards. . . . When she was fumigated, they laid her on a large flat stone, the four powerful men holding her by the outstretched arms and legs. . . . Turning to the sky, she looked at the yellow sun" (90). In the Sufi discourse, notions such as the sun, sacrifice, and fire hold significant symbolic meanings. The sun is often used to represent the divine light and wisdom that illuminates the path to spiritual enlightenment. In Ibn Arabi's writing, while the sun is a symbol for the Real, the moon stands for the human subject that reflects divine light (Ibn Arabi 1998, 80). Sacrifice, on the other hand, is seen as a means for purifying the soul and detaching oneself from worldly desires to reach a higher state of consciousness. Hence, fire symbolizes the burning away of the ego and the purification of the heart, allowing the individual to become one with the divine. These concepts serve as powerful metaphors in Sufi teachings, guiding followers on their journey toward spiritual growth and union with the divine. In the short story, these elements are brought together in an allegorical fashion to frame the death of the woman's old soul and announce her rebirth as a cosmic creature. The woman willingly accepts to be sacrificed so that the caged moon gets free. She is the caged moon who will be set free once her old self is consumed by divine light. This light sparks from Indians' eyes "all the eyes of the priests were fixed and glittering. . . . They watched the sun, seeing beyond the sun" (90). This use recalls Ibn Arabi's metaphor of the mirror in T*he Self-Disclosure of God* (1998) that one has to better in their journey so that the divine attributes would be revealed. The Indians' eyes become the woman's mirror in her journey to attain the cosmos, which explains her absence from the narration in the closing sentences.

While the Mexican town serves as a catalyst for her awakening to the deadliness of her surrounding, the mountains initiate her spiritual transformation, and the Indian village materializes this transformation in an ultimate act of sacrificing the past. As the narrative progresses, the woman's physical presence diminishes, culminating in an ambiguous and open-ended conclusion. This

deliberate evasion of a concrete death mirrors the mountains' embrace of infinity, suggesting that her journey is not merely an end, but a transition into a realm beyond the mortal confines of her society. The new realm is synonymous with the mystical Barzakh as an eternal expanse between the world of the divine and that of man. The use of mental processes, such as **"felt"** and **"dreamed",** emphasizes her inner transformations.The narrative highlights the physical landscape during the journey. By examining the interplay between the physical and metaphysical through the lens of Sufism, this study explores the woman's travels as a profound experience of self-discovery, culminating in a transcendence that reflects the core tenets of Sufism. This intricate fusion of setting, character, and language offers a unique lens through which to explore the female empowerment when undergoing a spiritual awakening in the age of technology.

Conclusion

Based on the transitivity analysis of the text, an interpretation was formulated according to the mental processes that dominated the storyline. At the beginning of the story, the reader is introduced to the external and inner world of the unnamed woman, justifying her need for the journey she kept a secret. As the storyline unfolds, the woman's perception dominates the narrative and the romantic version she harbored of the Indians shifted to a darker one, yet something mysterious she struggled to fathom kept her in the village. The village becomes a character that shapes and guides the woman in her inner metamorphosis, announcing the death of her old consciousness. She willingly chooses to be a sacrifice to the Indian sacred fire to bring back the moon. In the myth, fairy-tale-like final scene, the woman reaches a different awareness. Researchers such as Zangenehpour (2000), in her study titled "Sufism and the Quest for Spiritual Fulfillment in D. H. Lawrence's The Rainbow," identify Sufi themes of transformation and mystical experience, paralleling the unnamed woman's journey from one world to another into her spiritual self. This framing consolidated the hypothesis of the paper that reads Lawrence's writing as being influenced by Sufism, namely Ibn Arabi's theory of circles of the self that permit ascendance.

This study falls within a general interest in rereading Lawrence to refute old claims that framed and limited the author to the reputation of a misogynist. A transitivity reading proved that Lawrence provided his female character with ample time and place to express and assert herself. This specific choice of mental processes aligns with the Sufi understanding of the journey as an inward exploration, emphasizing the character's psychological and emotional evolution rather than merely her physical movement through space and time. His focus on mental processes resonates with Sufi teachings, particularly those articulated by Ibn Arabi, who emphasizes the importance of the inner self's journey towards divine knowledge. The protagonist's initial state of being trapped in a "dead" existence mirrors the Sufi concept of the "Nafs" (the self), which must be transcended to achieve spiritual enlightenment. Through this lens, Lawrence's story emerges not merely as a tale of adventure but as a spiritual ascendance that echoes the timeless quest for understanding and connecting with the divine.

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