A SYSTEMIC LINGUISTIC ANALYSIS OF POINT OF VIEW IN NARRATIVE FICTION

Thesis submitted in accordance with the requirements of the University of Liverpool for the degree of Doctor in Philosophy by Keith Douglas Charles Stuart.

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Abstract

This thesis develops a model of point of view for analyzing narrative fiction texts. The model proposes four semantic functions of point of view: spatio-temporal, perceptual, evaluative and ideological. The model is based on a systemic linguistic model of language. The four semantic functions of point of view are therefore matched up with Halliday's metafunctions for organizing the linguistic system. The model incorporates two levels of context: intratextual and extratextual. At the intratextual level, the semantic functions of point of view are matched with systemic metafunctions and their linguistic realizations. At the extratextual level, the model utilizes the metafunctions metaphorically to describe a transaction between writer and reader which involves the identification, representation and interpretation of point of view. Ideological point of view is conferred a special status in the model as representing a step-up in the discourse stylistic analysis of a work of narrative fiction.

The thesis is organized around the development (chapters 1-3), the description (chapters 4-7), and evaluation (chapter 8) of this model of point of view for analyzing narrative fiction. The model is applied in the form of a working hypothesis to data from an early work of fiction, *Dubliners,* by James Joyce. The thesis adopts a discourse stylistic methodology to text analysis. In addition to the examination of lexico-grammatical realizations of point of view in text, discourse stylistics requires a sociolinguistic consideration of the interactive context created by the text. The two levels of context that are integrated into the model fulfil this requirement of taking contextual factors into account in the analysis of text. The conception of ideological point of view offers the analyst the possibility of a critical interpretation of a narrative fiction but based on a robust functional model of language.

This work is original and has not been submitted previously
in support of any degree, qualification or course.

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Chapter 1: Introduction

-What then is your point of view? Cranley asked.[1]

1.1 Introduction

My objective in this thesis is to investigate the discourse phenomenon: *point of view*. This introductory chapter aims to establish the general orientation of the thesis and, more specifically, demarcate the areas of study involved. The study of point of view has been important in literary criticism (particularly, narratology), but there has been less attention paid to this discourse phenomenon from linguists. The development in linguistics towards discourse analyses of text has meant that point of view has become a relevant object of study, although it has almost exclusively been carried out within discourse stylistics.

Systemic linguistics and related schools of thought (such as those of Sinclair & Coulthard) have perhaps been the strongest advocators of a discourse-based approach to text analysis and it is within the context of systemic linguistics that this thesis is set. Within systemic linguistics, there has been relatively little work on point of view as a discourse phenomenon, despite the fact that the choice of point of view as a meaning-making resource available to a writer has a major impact on the organization of the discourse. Choices such as whether the text will be relayed to the reader from a personal or an impersonal point of view are not exclusively restricted to narrative fiction but cut across all genres. Other choices such as whether the point of view is external or internal appear to be choices more strictly limited to narrative fiction. Choices of whether the point of view is fixed, variable or multiple, although most logically used in narrative fiction, transcend literary discourse and can be found in non-literary texts, such as newspaper reports, where there is a polemical situation being debated with the various parties involved expressing their distinct points of view (environmentalists, police, politicians).

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1 James Joyce *A Portrait of the Artist as a Young Man* Penguin edn (Harmondsworth, 1992), pp.268. First published in *The Egoist* 1914-15.

Point of view therefore does not pertain exclusively to narrative fiction but is an important subject of study for discourse analysts of all texts (literary and non-literary).

It is the meaning-making potential of point of view and its impact on discourse organization that will be the focus of this thesis. The semantic and discoursal properties of point of view are investigated in the fifteen short stories in James Joyce's *Dubliners*. This thesis is therefore concerned with:

(1) the meanings of point of view: for what purposes does the writer exploit different options in constructing point of view?

(2) the mechanics of point of view: how does the writer construct and signal point of view and what impact does this have on the discourse organization?

The intention is to focus more on the second question in order to complement research within literary and narratological traditions, which have concentrated mostly on the first question. This first question is related to such questions as:

(i) whether the narratorial point of view is omniscient, selectively omniscient or limited;

(ii) whether the point of view is single, fixed, variable or multiple;

(iii) whether the point of view is personal or impersonal.

One area of the semantics of point of view, where this thesis will depart from recent narratological tradition, is in the question of the relationship between voice and point of view. A major hypothesis of the model of point of view, which will be presented in this thesis, is that point of view and voice are interdependent and that the triggering of recognition in the reader of the source for the point of view is dependent on voice (cf. Genette, 1980, 1988).

The rest of the chapter will develop my aim of investigating the meanings and mechanics of point of view by answering the following questions:

(1) Why study point of view?

(2) Why study point of view from a systemic linguistic perspective?

(3) Why study point of view in Joyce's *Dubliners*?

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1.2 Point of View

A fictional text is a linguistic artefact written by an author, told by a narrator, and often develops around the experiences of several characters, each of whom has his or her own perspective on the fictional world. This implies a complex discourse structure which begs the question: whose perspective informs the construction of the fictional world in any particular stretch of text, that of the author[2], the narrator or one of the characters? The answers can vary from the unambiguous (as in quotation) to the totally indeterminate, especially in the more dialogic stretches of text in free indirect discourse. This is the discourse domain of point of view.

At the most general level of text construction, point of view functions to constitute a particular text world, which not only chooses to present certain fictional world events in a certain way, but also to a greater or lesser extent refracts and reflects the author's own background assumptions, norms and values which may be the consequence of the conscious or unconscious representation of a particular ideology. This is the result of the fact that authors have to select or foreground certain events, to background or ignore others, and to integrate the selected events into a coherent world-view. This selection and discourse organization process is fundamental to all text creating but, in literary genres, the ideological nature and motivation of the text is its *raison d'être*. The artefact (the fictional work as a whole) is to some extent the author's hypothesis of social life.

At the more particular level of text construction, point of view decides whether, at any moment in the discourse, the textual world is to be focalized through the eyes and mind of the narrator or a character. This is not an either-or situation, but a cline from total alignment to non-alignment between narrator and character. The delegation of point of view to a character has several important implications for the semantics of the text: increased representation of inner experience and a partial or limited perspective on the world. The attribution of point of view to the narrator

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2 The author's point of view can only be discussed as a textual construct at the level of artefact (`the text as a whole') (see Sinclair, 1986).

potentially means omniscience and omnipresence with the result of being privy to all the secrets (thoughts, emotions) of characters and of defying the laws of physics by rapid movement through time and space.

Linguistically, the realizations of point of view are numerous, but the following four examples represent in general terms the sort of meanings of point of view that can be encoded in the clause:

1)The door was burst open and a young woman ran in, panting.

In the first example, the presuming reference of the definite article, the agentless passive construction and the movement inwards of the woman, who is presented as a new participant, suggest that we are in the room into which she is entering and she is unknown to us.

2)As he sat at his desk in the King's Inns he thought what changes those eight years had brought.

In the second example, the circumstantial adjunct and projecting clauses belong to the speaker (the narrator) who introduces a focalizer whose point of view is given in the projected clause.

3)He found something <u>mean</u> in the <u>pretty</u> furniture which he had bought for his house on the hire system. Annie had chosen it herself and it reminded him of her. It <u>too</u> was <u>prim</u> and <u>pretty</u>.

In the third example, the underlined adjectives and adverbial 'too' express the attitude of the person (in this case, Thomas Chandler, the protagonist of 'A Little Cloud') towards Annie (Chandler's wife) and her choice of furniture. His point of view is presented by the speaker (the narrator) but, although there are two mental process verbs ('found', 'reminded') indicating that the point of view is Chandler's not the narrator's, the voices of the narrator and character seem to merge and have become interwoven. This is because the narrator is averring in Chandler's voice and performing "a kind of linguistic ventriloquism" (Thompson, 1996: 514). This highlights the interdependency of voice and point of view. As readers, we recognize Chandler's point of view because his voice permeates the narrator's

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discourse.

4) However, Mr Cunningham was a capable man; and religion was religion. The scheme might do good and, at least, it could do no harm. Her beliefs were not extravagant. She believed steadily in the Sacred Heart as the most generally useful of all Catholic devotions and approved of the sacraments. Her faith was bounded by her kitchen but, if she was put to it, she could believe also in the banshee and in the Holy Ghost.

In the fourth example, the text is focalized from Mrs Kernan's point of view and the speaker (narrator) takes up a critical ideological stance through a humorous and ironical debunking of her religious beliefs. As with example 3, the reader recognizes that the point of view is Mrs Kernan's because her voice permeates the narrator's discourse and there are linguistic signals ('believed', 'approved') that attribute evaluations to her. However, the ideological position that is being offered to the reader is constructed more by the organization of the discourse than any individual linguistic element.

1.2.1 Point of View in Narratology

There have, in recent years, been a number of theories within narratology that have tried to explain the way point of view functions in literary text (Genette, 1980, 1988; Bal, 1985). These theories have attempted to draw together the accumulated terminology which has been commonly utilized in discussions of point of view (external/internal, first/third person, limited/unlimited, impersonal/personal) into a theoretical model of the fundamental options available to writers of narrative fiction in their choices of point of view. On the one hand, Genette (1980) narrowed down the meaning of point of view to a purely visual formulation: 'who sees?'; while, on the other hand, Rimmon-Kenan (1983) has insisted on the psychological and ideological facets of point of view. However, neither of these critics link general statements about the functions of point of view in discourse to concrete linguistic realizations.

1.2.2 Point of View in Discourse Stylistics

Within discourse stylistics, Fowler (1986), drawing on Uspensky (1973), develops a general four-way typology for psychological point of view, while making brief analyses of spatio-temporal and ideological points of view. Similarly, Simpson (1993) concentrates on psychological point of view, establishing a model with nine point-of-view polarities which merges Uspensky with Genette, but with the benefit of being firmly based on a modal grammar within a systemic-functional linguistic approach. This thesis continues in the same discourse stylistic tradition as Fowler and Simpson, but analyzes in more detail all the general categories for point of view proposed by Uspensky. This thesis also differs in its analysis of ideological point of view, placing more emphasis on the roles of register and genre, utilizing a stratified model of context (Martin, 1992). Likewise, I split off the purely perceptual, cognitive and affective meanings of point of view from the attitudinal and evaluative, although affective expressions of point of view blur this boundary. These matters will be more fully explained in chapters 2 and 3.

1.3 Systemic linguistics

The study of point of view does not necessitate a particular theory of discourse. However, as Halliday (1994: xvi-xvii) has affirmed, a discourse analysis that is not grounded on a grammar is not an analysis "but simply a running commentary on a text". Text is a semantic unit, but meanings in text are realized through wordings and, without a theory of wordings (a grammar), the analyst is unable to make explicit his or her interpretation of the meaning of a text[3]. A grammar has the potential to make the textual analysis public and replicable, if another analyst wishes to repeat the exercise.

Text analysis is concerned with insights into meanings. As systemic linguistics provides a 'grammar for text', because the orientation of the grammar is functional-

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[3] This does not signify that the account will be necessarily objective, as even the analysis of a text in terms of its grammar is a work of interpretation.

semantic, it has the potential of offering a means of relating the semantic functions of point of view to grammatical categories. Systemic linguistics allows precisely for the marrying of the broader meanings of point of view with linguistic realizations, which I implied were needed in my discussion of Genette and Rimmon-Kenan above.

Furthermore, the interest of systemic linguistics in social meanings (meanings made in text and everyday language use) has resulted in the emphasis on "explanations that relate the linguistic system to the social system, and so work towards some general theory of language and social structure" (Halliday, 1978: 192). This has meant that many systemic linguists have bridged the gap between linguistic and literary approaches to text through their interest in register, genre and more recently the ideological aspects (for example, gender) of literary texts (Fowler, 1995; Thibault, 1991; Birch & O'Toole, 1988; Threadgold, 1988).

There is a third sense in which systemic linguistics is useful to an analysis of point of view. A basic tenet of systemic linguistics is choice; so, when describing the linguistic system and analyzing a single instantiation of a text, the systemicist asks what are the choices that a person can (potentially) make in a given social situation and what choices did the person (actually) make. This analytical methodology is directly applicable to point of view: what are the possible choices of point of view and what choice/s of point of view did the writer make in this particular text.

There is a further sense in which Halliday's sociolinguistic theory is relevant to point of view and that is when we move from the linguistic level to the semiotic level (to the level of signification), where "semiotic" is used in the Hallidayan sense of the modes of meaning that constitute the 'reality' of a particular individual or culture (Halliday, 1978: 123). This is particularly relevant to the way point of view functions for Joyce in *Dubliners*. Joyce had designs on the reader[4] in desiring to

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4 This metaphor was coined by Carter & Nash (1990: 22). Joyce made his intentions clear in a series of well-known quotes: "I seriously believe that you will retard the course of civilisation in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-

reveal through a character's point of view what the world means to that individual and to the collective of individuals that form the social group, Dubliners. This individual and collective 'point of view' or 'world-view' is built up in the text (*Dubliners*), showing the kind of social constraints, in which an individual operates in Dublin and which limit the meaning potential available to that particular individual.

1.4 The texts: 15 short stories (James Joyce's *Dubliners*)

Joyce was one of the first writers (following Henry James) to consistently focalize story events through the consciousness of a character. This is a modernist development, eschewing the intrusive omniscient narratorial figure for the more fallible and limited single or multiple points of views of characters. One consequence of this choice of foregrounding character point of view at the expense of the more traditional narratorial point of view is its influence on the semantics of the text. The series of significant external events that are deemed so essential for the story and discourse development of the fictional world in classic realist narratives are downgraded and diminished in scope and scale to make way for reflection, memory, daydreams and other types of conscious and less conscious mental acts. This in turn has an impact on the discourse organization of the narrative. This is one of the more obvious ways that point of view affects the organization of text.

As a logical consequence of increased mimesis in modernist fiction, character focalization is often accompanied by augmented character quotation. Therefore, the proportional text ratios between *narration, focalization* and *quotation* are radically changed.

Joyce's texts, in fact, highlight point of view but more particularly they are deeply concerned with the relationship between point of view and voice. Character

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glass." (*Letters*, 63-64). "My intention was to write a chapter in the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis." (*Letters, II*, 134).

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perspective on the world and the idiom (the sociolect), through which characters express themselves, are central features of the stories in *Dubliners*. Much of the textual world is constructed through the subjectivity of character perceptions and the social interactions between the characters. At the same time, as depicting the consciousnesses of different characters, the writer offers the reader a particular point of view on the social world of Dublin.

1.5 Outline of the organization of the thesis

The thesis commences with an examination of different models of point of view in literary criticism and discourse stylistics in chapter 2, where issues such as the relationship between voice and point of view are discussed and the semantic functions of point of view investigated. A fundamental principle of this thesis is that the twin concepts of voice and point of view cannot be disentangled and separated out, through excluding one from the other for theoretical neatness. In chapter 3, the functional-semantic model of language which is to be utilized for analysis is reviewed. The work of Halliday, Sinclair and Martin in systemic functional linguistics forms the basis of this chapter. By the end of the chapter. a systemic linguistic model of point of view is developed which is a merger of the semantic functions of point of view (which have emerged from our discussion in chapter 2) and the linguistic realizations of these functions using the categories and terminology of Halliday's lexico-grammar. Halliday's lexico-grammar is itself organized into three main metafunctions[5] which will be matched up with the semantic functions of point of view.

The next four chapters are the main body of the thesis in which the model will be applied to the analysis of texts from *Dubliners*. The model proposes four distinct approaches to analyzing point of view in text which can be equated with the sort of meanings presented in the four example sentences above. The four functions of

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5 In the second edition of Halliday's *An Introduction to Functional Grammar*, the metafunctions (experiential, interpersonal, textual, logical) are divided into four (Halliday, 1994: 36).

point of view are: 1) to orientate the reader spatio-temporally; 2) to align the reader with the perceptual system (perceptually, cognitively, affectively) of a narrator or character; 3) to present the reader with a narrator's or character's judgements, opinions and attitudes (their evaluations); 4) to present the reader with an ideological position constructed in/by the text. In chapters 4, 5, 6, 7, respectively, each of these four functions of point of view are investigated and their linguistic realizations analyzed in text .

Chapter 8 summarizes and evaluates the model of point of view presented in this thesis. It considers implications of the work carried out in this thesis for systemic linguistics. It discusses the question of interpretation and assesses the significance of a discourse stylistic analysis which focuses on formal linguistic, discoursal and semantic patterns and what it can offer to readings of a text's overall meaning. Finally, the chapter proposes that my model of point of view may have a pedagogical application.

Chapter 2: Approaches to Point of View in Narrative Fiction

2.1 Introduction

This chapter reviews literary and linguistic models of point of view for the analysis of narrative fiction. Various models of point of view have been proposed within the distinct theoretical frameworks of literary criticism, structuralism, semiotics, and discourse stylistics. The chapter, firstly, aims to collate information about these models and, in particular, to examine the linguistic devices that are presented as being indicators of point of view in narrative text. It is assumed that linguistic indicators of point of view will pinpoint the positions of different subjects in the text and the divergence and/or convergence of narratorial and character points of view.

Secondly, as these models are reviewed, the issue of **perspective** and **voice** will be highlighted and a definition of point of view in its relationship to voice will be developed. The issue of perspective and voice concerns the distinction between two consciousnesses: the consciousness who mediates the narrative events and the consciousness who gives expression to them. Genette (1980: 186) has pointed out that many definitions of point of view rest upon

> a confusion between the question *who is the character whose point of view orients the narrative perspective?* and the very different question *who is the narrator?*

Ricoeur (1985: 99) accepts the distinction but considers point of view and voice as less separable:

> Point of view answers the question 'From where do we perceive what is shown to us by the fact of being narrated?' Hence, from where is one speaking? Voice answers the question 'Who is speaking here?'

Similarly, Toolan (1988: 69) has noted that point of view and voice are often sourced in the same individual in many narratives. In other words, the narrator is responsible not only for the narration, but also for the point of view being expressed. On the other hand, as in many of Joyce's stories in *Dubliners*, there may be a narrator who undertakes "to tell what another person sees or has seen" (Rimmon-Kenan, 1983: 72) and, for that matter, what that person thinks. Therefore, speaking and seeing

(narration and focalization) do not have to be located in the same text participant.

What happens in reality is that there is often a merging of voices and/or perspectives and, therefore, I would agree with Ricouer that the distinction between point of view and voice is less separable. The line that I shall be arguing will be that a theory of point of view has to answer the question: *To whom do we attribute this stretch of discourse, these words, these thoughts, feelings and perceptions?* This provides an initial step towards disentangling the viewpoints being represented in the text. It presumes an interrelationship and interdependence between point of view and voice. One of the aims of this chapter is to clarify this relationship.

Thirdly, another important relationship which point of view enters into is the complex of interactions between author/reader, narrator/narratee, characters, and the different levels at which these text participants operate in the communicative context in narrative fiction. The communicative context of narrative and its relationship with point of view will be discussed in connection with Chatman's narrative model of text participants in section 2.2.2. The discussion will focus on the arguments for a hierarchical model rather than a horizontal linear model of narrative communication.

Fourthly, the problem of the polysemous nature of point of view will be discussed. Basically, point of view is both perspectival and attitudinal. These are the two senses that most frequently occur in standard English dictionaries:

> **point of view** *n., pl.* **points of view. 1.** a position from which someone or something is observed. **2.** a mental viewpoint or attitude   (Collins English Dictionary, 3rd ed., 1991)

The first of these two senses refers to 'the angle of vision' as in film and art theory. It is particularly noticeable in descriptions of settings, which are written so as to create a spatio-temporal **orientation** for the reader (Wales, 1989: 362). This is point of view's literal sense. The second sense is figurative and is itself divided into two:

A. The textual world is mediated or filtered through a person's consciousness.

B. The textual world is not only mediated through a person's consciousness (whether a character or narrator) but there is also a particular way of conceptualizing the world: what Fowler (1977a: 77) would call 'world-view' or ideology, reflecting an "individual's habitual perspectives on 'reality'" which is socially determined.

These are general statements of the different senses of point of view. This chapter aims to specify the different senses of point of view and clarify their relationship with the different levels of narrative text.

The chapter will be subdivided into the following sections. Firstly, literary approaches to point of view will be reviewed. Within Anglo-American criticism (section 2.2), the most important themes will be narratorial types and levels and the reporting of speech and thought. Within French Structuralism, the important issue of point of view and voice will be fully explicated (section 2.3). Straddling the gap between literary and linguistic models of point of view, a Semiotic approach to point of view, which has informed and influenced the analyses of discourse stylisticians, will be reviewed (section 2.4). Then, the more specific linguistic models of Discourse Stylistics will be discussed (section 2.5). Finally, there will be a conclusion (section 2.6) presenting a model based on the semantic functions of point of view discussed in this chapter, which will be developed within a systemic-functional framework in the following chapter.

To summarize, this chapter attempts to answer the following questions: (i) What are the semantic functions of point of view?; (ii) What are the linguistic indicators of point of view?; (iii) What is the relationship between point of view and voice?; (iv) What role does point of view play in the complex of interactions between author/reader, narrator/narratee, and characters?.

Literary models of point of view

2.2 Anglo-American criticism

This section of the chapter investigates primarily three aspects of narrative and point of view in Anglo-American criticism: firstly, the different narratorial types: 'What kinds of narrators are to be found in narrative fiction and what points of view do they adopt?'; secondly, the relationship between the participants in the narrative communication situation: 'What relationships exist between author, reader, narrator, narratee and characters within fictional narrative communication?'; and, thirdly, the

representation of speech and thought in narrative.

2.2.1 Narratorial typologies

In Anglo-American criticism, most models of point of view have reflected the persistence of the Platonic distinction between *mimesis* (showing) and *diegesis* (telling). This distinction also forms the basis for Friedman's (1955) categorization of 'point of view' as an arrangement of authors, narrators and characters along a spectrum from pure 'telling' to pure 'showing'. By summarizing Friedman's categories in a systemic network, we can see the choices and assumptions being made:

Figure 2.1: Friedman's narratorial types

editorial omniscience* [1]

omniscience➔

neutral omniscience* [2]

more
mediated➔

witness [3]

first person➔

protagonist [4]

narrative➔
perspective

multiple [5]

limited pov➔
(character pov/internal states)

single [6]

less
mediated➔

dramatic* [7]

objective narrating➔

camera* [8]

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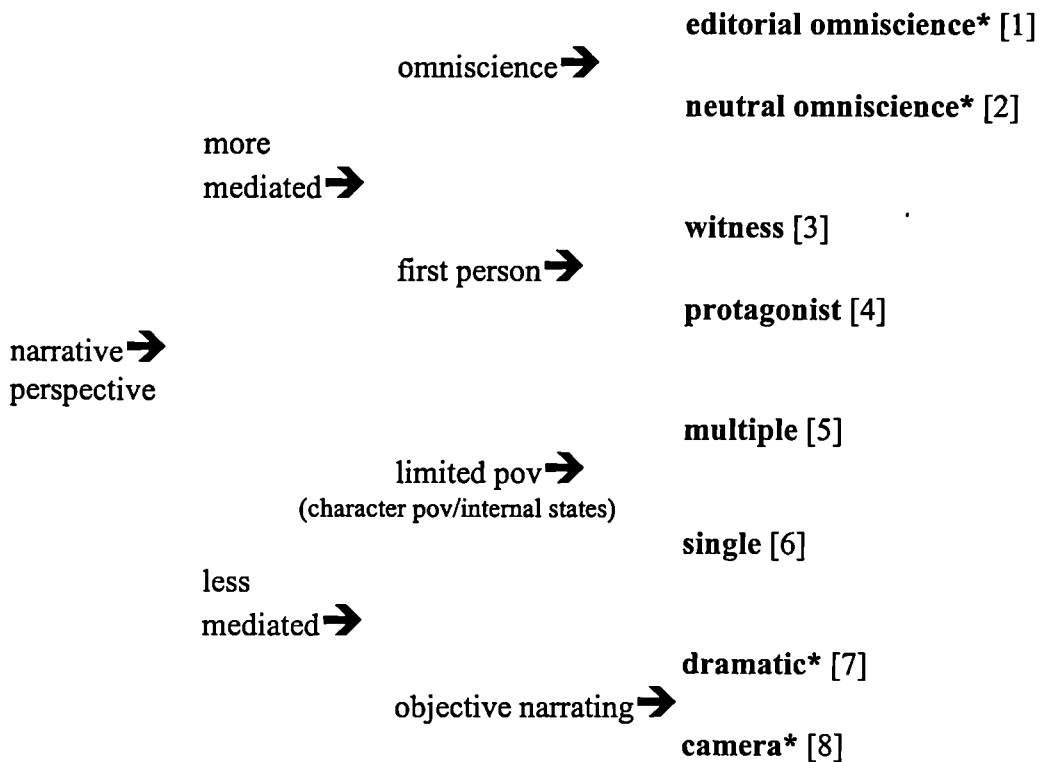
editorial omniscience* [1] = authorial intrusive + frequent use of 1st person
neutral omniscience* [2] = authorial non-intrusive + use of 3rd person
dramatic* [7] = external description of characters
camera* [8] = a "slice of life", transmission with no interference

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The eight categories are arranged from more mediation to less mediation: at the one end, there is maximum interference of a narrator (editorial omniscience) and, at the

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other end, there is little or no interference (the dramatic mode, the camera). The eight categories reflect a historical process passing through authors such as Fielding, Hardy[1] (1 & 2) to Conrad, Dickens' *Great Expectations* (3 & 4) to Woolf's *To the Lighthouse*, Joyce's *Portrait of the Artist* (5 & 6) to Hemingway, Isherwood (7 & 8). The system network also reveals that we have a progression from the subjectivity of a narrator (1 & 2) to a narrator as character (3 & 4) to the internal mental states of a character (5 & 6) to externalization, descriptions of places and people objectified (7 & 8). From 1-4, there is an explicit (overt) narrator and, from 5-8, an implicit narrator. In 7 & 8, there is an attempt to annihilate or negate the existence of a narrator[2].

If we scrutinize categories 5 & 6 in more depth, Friedman (ibid.1176) talks about the narrator being completely eliminated, stating that "the reader ostensibly listens to no-one; the story comes directly through the minds of the characters as it leaves its mark there". According to Genette (1980: 188), this analysis attests to the confusion between point of view and voice; because the character, who is the centre of consciousness and through whom events are perceived, is not simultaneously the speaking subject, who is, in fact, the narrator, who relays these perceptions (thoughts, emotions) of the character to the reader.

Friedman's model is not so much that of point of view as that of narratorial types, representing general categories applicable to certain canonical examples of the novel. Novels are often a composite mix of these narratorial categories, but he does not discuss this possibility, the eight categories being presented as separate, discrete entities. As Genette (1980: 191) observes, the perspective "is not necessarily steady over the whole length of a narration." It would be rare to find a novel that was consistently of one narratorial type.

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1 Hardy (1840-1928) was born later and lived longer than Dickens (1812-1870). Eliot and Austen could also be considered to be examples of 1 & 2. "The prevailing characteristic of omniscience, however, is that the author is always ready to intervene himself between the reader and the story..." (Friedman, 1955: 1174).

2 In postmodernist literature, the narrator returns with a vengeance flaunting the fictitiousness of narrative and foregrounding diegesis such as in John Fowles's game with the authorial persona in *The French Lieutenant's Woman* or the authorial footnotes in Beckett's *Watt* (Lodge, 1990: 43)

The same criticism that Genette aims at Friedman, he also applies to Wayne Booth (1961). In his discussion of focal characters, Booth (1961: 164) states that "we should remind ourselves that any sustained inside view, of whatever depth, temporarily turns the character whose mind is shown into a narrator". In the same vein, he says that "the most important unacknowledged narrators in modern fiction are the third-person 'centers of consciousness'" (Booth, 1961: 153). Both these statements point to a confusion between voice and point of view.

Unlike Friedman, Booth presents a list of narratorial features or types[3] that are simultaneous choices rather than binary choices (although, within each category, there is an 'either-or' element, for example, 'reliable or unreliable narrator'). So, in Booth's terms, a narrator such as Holden Caulfield in *Catcher in the Rye* is simultaneously an unreliable, self-conscious, dramatized narrator. Booth privileges certain aspects of his categories and downgrades others. He firstly denies the possibility of pure mimesis and thinks that "the most overworked distinction is that of person. To say that a story is told in the first person or the third person tells us nothing of importance" (Booth, 1961: 150). Instead, he chooses to foreground the binary opposition between 'dramatized-undramatized' narrator by which he means the difference between a personalized and non-personalized narration. This distinction, as Booth demonstrates, can be found in both first and third person narratives. However, this does not prove that it is a more fundamental category than the first and third person opposition (Stanzel, 1984: 83). Similarly, Booth's distinction is not capable of explaining why a first person narrative such as *Catcher in the Rye* transposes with great difficulty into a third person narration. Stanzel (1984: 58) stresses that the act of transposition to third person would interfere seriously with the way meaning is structured in this novel.

Booth's categories, like Friedman's, are very general. At the same time, there seems to be no unifying factor to them and not much systematicity. The advantage of the Friedman model over Booth's is that it makes some useful clear-cut distinctions for

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3 See Appendix 1 for a summary of his categories.

textual interpretation; whereas Booth's model allows for the blending of features of narratorial types/perspectives and a greater number of variables to be introduced into the narrative equation.

Both models are based on a communication theory of narrative. Booth (1961: 155) makes this explicit: "In any reading experience there is an implied dialogue among author, narrator, the other characters, and the reader". However, neither of these models gives any explanation of how the narratorial types are related or how they might combine in a narrative text. They tend to identify predominant narratorial types exemplified by well-known texts, providing general rather than specific criteria. Both eschew the possibility of linguistic criteria. Particularly, they seem unaware of the inherent blurring of the distinction between point of view and voice in their models.

2.2.2 Narrative communication situation

In contrast to these two earlier models of narrative transmission, Chatman (1978: 151) develops a model of narrative not in terms of general narratorial types, but of the relationships between the principal participants in any given narrative communication situation ("the interrelation of the several parties to the narrative transaction"):

Figure 2.2: Chatman's model of narrative communication

```
                    ┌─────────────────────────────────────────────┐
                    │            Narrative text                    │
real-------->│implied----->(narrator)----->(narratee)----->implied│---->real
author              │author                                 reader │     reader
                    └─────────────────────────────────────────────┘
```
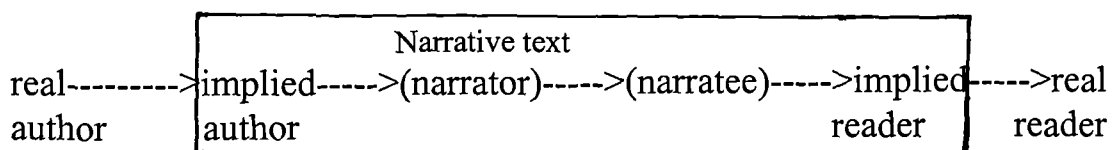
The model consists of six participants: two (the real author and real reader) remain outside the narrative transaction as suggested by their being boxed off, two (the implied author and implied reader) are obligatory participants, two (the narrator and narratee) are optional. Chatman (1978: 148), who derives the concept of the implied author from Booth, states that

17

> Unlike the narrator, the implied author can *tell* us nothing. He, or better, *it* has no voice, no direct means of communicating. It instructs us silently, through the design of the whole, with all the voices, by all the means it has chosen to let us learn.

Chatman (1978: 149) says that he (or 'it') is implied because he is a reader's reconstruction. The implied author establishes the norm of the narrative which can come into conflict with the values of the narrator who as a result emerges as being unreliable. The counterpart of the implied author is the implied reader, not the real reader sitting in the living-room, book in hand, but the audience presupposed by the narrative.

The major discrepancy in this model seems to be in the role played by narrators and narratees. If, as Chatman says, they are optional and, therefore, sometimes absent, how can a silent implied author become an addresser in a communicative situation, particularly if "*it* has no voice, no direct means of communicating"? This does not deny the significance of the implied author for the analysis of narrative fiction, but rather that the implied author cannot by its nature, as a reader construct, be part of the communicative situation of narrative transmission. Therefore, I have to agree with Rimmon-Kenan (1983) and Toolan (1988) that the implied author and its counterpart, the implied reader, cannot be participants in narrative transmission, whereas the narrator and narratee need to be re-instated as obligatory elements.

A further problem with the model is its horizontal linearity and the non-reciprocal nature of the relationship between writer and reader as implied by the arrows. Jahn et al. (1993: 6) highlight the fact that the participants in the narrative communication of fictional works operate at three different levels:

1) **the extratextual level:** this is the level of the real author and his/her counterpart, the real reader
2) **the fictional level of narrative mediation and discourse:** this is the level where a narrator addresses a narratee
3) **the level of story/action:** this is the level at which the characters communicate with each other

This can be illustrated by figure 2.3 (adapted from Short, 1994)[4]:

Figure 2.3: Narrative discourse levels

```
Addresser 1<------------\\-------->Message<--------//------------->Addressee1
(Author)                                                        (Reader)
      Addresser 2<------------->Message<--------------->Addressee 2
      (Narrator)                                      (Narratee)
            Addresser 3<------>Message<-------> Addressee 3
            (character)                        (character)
```
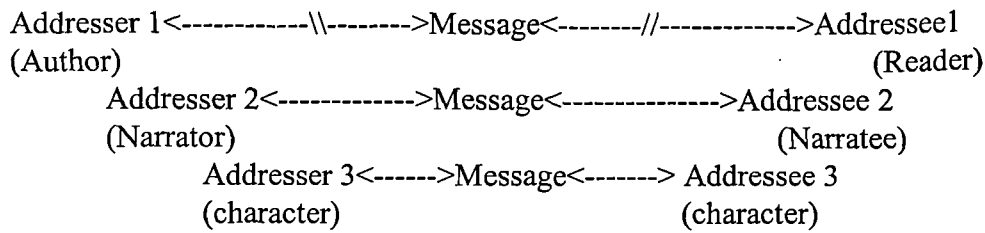
Short (1994: 174) describes these three discourse levels as 'discourse architectures' which have the potential for being 'collapsed' and separated out again. For example, in first person narratives, where narrators are often characters in their own story, there is a conflation of narrator and character points of view causing the collapsing of levels 2 and 3. Short (1994: 175) proposes that "this collapsing facility allows different points of view in the novel to be continually merged and separated." However, these 'discourse architectures' beg the question whether levels 1 and 2 can ever be collapsed. As Sinclair (1986: 58) observes, writers like David Lodge try "to get the reader to merge the fictional narrator with the actual writer" but "that divide cannot be crossed". It is unlikely that the distinction can be broken down, because it would bridge the gap between fiction and non-fiction, opening the way to massive illusion-making (ibid.). The collapsing of level 1 onto 3, where the text is written in the first person, would entail generic mutation from fictional genres to non-fictional autobiography.

Nevertheless, the concept of 'discourse architectures' is useful because it emphasizes the layered and hierarchical nature of fictional discourse, which is the result of a literary convention that the external speaker (the narrator) is attributed more 'authority' and power, while an internal speaker (character) is restricted and has less power. An omniscient and omnipotent narrator (at level 2), who is situated outside the fictional world of the story, is conferred the authority for establishing the 'facts' about narrated events and situations by the reader. Unreliable narrators,

---

4 Short does not incorporate a dialogic arrowing system, but a monologic one-way transmission from the production to reception side (cf.Pope, 1995: 78).

though, are likely to lose their conferred status of 'authority', if "the reader has reasons to suspect" their "rendering of the story and/or commentary on it"; especially if there is evidence of unreliability arising from "the narrator's limited knowledge, his personal involvement, and his problematic value-scheme" (Rimmon-Kenan, 1983: 100). The very existence of unreliable narrators confirms that ultimate authority must lie with the author or, at least, a 'stand-in' implied author, whose norms and values, against which an unreliable narrator can be judged, are inferred by the reader from the text. Nevertheless, as stated above, the implied author has no voice and plays no part in the text. It is a reader's interpretative construct; whereas the narrator is the voice which constitutes the text and to whom is attributed all the linguistic realizations of which the text is composed.

2.2.3 Representation of speech and thought

Another area which most Anglo-American literary analyses relate to point of view is that of reported discourse and, in particular, free indirect discourse. The best-known work on reported discourse in this tradition is that by McHale (1978: 249-287). His main interest is in free indirect discourse which he explicitly relates to three issues which are relevant to our thesis: point of view, mimesis and intertextuality. Free indirect discourse is contextualized within a larger descriptive framework of reported discourse, a sevenfold partitioning from pure diegesis to pure mimesis[5]:

1. diegetic summary (the bare report that a speech act has occurred)
Example: While the point was being debated a tall agile gentleman of fair complexion, wearing a yellow ulster, came from the far end of the bar. ('Grace', p.171)

2. less purely diegetic summary (the topics of conversation are mentioned)
Example: O'Halloran stood tailors of malt, hot, all round and told the story of the retort he had made to the chief clerk when he was in Callan's of Fownes's Street... ('Counterparts', p.103)

3. indirect content paraphrase (indirect discourse without regard to style or form of the supposed 'original' utterance)
Example: The man said they were to get a cab for him. ('Grace', p.171)

---

5 See Appendix 2, for a comparable framework of reported discourse (within discourse stylistics).

4. indirect discourse (more or less mimetic)
Example:...he had to admit that it was not so clever as Farrington's retort. At this Farrington told the boys to polish off that and have another. ('Counterparts', p.103)

5. free indirect discourse (displaying any degree of imitation short of direct discourse)
Example: Of course the girl or woman, or whatever she was, was an enthusiast but there was a time for all things. ('The Dead', p.217)

6. direct discourse (purely mimetic)
Example: -Were you dancing? asked Gabriel. ('The Dead', p.217)

7. direct discourse without orthographical clues
Example: He [Bloom] stood at Fleet street crossing. Luncheon interval a sixpenny at Rowe's? Must look up that ad in the national library. An eightpenny in the Burton. Better. On my way. ('Ulysses', p.153-154)

The major advantage of this typology is that it highlights its capacity for dealing with more marginal categories of reported discourse than the traditional tripartite division into direct, indirect and free indirect discourse. The manner in which the reported discourse continuum is partitioned shows an awareness of the general phenomenon of 'contamination' or the 'tainting' of diegetic narrative or indirect discourse by mimetic features more commonly associated with direct discourse. The contamination or tainting can work both ways with either the narrator intervening more and more between the character's discourse and the reader or the character's idiom permeating the narrator's discourse, with both resulting in continual slight shifts of point of view.

More than any other recent literary theorist, Sternberg (1982, 1991) directly relates reported discourse to point of view. In a recent paper, Sternberg (1991: 89) summarizes this relationship in the following way:

(i) direct speech: two-voiced and non-ambiguous because of orderly and sequential shift from reporter's frame to reportee's inset
(ii) indirect speech: single voiced because the reporter is in the inset as well as the frame
(iii) free indirect speech: two-voiced and ambiguous between reporter and reportee.

For Sternberg, this is the traditional way of relating reported discourse to point of view. Most of her work has been dedicated to showing how the *frame* of the reporting discourse can affect our perception of the *inset* of the reported discourse

and how mimetic features of direct discourse are commonly found in indirect discourse. In other words, the reporting context of direct speech can interfere with the quote and, thereby, recontextualization can change its illocutionary force or perlocutionary effect. A quote of a speech by Ian Paisley is likely to have a different interpretation and effect on its readership in the context of a pro-unionist Belfast daily from that of The Guardian. "The reporter always penetrates and colors the reportee's utterance" (Sternberg, 1982: 70). This undermines (i) above. (ii) can be undermined by the intrusion of mimetic material of the reportee into the reported clause, thereby becoming dual-voiced.

Sternberg's analyses have significant implications for point of view in Joyce. In Joyce, we find that both hypotactic and paratactic constructions of reported discourse are susceptible to the interpenetration of the reporting context and the reported message. So, for example, the evaluative labelling of a speaker in the reporting context colours the reader's perception of the quote that follows: "...a furious voice called out in a piercing North of Ireland accent..."('Counterparts', p.95). This labelling of the speaker is one of several means by which the narrator's point of view emerges out of the reporting context casting light on how we are meant to read the reported speech. Similarly, in indirect report structures in the same story, we find that the reported clauses introduce the subjective viewpoint of the reportee: "...saying it was as smart a thing as ever he heard" (p.103). What is important is that the reported clause is not just giving the meaning of the reportee, but also the wording which underscores that this is the reportee's subjective point of view.

2.2.4 Conclusion

At the beginning of this section, my intention was to investigate three aspects of narrative and point of view: 1) the different kinds of narrators; 2) the relationship between the participants in narrative fiction; 3) the representation of speech and thought in narrative. Figure 2.4 presents the kind of narratorial positions that a narrator might adopt, as an answer to our first question: 'What kinds of narrators are represented in narrative fictions and what kinds of points of view do they adopt?'

Figure 2.4: Narratorial positions

external	*internal subjective*		*external*
subjective------------------->------------------->---------------------->*objective*			
omniscient	'I"	'S/he'	Behaviourist
(+ intrusive)	witness/protagonist	roving/fixed focalization	mode
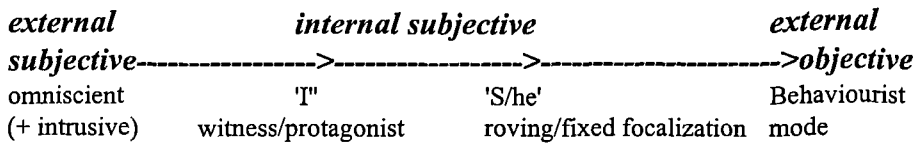
Figure 2.5 summarizes the answer to our second question: 'What relationships exist between author, reader, narrator, narratee and characters within fictional narrative communication?' It establishes the hierarchical and dialogic nature of narrative fiction. Later in this chapter, the various semantic functions of point of view will be added to this figure and assumed to operate at distinct levels of narrative.

Figure 2.5: Operational levels of narratorial participants[6]

level 1:----author>---\\--->NARRATIVE TEXT<---//---<reader----: extratextual
level 2:------narrator>------->DISCOURSE<-------<narratee------: discourse
level 3:-------character>-------->STORY<--------<character------: story
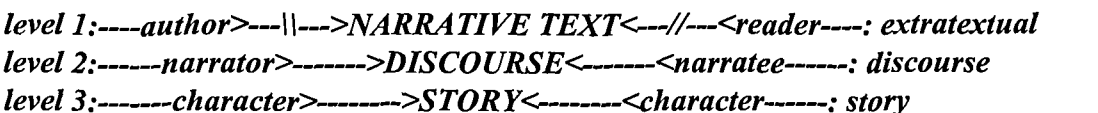
Figure 2.6 illustrates different narrative discourse types (including discourse representations of speech and thought) and their relation to point of view.

Figure 2.6: Narrative discourse types

Diegetic--0>----1>---------2>-------3>------4>-------5>------6>------7>--Mimetic

Discourse-->External point of view------->Internal point of view-->Discourse
     Narratorial pov   *Character pov*
     predominant   *predominant*

0=narrator's discourse of events *4=indirect discourse (more or less mimetic)*
1=diegetic summary   *5=free indirect discourse*
(bare report of speech event)
2=diegetic summary   *6=direct discourse*
(topics of conversation mentioned)
3=indirect content paraphrase   *7=free direct discourse (interior monologue)*

As noted above, in Anglo-American criticism, there has been a tendency to blur the borderlines between point of view and voice. In the next section, I will discuss the way in which Genette clarifies this tendency by sharply distinguishing the two through his concept of focalization.

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6 The two double backslashes represent the high spatial and experiential distance of this written mode (Martin, 1984), which results from the authoring context being radically removed from the receiving context.

2.3 The French Structuralist Approach

Barthes (1977: 85) pronounced that linguistics "seems reasonable" as a founding model for narrative analysis and that,

> linguistics furnishes the structural analysis of narrative with a concept which is decisive in that, making explicit immediately what is essential in every system of meaning, namely its organization, it allows us to show how a narrative is not a simple sum of propositions....

French structuralism has had an important impact on narrative analysis and, in particular, on the development of narrative theory through analogous use of semantic and linguistic categories (for example, Greimas's [1966] 'actantial model')[7]. In Todorov's (1969) *Grammaire du Décaméron*, narrative structure is divided into *propositions* and *sequences*. His analysis of propositions can illustrate simply and succinctly French structuralist methodology. These are formed from nouns (*character*) plus adjectives (*attribute*) and verbs (*action*), which provide the basis for character definition (as the character's combined attributes and actions) (Hawkes, 1977: 97).

One of the most relevant structuralist accounts of narrative for my present purposes is that given by Genette (1980). In "Narrative Discourse"[8], Genette (1980: 27) makes use of three fundamental linguistic categories: **tense, mood & voice** for the analysis of narrative which he considers essentially to be a study of the relationships between "a discourse and the events it recounts" (narrative/story) and between "the same discourse and the act that produces it" (narrative/narrating). Tense and mood "operate at the level of connections between *story* and *narrative*", while voice concerns the relationships established between *narrating* and *narrative* (Genette 1980: 32). This produces a three level analysis of a narrative text: 1) *story*: this refers to the content, events (even if, as in Joyce, this turns out to be low in terms of incidents); 2) *narrative*: this refers to the discourse or narrative text itself; 3) *narrating*: this refers to the act of producing the narrative discourse, the relationship between the narrator and the narrative he/she tells.

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7 See Montgomery (1993: 127-142), where Greimas's `actantial model' is integrated into a transitivity analysis of character in Hemingway's `The Revolutionist'.
8 References will also be made to "Narrative Discourse Revisited" (Genette, 1988).

2.3.1 Tense

Chapters (1-3) on **tense** deal with: 1. *order* (the order in which events are recounted; which events are recounted first, which last); 2. *duration* (how long the events recorded last and how much time/space each event described is felt to occupy in text time/length); 3. *frequency* (how often those events are recorded; how often 'they come back' and how much the world of the characters is defined by a recurrent pattern of events)[9].

Although Genette does not relate the chapters on 'tense' to his analysis of point of view, *duration* does reflect mediation when the story stops while narration continues or when narrative summary accelerates story time. Similarly, as Cohn (1978: 182) has observed with interior monologue, point of view can radically affect the chronology (*order*) of narrative: "the temporal sequence of past events yields to the temporal sequence of present remembrance, and the past is thereby radically dechronologized." Likewise, with *frequency*, the same narrative event can be told several times from varying viewpoints. This highlights a certain inexactness in an analytical methodology that utilizes grammar rather loosely, because Genette appears to be unaware of the fact (or considers it unimportant) that tense is part of mood. The finite element of the clause is both temporal (related to tense) and modal, but both its temporal and modal functions are subsumed under mood (Halliday, 1994: 75), which is in fact where Genette places point of view.

2.3.2 Mood

Genette's explanation of mood commences by marking out the terrain that it is to cover: *the regulation of narrative information*. The two chief modalities of mood are: (1) 'distance' which is the quantitative modulation ("How much?") of narrative information (and deals with the mimesis-diegesis dichotomy with 'imitation' considered to be less *distant* than 'pure narration'); (2) 'perspective' (point of view) has its domain over qualitative modulation ("by what channel?") (Genette, 1988: 43; 1980: 162-163).

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9 See Appendix 3 for further details of Genette's analysis of *order*, *duration* and *frequency* in narrative.

In his discussion of 'distance', Genette distinguishes between the 'narrative of events' and 'the narrative of words'. In the narrative of events, the contrast between mimesis and diegesis is relative: "Mimesis [is] defined by a maximum of information and a minimum of the informer, and diegesis by the opposite relationship" (Genette, 1980: 166). In the narrative of words, the situation is completely different because there the narrated content consists of words; although, even in the presentation of words, there are degrees of mimesis. Genette differentiates between 'reported speech' (direct discourse) and 'narratized speech', in which the content of the discourse is reduced to the bare minimum and speech has almost become event-like. Between these two extremes (the mimesis and diegesis of speech), there is an intermediary state which he calls 'transposed speech' (which includes both indirect speech and free indirect speech). In transposed speech (particularly in FIS), the narrator adheres closely to the words of the character without letting him/her become the narrating agent. Narratized speech as the most reduced form is considered the most distant (Genette, 1980: 171).

Genette (1980: 183) affirms that the question of narrative perspective, the second modality of mood, arises from the choice of whether or not to utilize a restricted point of view. He attests to a certain confusion between point of view and voice in other critics, citing Friedman as an example. Friedman (1955: 1164) states that a novel such as *A Portrait of the Artist as a Young Man* is a "story told as if by a character in the story, but told in the third person". As we said above (see p.15), what Genette is pointing out is that the character, through whom events are perceived, is not simultaneously the speaking subject. The speaking subject is the narrator, who relays the character's perceptions to the reader.

The most important aspect of Genette's work lies in clearly separating the two categories: perspective "who sees?" and the act of narrating "who speaks?" (Genette, 1980: 186).

Genette (1980: 189) proposes that the analysis of point of view be based on the concept of **focalization**, which is strictly concerned with the regulation of narrative

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information and the subject (**focalizer**) through whom narrative information is focused or presented. In order to establish how the choice of focalizer impacts on the regulation of information, he presents the following tripartite typology:

Table 2.1: A tripartite typology of the regulation of narrative information

(i) *Narrator>Character* (where the narrator knows more than the character, or more exactly *says* more than any of the characters knows)
(ii) *Narrator=Character* (the narrator says only what a given character knows)
(iii)*Narrator<Character* (the narrator says less than the character knows)

This tripartite typology, he then rechristens (using the concept of focalization) in the following way:

Table 2.2: A tripartite typology of focalization

(i) ***nonfocalized* or *zero focalization***
(ii) ***internal focalization***: (the story events and action are filtered through the point of view of one or several characters)
(a) fixed (e.g. Stephen in *Portrait*) (this is a constant, single point of view through which the reader perceives the events of the narrative)
b) variable (e.g. *Madame Bovary* - Charles and Emma) (this is a shifting point of view where different episodes of the narrative are perceived by the reader through different focalizers)
(c) multiple (e.g. epistolary novels) (the same event of a narrative repeatedly perceived by the reader through different focalizers)
(iii)***external focalization***: (e.g. Hammett, Hemingway) (the story events and action are presented to the reader through the point of view of a narrator who is external to the world of the characters and who has no access to their thoughts and feelings)

In other words, *narrator>character* is equivalent to *zero focalization*, *narrator=character* is equivalent to *internal focalization* and *narrator<character* is equivalent to *external focalization*. It is not expected that focalization is steady over the length of a narrative and that variations in point of view are analyzed as changes in focalization.

2.3.3 Voice

Under his category of voice, Genette concentrates on the narrating agent ('who speaks?') and discusses the relations between the narrating agent (narrator) and the narrative:

a)temporal relations
b)relations of subordination (levels of narrative)
c)person

a) Temporal relations

According to Genette (1980: 216), "the chief temporal determination of the narrating instance is obviously its position relative to the story." The relationship between story and narrating is defined: by antecedence (future/predictive), posteriority (the unmarked past tense of classical narrative), or simultaneity (present). There is a fourth possibility *interpolated* (between the moments of action). Epistolary novels are considered examples of this fourth type because the letter acts as the medium of the narrative as well as an element in the plot.

Subsequent narrating (posteriority) is the most common form for the majority of narratives. The use of the past tense makes a narrative subsequent "without indicating the temporal interval which separates the moment of the narrating from the moment of the story" (Genette, 1980: 220). The interval between the time of narration and the story appears to be indeterminate and the past tense marks "a sort of ageless past".

b) Relations of subordination/levels

This is concerned with different levels of narrative; in other words, the narrative within a narrative, narratives that are framed or embedded such as Conrad's *Heart of Darkness* or *The Thousand and One Nights*. Generally speaking, a relationship is established between the first level and second level of a narrative by merit of the fact that a character (for example, Scheherazade) belonging to the first narrative functions as a narrator in the second narrative. Genette (1980: 228) explains this in the following way[10]: "*any event a narrative recounts is at a diegetic level immediately higher than the level at which the narrating act producing this narrative is placed*". A narrator on the first level is an 'extradiegetic' narrator and, on the second level, an

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10 Genette's use of the comparative `higher' is rather confusing, as is the definition of `a narrative in the second degree' as `metadiegetic', because subordination is usually referred to as `lower' (as indicated by the prefix `sub-') and `meta-' normally denotes a higher order. However, he is consistent in his hierarchical inversion of narrative.

'intradiegetic' narrator who tells a metadiegetic narrative.

> M. de Renoncourt's writing of his fictive *Memoires* is a (literary) act carried out at a first
> level, which we will call *extradiegetic*; the events told in those *Memoires* (including Des
> Grieux's narrating act) are inside this first narrative, so we will describe them as *diegetic*,
> or *intradiegetic*; the events told in Des Grieux's narrative, a narrative in the second degree,
> we will call *metadiegetic* (Genette, 1980: 228).

Genette's narrative levels can be related to our figure 2.5 above, where our narratorial
level of discourse would be equivalent to Genette's extradiegetic narrator, while an
intradiegetic narrator functions at the story level. Genette's scheme establishes the
embedded and recursive nature of narrative: X says that X says that X says that etc.,
where the first projecting clause is at the discoursal level and the rest of the
projecting and all projected clauses are at the story level. Robinson Crusoe is an
extradiegetic narrator who is a character in his own story (although not
simultaneously) (collapsing levels 2 and 3), as is the adult/boy narrator in 'The
Sisters'. Gretta (in 'The Dead', p.252-253) is an intradiegetic narrator at level 3,
whose audience is Gabriel (the story focalizer). The events of Gretta's story (her
relationship with Michael Furey) are metadiegetic. The self-effacing third-person
narrator in 'The Dead' is automatically extradiegetic as are most other narrators in
Dubliners.

c) Person

Genette (1980: 244) states quite clearly that, by definition, a third person narrator
does not exist. All narratives are first-person because at any time the narrator can
intervene in the narrative. Therefore, to all intents and purposes, the narrating subject
is always in the 'first-person'. "This presence is invariant because the narrator can be
in his narrative (like every subject of an enunciating in his enunciated statement)
only in the 'first person'....". For Genette, what is more important is whether the
narrator is present (**homodiegetic**) in or absent (**heterodiegetic**) from his/her
narrative (story). Among **homodiegetic** narrators, we can distinguish between
degrees of presence; those that are the main characters of the story they tell are
autodiegetic, while the others are witnesses or observers.

Theoretically, Genette is right in that all narratives are ultimately first person,

irrespective of the pronoun used. This can be illustrated by Trollope who, as the narrating subject, uses third person reference calling himself 'the novelist' and 'he'. The reference of pronouns can vary almost without limits. In practice, though, Trollope's use of the third person creates a certain degree of formality, just as the use of the first and second person pronouns creates a completely different and radically modern effect in Salinger's *Catcher in the Rye*.

An alternative way of formulating the person distinction that brings out some of the functional meaning of pronominal choice has been proposed by Pope (1995: 50). His suggestion aligns the **personal** ('I, We') with addresser-centred discourse, the **interpersonal** ('You') with addressee-centred discourse and the **depersonalised** ('S/he, they, it') with message-centred (referential) discourse. This results in an array of interrelated subject positions as shown in figure 2.7:

Figure 2.7: Triangular 'model' of subject positions

'I/We'
addresser-centred: personal 'speaking'

'You' ← → **'S/he/they/it'**
addressee-centred: **referential:**
interpersonal 'spoken-to'   **depersonalised 'spoken-about'**
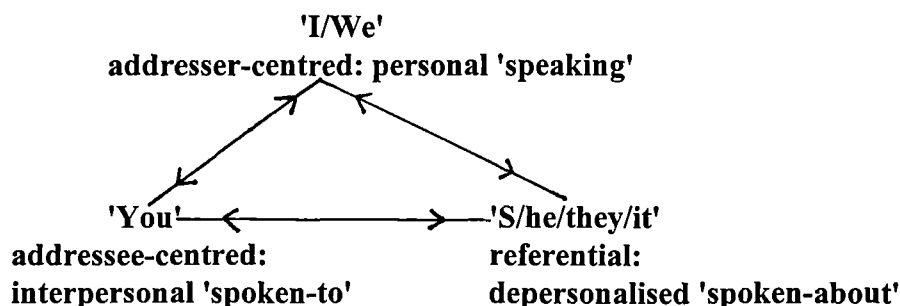
As far as point of view is concerned, in addresser-centred discourse, the speaker (narrator) aligns the reader's perspective with 'I', the subject of the sentence; in addressee-centred discourse, the speaker (narrator) adopts the point of view of the hearer (reader); in third-person discourse, the reader's perspective is aligned by the speaker (narrator) with the person referred to by the pronominals 'he/she/they'. So, in the sentence,

1) He saw his wife making her way towards him through the waltzing couples.

the reader is aligned by the narrator with the perspective of the referent of the pronominal 'he'. However, this is not always the case with third person pronominals:

2) He came running down the steps.
3) He went runnning up the steps.

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In 2), the reader is placed as if the character was coming towards his/her position; while, in 3), the perspectival effect is reversed, there is movement away from the reader's position.

Pope's triangular model of 'subject' positions reflects the pragmatic function of pronominal choice in text. Genette's analyis of 'person' is more concerned with the absence or presence of narrators from the narrative they are telling. Like tense, pronominal choice is another part of the deictic system that Genette neglects to relate to point of view.

2.3.4 Conclusion

Figure 2.8: Genette's different types of focalization

zero----->------internal--->------------------->------------------>------------external
focalization   single   multiple   variable   focalization
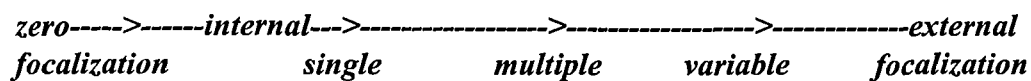
Genette's basic premise of dividing up mood (who sees?) and voice (who speaks?) has obviously been an important step forward. However, his division of focalization into three main subdivisions: *zero, internal, external focalization*, although following the logic of Friedman's categories of narratorial types: *omniscient narrator, character focalized, externalized or objectified narration (camera mode* e.g. Hemingway), has its problems in that even omniscient narration has a point of view. Genette (1988: 73) responds to this criticism by suggesting that zero focalization = variable focalization or simply that the focus is at such an indefinite point or so panoramic and god-like that zero focalization is precisely that, nonfocalized. Although there may be some stretches of narrative with a panoramic viewpoint (however distant the narrator is), some stance or point of view (even if only in terms of spatio-temporal linguistic indicators or deictics) will be taken up. Every utterance implies a point of view, as a consequence of every speech act being deictically anchored to speaker reference. This is because every speaker must necessarily refer to any world s/he is describing from the viewpoint of the world s/he is in, with

regard to time, place and persons (Lyons, 1981: 241). Consequently, every narrative utterance has a point of view, which makes Genette's zero focalization a logical impossibility.

There are two more theoretical reasons for wanting to reformulate the relationship between voice and point of view with a slightly different emphasis from Genette's formulation which neatly separates two fundamental constituents of narrative that are interrelated and interdependent. Firstly, in narrative fiction, ontologically speaking, authors and readers do not assume that fictional world components exist prior to or independently of the perspectives that arrange them. Secondly, teleologically speaking, the reader expects the point of view to be the motivation and goal of the narrative which will lead the reader to the narrative's point or tellability[11]. The analysis of meaning in narrative has to take into account simultaneously voice (narration/character speech), the subject positions of text participants (narrators/characters) and the positions constituted for readers in a fictional narrative text. In discourse, point of view is inevitable, but we cannot recognize a point of view without reference to voice which realizes the subject positions which the text represents.

Linguistic models of point of view

2.4 A Semiotic approach to point of view

In this section, the major semantic functions of point of view will be defined through a discussion of Uspensky's semiotic model. This will be followed by the matching of the semantic functions of point of view with the tri-stratal model of narrative levels (see figure 2.5 above) proposing that the functions of point of view are differently weighted at the distinct levels. This section, therefore, answers two questions: (1) What are the principal semantic functions of point of view in narrative fiction? (What kinds of meanings are realized through authorial techniques of point of view?); (2) What kinds of relationships exist between the hierarchical organization

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11 cf. Toolan's (1988: 266) definition of 'teleological' in his glossary of narrative terms.

of narrative text into distinct levels and the semantic functions of point of view?

2.4.1 Uspensky and the functions of point of view

Uspensky (1973) develops a theory of point of view based on a fourfold typology: *ideological, phraseological, spatio-temporal* and *psychological* point of view. We shall take each component of his model one-by-one, but starting with phraseological point of view, as it deals with the realization of voice rather than point of view. Phraseology is concerned with the different kinds of discourse at the disposal of the narrator for communicating the story. As stated above, point of view and voice are interrelated and interdependent. In narrative, point of view motivates the organization of the text and is the goal (the object) of narration, while it has no textual existence unless it is told about or realized by phraseological expression.

2.4.2 Point of View on the Phraseological Plane

Point of view is manifested on the plane of phraseology being "apparent in those cases where the author uses different diction to describe different characters or where he makes use of one form or another of reported or substituted speech in his description" (Uspensky, 1973: 17). Change in authorial point of view becomes evident when someone else's speech intrudes into the author's text so "the inclusion of elements of someone else's speech is a basic device of expressing changes of point of view on the level of phraseology" (Uspensky, 1973: 32). He therefore proposes that, on the phraseological plane, there are two basic types of modification of point of view[12]:

> first, the modification of the authorial text under the influence of speech which does not belong to the author himself-that is, someone else's speech; and second, the reverse case: the modification of a text belonging to a character under the influence of authorial reworking-that is, authorial speech (1973: 33).

Uspensky (1973: 52) sums up the relationship between authorial speech and

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12 This argument follows the same line of reasoning as Sternberg (above p.21).

character speech in the following way:

> The less differentiation there is between the phraseology of the described (the character)
> and the describing (author or narrator), the closer are their phraseological points of view.
> The two opposite poles are: the faithful representation of the *specifica* of the
> character's speech (the case of maximal differentiation), and the narrated monologue
> (the case of minimal differentiation).

It is clear that, for the most part, Uspensky's examples of point of view on the phraseological plane are concerned with reported discourse, focussing on the correlation between the speech of the author and the speech of the characters in narrative text. Therefore, Uspensky's phraseological plane defines the realization of narratorial voice and character speech. Phraseology does not constitute point of view, it expresses and signals it. Point of view motivates the authorial choice of which type of discourse will represent the narrator's and character's voice.

2.4.3 Point of view on the Spatio-temporal plane

Narratorial point of view (POV) is more or less clearly fixed in space and time, being defined through the spatial and temporal co-ordinates from which the narration is conducted (Uspensky, 1973: 57). When a character speaks, spatial-temporal co-ordinates orientate towards this speaker who takes over from the narrator as the zero reference point (the 'I, here, now' of the text). In some instances, the narrator's and character's position is merged with the narration carried out from the character's standpoint. However, the primary deictic field will have as its centre (point of reference, basic ordering source) the primary textual speaker (the narrator) with all other possible textual worlds being defined in relation to the narrator's person and spatio-temporal location at the time of his/her utterance.

For the functions of spatial point of view, there are several alternatives. According to Uspensky (1973: 58), the narrator may attach himself to a character either temporarily or throughout a narrative. In such cases, if the character enters a room, the narrator describes the room and its contents as he was seeing it from the character's POV. By assuming the character's (**'intrapersonal'**) spatial position, the narrator might also assume his psychological and ideological POV. However, the

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narrator can accompany a character without merging with him. In these cases, the narratorial description is not subjectively limited but **'suprapersonal'** and may result in concurrence on the spatial plane but nonconcurrence on the psychological and ideological planes. As long as the narrator accompanies the character and does not become embodied in him, then he can describe the character from an external POV, which could not happen if both character and narrator shared the same perceptual system.

Other possible spatial points of view are the *sequential survey* where the "narrator's viewpoint moves sequentially from one character to another and from one detail to another, and the reader is given the task of piecing together the separate descriptions into one coherent picture" (Uspensky, 1973: 60). The sequential survey is analogous to camera movements in a film. A *bird's eye view* is "an all-embracing description of a particular scene" where the viewpoint is from a single, general domain with very broad horizons (Uspensky, 1973: 63).

Temporal point of view also has several alternatives. The principal choice is between counting time and chronologically ordering events from a character's point of view (with narratorial time coinciding with the subjective timing of a particular character) or the narrator's use of his/her own time schema. If the narrator utilizes the time scheme of the characters, then s/he can conduct the narrative "in a strict sequential order, and the point of view of different characters are used at different stages of the account" or have the same event described by different characters at different times in the course of the narrative (presenting multiple points of view on the same event)[13] (Uspensky, 1973: 66).

A more complex form is when the narrative is cast in a double perspective with the narrator's and one or more characters' temporal perspectives being used simultaneously. This double perspective results from the double position of the narrator. The first position that the narrator adopts is temporally synchronous with that of the character's point of view. The narrator pretends to have adopted the

13 These two options are comparable to Genette's *variable* and *multiple* focalization.

character's "present tense", whereby the viewpoint becomes internal, while the narrator accepts the character's limitations. In the second position, when the narrator stands outside the character, s/he adopts a retrospective viewpoint looking back from a future time at the character's present. Uspensky is thinking of narratives in which the narrator, having aligned him/herself with the character's temporal perspective, suddenly moves forward in time, revealing to the reader what a character doesn't know and will not discover until much later in the narrative[14]. An example is given from *The Brothers Karamazov*: Dmitri goes to visit Lyagavy, to whom he wishes to sell his father's timberland; however, the narrator has already notified the reader of the failure of this project before Dmitri even sets out. As Uspensky (1973: 68) says,

> our stance as readers is divided: we perceive the events, as they occur, through Dmitri's perceptions, and we live in his present time; simultaneously, we perceive the happenings differently from how Dmitri perceives them, because we also look from Dmitri's future time-that is we share the narrator's privileged knowledge.

This is the result of combining two points of view: the point of view of the character who is being described and the point of view of the narrator who is describing. Likewise, this can happen in first-person narration when the describing subject and described object are one and the same person (ibid.).

To summarize, spatial POV can be 'intrapersonal' or 'suprapersonal'; other options are the *sequential survey* (from one character to another, from one detail to another) and *bird's eye view* (a panoramic viewpoint). For temporal POV, the initial choice is between narrator or character time. If character time is chosen, potentially a strict sequential order can be followed with the point of view of different characters used at different stages of the account or the same event can be described by different characters at different times in the course of the narrative. Finally, both character and narrator time can be combined making for potential evaluations of present and/or past events from a future point of view.

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14 This correlates with Genette's *analepsis* (`flashback') and *prolepsis* (`flashforward') in his discussion of the *order* of the narration of story events.

2.4.4. Point of View on the Psychological Plane

There are two basic options for psychological point of view: either to structure the events and characters of narrative from a viewpoint that is as objective as possible or from a viewpoint that is deliberately subjective. These two options give rise to external and internal points of view (POV).

External POV

In external POV, there are two ways of describing a person's behaviour:

(1) The observer is spatio-temporally indeterminate and the description impersonal. The lack of involvement of the narrator is emphasized and phrases like 'he said' or 'he announced' or 'he did' are used rather than 'he felt', 'he thought' or 'he was ashamed' (Uspensky, 1973: 84).

(2) The second kind of external description refers to the opinion of some observer and the observer uses phrases such as 'it appeared that he thought', 'he apparently knew' or 'he seemed to be ashamed'. Uspensky calls these modal operators "words of estrangement". In this case, the viewpoint may be stable (a single narrator who takes part in the action or not) or shifting (using one character's POV then another's). Importantly, in using character points of view, external and internal points of view can operate simultaneously; for example, if the behaviour of character A is described by character B, then the reader is aligned with B's internal point of view while A, the object of the focalization, is described from an external point of view (ibid.).

Internal POV

In internal POV, likewise there are two ways of describing a character:

(1) from his/her own point of view

(2) from a point of view which comes from the outside where the narrator places him/herself in the position of an omniscient observer

In (2), we find that internal consciousness is represented through *verba sentiendi*: 'he thought', 'he felt', 'it seemed to him', 'he knew', 'he recognized' etc. (Uspensky, 1973: 85). This is to be contrasted with modal expressions like 'as if', 'evidently', 'apparently' which mark an external POV but describing an internal state (thoughts,

feelings) which the narrator cannot be sure of.

The central question in psychological POV is the narrator's knowledge and the sources of his knowledge. "Does the author put himself into the position of a person who knows practically everything about the events he describes, or does he impose limitations on his knowledge?" If knowledge is limited, what are the conditions that impose these limitations? This may be the result of either choosing a particular character's POV or choosing a narrator whose knowledge has been deliberately restricted. This can lead to a form of narratorial discourse such as *skaz*[15] (Uspensky, 1973: 99). A well-known example of this would be the character-narrator, Holden Caulfield, in *Catcher in the Rye* or the narrator of the 'Cyclops' episode in *Ulysses*.

The internal and external distinction is crucial for psychological POV, but *in my study I shall reserve this distinction primarily for what I will be calling* **perceptual** point of view. I shall be dividing psychological POV into two major subcategories: (1) *Perceptual Point of View* and (2) *Evaluative Point of View. Perceptual* POV is concerned with the processes of consciousness such as perception, cognition, affection and the representation of the discourse of consciousness. *Evaluative* POV is concerned with value-judgements: how and what is being evaluated. Justification for this division will emerge in the course of this chapter but also in the later analysis chapters (particularly, chapters 5 and 6). Suffice it to say that it is linguistically and semantically motivated and that the next sense of point of view (ideological) to be discussed is relevant to the decision to subdivide psychological POV into these two subcategories.

2.4.5. Point of View on the Ideological Plane

Uspensky (1973: 8) designates this sense of point of view "ideological or evaluative (understanding by 'evaluation' a general system of viewing the world conceptually)". The fundamental question for this plane is "whose point of view does the author

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15 *Skaz* refers to narration that imitates the form of an oral narrator. There may be an element of parody or, at least, a double semantic intention in using *skaz* (Bakhtin, 1984a).

assume when he evaluates and perceives ideologically the world which he describes?" (ibid.). Figure 2.9 summarizes the basic options for ideological point of view:

Figure 2.9 Uspensky's options for ideological point of view

➔ dominant POV

➔ Single ➔

➔ subject

➔ subordinate POV ➔

Ideological

➔ object (of dominant POV)

POV ➔

character X

➔ Multiple ➔ character Y

character Z
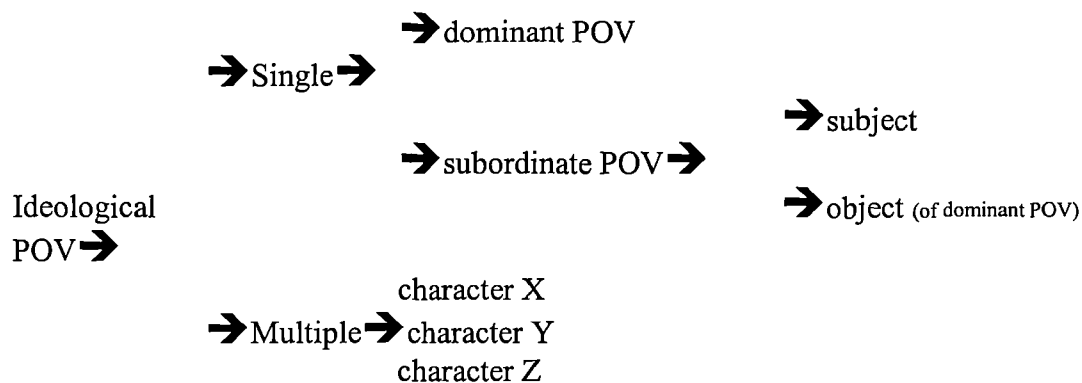
At the first level, the choice to be made is in relation to whether or not there is a single dominant point of view or multiple more or less equal points of view. Within a single dominant point of view, any other point of view will become subordinate to the more dominant position. So the subject of the subordinate position (normally, a character) with his/her system of values and ideas will become the object of evaluation from the more general viewpoint. Multiple POVs give rise to more complex compositional cases where they interact with each other through various relationships such as each character taking turns to evaluate another character[16].

There is a theoretical problem in using evaluation and ideology co-extensively. When Uspensky (1973: 11) makes statements such as "When ideological evaluation...belongs to a particular character", the close collocation of the two words construes the meaning of ideological point of view as if evaluation and ideology were synonymous[17] and if they were synonymous with ideological POV. Similarly, I only

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16 Polyphonic narration, according to Bakhtin (1984a), means that the multiple viewpoints are presented as essentially equal ideological voices (Uspensky, 1973: 10). However, as I see it, typically a single ideological pov predominates even if there are multiple povs. A highly polyphonic novel such as *Ulysses* presupposes a certain view of the nature of narrative fiction (chronological distortion, word play, allusion, mythical archetypes, literary parody, symbols, fallible viewpoints) and a certain type of reader (the reader is dropped in *media res*, the reader is called upon to enjoy in gamemanship fashion the ambiguity, opacity and indeterminacy of the text, encyclopedic cultural knowledge is needed). The choice of a polyphonic compositional structure implies in itself an ideological position.

17 In literary discourse, evaluations are more susceptible to ideological interpretation, because of the

consider a character's evaluations to be ideological as a function of the narrative text as a whole. When characters and narrators make evaluations, they are expressing judgements of 'goodness' and 'badness'[18]. Ideology, on the other hand, which is a more abstract concept, has been utilized in discourse analysis with a whole range of meanings including: 1) the body of ideas characteristic of a social class or political-economic system; 2) the naturalization of power relations in society; 3) institutional discursive practices and power; 4) distorted communication (Fairclough, 1992: 86-91). Ideology is a conglomeration of conceptual strands; where evaluation and ideology overlap is when, in semiotics and discourse stylistics[19], ideology is used to mean 'a system of values'. These definitions of ideology/evaluation, though, are too wide-ranging to be of much practical use in analyzing ideological point of view in narrative text.

However, despite his persistent use of ideology and evaluation synonymously, Uspensky (1973: 11) provides an answer to the problem of a more pragmatic definition of the function of ideological POV:

> ...when we speak about the authorial point of view, here and elsewhere, we refer not to the author's world view in general, independent of his work, but only to *the viewpoint which he adopts for the organization of the narrative* in a particular work. (my italics for emphasis)

In other words, I shall be defining ideological POV in terms of the motivation for the organization of the different points of view in the text as a whole. Consequently, the ideological point of view is a motivated superstructure in which all the distinct points of view intersect and a synthesis emerges from the various voices and perspectives realized in the discourse[20].

There are two major perspectives for ideological POV, which govern the discourse analyst's investigation: (i) the reader's perspective; (ii) the textual data. This leads to

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conventional nature of narrative fiction and an author's function as a social critic.
18 Evaluative language has many purposes, but its superordinate function is to make judgements of 'goodness' and 'badness'.
19 See Fowler (1986: 130) below in the next section, who describes ideology as "the system of beliefs, values, and categories by reference to which a person or a society comprehends the world".
20 In using the word 'synthesis', I do not mean there is convergence and agreement between the different povs, but rather the construction of a coherent social picture even if, as in *Dubliners*, it is to represent a picture of a 'paralyzed' society. A structured whole can be composed of conflicting povs.

two questions:

(1) Are we investigating ideological point of view from the perspective of the reader, who constructs it? In other words, are we analyzing the `receiving'/interpretive end of the communicative act which is the reader's response to the linguistic patterns in the text? ;

(2) Or are we investigating it from the perspective of the text as a whole, that realizes through all the different discourse types and lexico-grammatical structures an explicit or implicit value system (or several juxtaposed value systems)?

The answer can be both; but the answer to the first question implies the consideration of background knowledge (socio-cultural assumptions, values and beliefs) brought to bear in inferencing and filling in indeterminate gaps in the narrative, while the answer to the second question implies a more incontrovertibly empirical approach by sticking to the text. My inclination in chapter 7 will be towards the latter approach, although the role of the former in text interpretation will not be neglected.

2.4.6 Conclusion: Narrative levels and the semantic functions of Point of View

This section has been mainly taken up with the answer to the question: 'What are the principal semantic functions of point of view in narrative fiction?'. The conclusion will focus on the second question posed in the introduction to this section: 'What kinds of relationships exist between the hierarchical organization of narrative text into distinct levels and the semantic functions of point of view?'

I propose that the matching of the tri-stratal model of narrative levels with the different senses of point of view is established on the basis that the functions of point of view are differently weighted at the distinct levels of the narrative communication situation. Greater relative importance is given to each of the three major senses of point of view (ideological, psychological, spatio-temporal) respectively as one descends through the hierarchy of the levels of narrative text.

At the extratextual level, between author and reader, ideological POV will be the only semantic function because the author and reader are not text participants and share no psychological or spatio-temporal reality except that presented in the text. At the discourse level, with a self-effaced or omniscient narrator, narratorial intrusions

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in the form of judgements, comments and opinions will reflect an ideological point of view. Spatio-temporal point of view will be indeterminate, but there will be traces of psychological point of view in the interpretation of events. As the narrator becomes more visible, greater importance is given to psychological point of view with readers often projecting personalities onto narrators. If the narrator becomes a witness/observer (Marlowe in *Heart of Darkness*) or a character (first-person narration), then all three functions of point of view come into play with the narrator being located spatio-temporally in the story.

At the story level, spatio-temporal, psychological and ideological points of view can potentially be realized concurrently in a single character, if the point of view of one character is assumed in all possible aspects. If the internal state of the viewpoint character is consistently described, while all other characters are described externally, then a single fixed psychological point of view would be realized. If the reader moves through space and time with the character, then the character's spatio-temporal point of view is realized. If the same character's values and beliefs are manifested and are dominant in the text, an ideological point of view is realized. In this case, then, all three types of point of view are realized simultaneously in a single individual (Uspensky, 1973: 101).

Non-concurrence between different points of view can be realized through a clash of points of view at different levels of the narrative text. The differentiation between characters who are described from an internal psychological point of view or externally often corresponds to the division into sympathetic or unsympathetic characters. However, the narrator can exploit this situation by purposefully taking an internal point of view with an unsympathetic character knowing full well the reader will not associate him/herself with that particular view, causing a divergence in narratorial and reader position (Uspensky, 1973: 105).

We can now match the semantic functions of point of view with the different levels of narrative text in the figure below:

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Figure 2.10: Semantic functions of point of view and narrative levels

level 1:---writer>---\\--->NARRATIVE TEXT<---//---<reader---:ideological pov
level 2:----narrator>------>DISCOURSE<-------<narratee----:ideological pov
                               (invisible-->--visible)   *psychological pov*
                                                               {spatio-temporal pov}
level 3:---character>-------->STORY<-------<character------:{ideological pov}
                                                                  psychological pov
                                                                 spatio-temporal pov
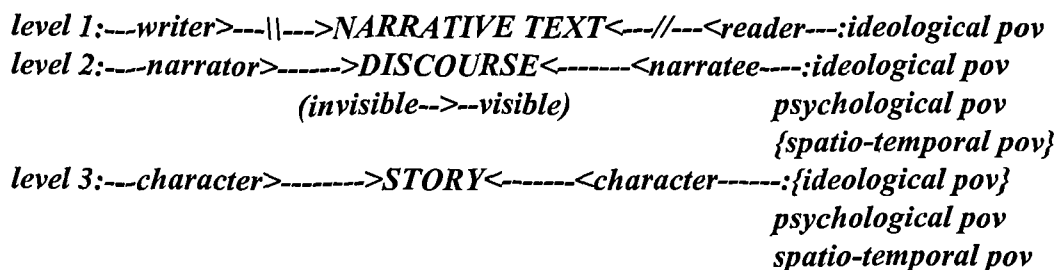
Uspensky's semiotic model specifically develops a semantic classification of point of view although the actual linguistic details of the realization of these semantic functions are not presented. Therefore, we need to examine more explicitly linguistic approaches to point of view in discourse stylistics so as to begin to match the lexico-grammatical realizations in text with the semantic functions of point of view.

2.5. A discourse stylistic approach

Having established the semantic functions of point of view in the last section, in this section we analyze the various linguistic devices that realize these functions through a review of work carried out on point of view within discourse stylistics. Discourse stylistics makes an epistemological break with the formalist framework of traditional stylistics: it not only relies on different tools of analysis (functional theories of language, pragmatics and discourse analysis) but it also concerns itself with a different domain of analysis (the description of literary texts as instances of naturally occurring texts in their social context rather than isolated decontextualized sentences) and tries to achieve very different aims. Unlike formalist stylistics, which focuses upon the foregrounded (or deviant) narrative structures of the literary text, particularly syntactical and phonological patterning in short texts such as poems, discourse stylistics focuses upon the often implicit value systems of texts, the underlying ideologies in social discourse. So, Roger Fowler (1989: 77-93), using Bakhtin's concept of the polyphonic novel, shows how discordant views on social issues of the era are realized in the different speech styles of the major characters of Dickens' *Hard Times.* Ideological point of view plays an important role in the

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motivation and organization of such textual effects as the communication to the reader of the values that characters hold or the views that a narrator has towards his/her characters. As an important aspect of text organization, discourse stylisticians have explored different linguistic devices and models for explaining the functions of point of view in literary texts.

Fowler's theoretical perspective has consistently been strongly orientated towards the social and the critical.

> But it is fundamental to my approach that the significance of linguistic structures in literature is a function of the relationships between textual construction and the social, institutional, and ideological conditions of its production and reception. (1986: 12)

Fowler, following Uspensky but discarding phraseological point of view[21], divides point of view into three senses: a) Spatio-temporal; b) Ideological[22]; c) Psychological. Each of these three types of point of view will be defined and then followed by their linguistic realizations. Fowler is brief on spatio-temporal point of view, less so on ideological, and dedicates most of the chapter to psychological POV.

1. Spatio-Temporal

a) Spatial

This refers to the perspective which corresponds to the viewing position. A viewer sees some things close-up and some things far away; some focused and some less clear. The viewing position may also move, for example, across a landscape. The reader is led by the organisation of the language to imagine objects, people, buildings, parts of a landscape as existing in certain spatial relationships.

Linguistic realizations: the deictic system; prepositions and adverbs of place.

b)Temporal

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21 Fowler does not discuss why he discards phraseological pov, but presumably for similar reasons as I discussed above, that it concerns 'voice' not pov.
22 It might initially strike the reader as strange that Fowler deals with ideological pov before psychological pov but the focus of his chapter is on psychological pov which he discusses more extensively. He returns to ideological pov in a later chapter using the terms 'world-view' and 'mind-style' which he considers to be the impact of "cumulative ideational structuring" on text (Fowler, 1986: 150).

Fowler (1986: 127) says that this

> refers to the impression which a reader gains of events moving rapidly or slowly, in a
> continuous chain or isolated segments; it includes also disruptions of the 'natural' flow of
> time, by for example flashbacks, previsions or the interweaving of stories which concern
> different time-spheres.

Linguistic realizations: deixis (tenses); prepositions and adverbs of time.

Fowler does not add to our understanding of the semantics of spatio-temporal POV,

but delimits usefully the sort of linguistic categories that realize spatio-temporal

POV: deixis, adverbs and prepositions of place/time.

2. Ideological

Fowler (1986: 130) considers the basic sense of ideology to be "the system of

beliefs, values, and categories by reference to which a person or a society

comprehends the world" and, as far as narrative text is concerned, ideology simply

means "the set of values, or belief system, communicated by the language of the

text". Therefore, Fowler states that George Orwell's allegorical *Animal Farm* is a

denunciation of totalitarianism, while Lawrence's *Lady Chatterly's Lover* is a

celebration of sexuality. In building up the ideological point of view in the narrative,

an author has various means at his/her disposal and, as analysts, we have to ask

"who, within the compositional structure of the work, is the vehicle for the

ideology?"[23] (ibid.).

Fowler considers ideology to be manifested in two distinct ways: firstly, directly

through a variety of modal structures which indicate a narrator's or character's

judgements and beliefs and, secondly, indirectly through other parts of the language,

which may be symptomatic of a world-view. Fowler (1986: 131) emphasizes the

important role that modality plays on the ideological plane:

> Modality is the grammar of explicit comment, the means by which people express their
> degree of commitment to the truth of propositions they utter, and their views on the
> desirability or otherwise of the state of affairs referred to.

Linguistic realizations (which express directly a narrator's or character's judgements
and beliefs):
a) modal auxiliaries
b) modal adverbs or sentence adverbs: certainly, probably, surely etc. These have

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23 This is the same fundamental question for ideological pov that Uspensky (1973: 8) asks.

adjectival equivalents: 'it is certain/probable that.....'
c) evaluative adjectives and adverbs: luckily, fortunately, lucky, fortunate.
d) verbs of knowledge, prediction, evaluation: seem, believe, guess, foresee, approve, dislike etc.
e) generic sentences: generalized propositions claiming universal truth

Linguistic realizations (which may be symptomatic of a world-view):
a) transitivity; b) lexical choices

3. Psychological

For psychological point of view, Fowler proposes, following Uspensky (1973: 81), making an initial distinction between internal and external narratorial viewpoints. These two distinct types are further divided into two subtypes to create a four-way categorisation: each type being named A, B, C, or D. Within internal point of view, two subtypes arise because of the choice of internal perspective being mediated either through the consciousness of a character (Type A) or an omniscient narrator (Type B) with privileged access to the thoughts and feelings of characters. Within external point of view, the choice arises between actors and processes being described from a position outside a character's consciousness (Type C) or through a narrator (Type D) who, although having control over the telling of the story, and having definite views on the world, events, and characters in the narrative, nevertheless has access to private thoughts and personal feelings of the characters denied.

The linguistic realisations of type A, which is predominantly first-person narration, (or a third-person narration strongly marked by the character's viewpoint, for example, Gabriel in 'The Dead' including interior monologue) are the use of first-person singular pronouns, foregrounded modality (evaluative adjectives and adverbs) with an emphasis on the opinions of the participating narrator and markers of the character/narrator's feelings and thought realized in *verba sentiendi*. Generic statements are also evidence in the form of proverbial syntax. Other linguistic choices such as choice of *diction* may individualize the narrator as a particular psychological type or lexical register may define their social class. Syntactic patterns in transitivity might give a character a particular world viewpoint.

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Fowler (1986: 135-137) exemplifies type A with an extract from Scott Fitzgerald's *The Great Gatsby* (1925), where modality is foregrounded by both evaluative adjectives and adverbs and generic sentences. There are many *verba sentiendi* denoting Nick's thoughts and feelings which are primary signals of a subjective point of view (as are obviously the personal pronouns):

Example 2.1:

> In my younger and <u>more vulnerable</u> years my father gave me some advice that I've been <u>turning over in my mind</u> ever since.
> 'Whenever you feel like criticizing any one,' he told me, 'just remember that all the people in this world haven't had the advantages that you've had.'
> He didn't say any more, but we've always been <u>unusually</u> communicative in a reserved way, and I <u>understood</u> that he meant a great deal more than that. In consequence, I'm <u>inclined</u> to reserve all judgements, a habit that has opened up many <u>curious</u> natures to me and also made me the victim of not a few <u>veteran bores</u>... <u>Reserving judgements is a matter of infinite hope</u>. 1 am still a little <u>afraid</u> of missing something if I <u>forget</u> that, as my father snobbishly suggested, and I snobbishly repeat, a sense of the fundamental decencies is parcelled out unequally at birth.

Fowler's type B which is also from the internal perspective is associated with the consistent use of a third person omniscient narrator who reports the thoughts and feelings of the characters of the narration. In other words, the author provides the reader with the mental processes, feelings and perceptions of the characters and as a result the most prominent linguistic marker of this type of internal narration is the use of *verba sentiendi*. However, "authorial modality is not prominent because focus is on the characters, not on the position from which they are described" (Fowler, 1986: 137). Type B differs from type A in not being wholly subjective (in other words, we are not totally aligned with a character's psychology, inside the character's head) but involving narratorial phrasing of a character's thoughts and feelings.

Fowler illustrates type B with a passage from Mervyn Peake's *Titus Groan* (1946). The *verba sentiendi* are underlined in the passage (as are the grammatical metaphor realizations of mental processes):

Example 2.2:

> Again he <u>fastened his gaze</u> upon the first dozen feet of vertical stone, <u>choosing</u> and <u>scrutinizing</u> the grips that he would use. His <u>survey left him uneasy</u>. It would be unpleasant. The more he <u>searched</u> the wall <u>with his intense eyes</u> the less he <u>liked</u> the prospect, but he could <u>see</u> that it was feasible if he <u>concentrated every thought</u> and fibre upon the attempt.

Contrary to types A and B, types C and D are from an external perspective and therefore marked by a lack of reports of the thoughts and feelings of characters or, if there is any such report by the narrator, then generally it is accompanied by disclaimers to the fidelity of such a report. Type C is considered the most impersonal form of third person narration and particularly in two aspects: firstly, it avoids reporting inner processes and, therefore, "verba sentiendi" are eradicated from the text and, secondly, evaluative modalities are also avoided as the narrator declines offering judgements on the characters' actions. The style of type C is therefore one of objectivity and neutrality associated with Flaubert's narrative ideal of 'objective realism', news reporting, and Hemingway's deadpan style. Hemingway tends to foreground verbal actions and physical descriptions with a paucity of, but not a complete absence of, modalities and words of feelings. It is, in fact, doubtful that a text totally devoid of modalities is very commonly found. Fowler's example text for type C is from Hemingway's 'The Killers' (1928). As Fowler says, this extract is an unusually pure example of external type C:

Example 2.3:

> Outside the arc-light shone through the bare branches of a tree. Nick walked up the street
> beside the car-tracks and turned at the next arc-light down a side-street. Three houses up
> the street was Hirsch's rooming-house. Nick walked up the two steps and pushed the bell.
> A woman came to the door.
> 'Is Ole Andreson here?'
> 'Do you want to see him?'
> 'Yes, if he's in.'
> Nick followed the woman up a flight of stairs and back to the end of a corridor. She
> knocked on the door.

Contrary to type C and its external perspective, the persona of a narrator in a type D narrative is thrown into relief by the explicit use of modalities and sometimes first person pronouns. As I said above, the impression created is of a narrator who controls the telling of the narrative and has clearly defined world views but nevertheless has no direct access to the thoughts and feelings of the characters. This externality in relation to the characters is realised linguistically through "words of estrangement" such as 'apparently', 'evidently', 'perhaps', 'as if', 'it seemed'. These modal expressions emphasize an intent on the part of the narrator to understand the

psychology of the characters often through reference to their gestures, speech and physical characteristics. This type of external observation by the narrator therefore creates a distance between himself/herself and the other characters. Fowler illustrates type D with an extract from Arnold Bennett's *Riceyman Steps* (1923), in which the "words of estrangement" are underlined:

Example 8.4:

> On an autumn afternoon of 1919 a hatless man with a slight limp <u>might have been observed</u> ascending the gentle, broad acclivity of Riceyman Steps, which lead from King's Cross Road up to Riceyman Square, in the great metropolitan industrial district of Clerkenwell... The brown eyes <u>seemed</u> a little small; they peered at near objects. As to his age, an experienced and cautious observer of mankind, without previous knowledge of this man, <u>would have said</u> no more than he <u>must</u> be past forty. The man himself was <u>certainly</u> entitled to say that he was in the prime of life. He wore a neat dark-grey suit, which <u>must have been</u> carefully folded at nights,... He gave an <u>appearance</u> of quiet, intelligent, refined and kindly prosperity; and in his little eyes shone the varying lights of emotional sensitiveness.

The importance of Fowler's model is that he provides clear linguistic criteria for the recognition of each type of point of view. We can summarize the most important linguistic categories for each semantic function of point of view:

1. Spatio-temporal = deixis
2. Ideological = explicit: modality, evaluative adjectives/adverbs, generic sentences
   implicit: lexis, transitivity
3. Psychological = modality, evaluative adjectives/adverbs, *verba sentiendi* (reported discourse), generic sentences

An examination of these different linguistic categories shows that ideological and psychological points of view have similar linguistic realizations. This is because, as Toolan (1988: 74) suggests, there is an overlap between psychological and ideological points of view because both "are a matter of how things are evaluated". However, it is also a matter of how you define psychological and ideological points of view. As I have discussed above, I consider ideological POV to relate to the text as a whole and its teleological purpose rather than to single evaluative statements. So, when Fowler offers as examples of ideological POV:

(1) His gambling was *disastrous* for the family.
(2) Through the fence, between the curling flower spaces, I could see them hitting.
(3) It was a dark, chilly, misty morning likely to end in rain-one of those mornings when even happy people take refuge in their hopes.

I would analyze the first sentence as **evaluative** point of view and the second as **perceptual** point of view, subsuming both under psychological point of view[24]. The generic sentence in (3) (from George Eliot's *The Mill on the Floss*) is a more complex case, as this is the omniscient narrator's point of view who is the vehicle for authorial point of view in this novel. The sentence is, as Fowler says, an example of common sense and a cumulative picture built up out of a stock of common sense statements creates the basis of an ideology on which the characters of the novel can be evaluated. However, the sentence in and by itself is not necessarily ideological, but only in its function as part of the narrative as a whole. Narrator and character evaluative points of view function to build up the ideological point of view, but not every evaluation is ideological.

The decision to exclude sentence (2) (a quote from Faulkner's *The Sound and the Fury*) from ideological POV and include it in psychological POV means that transitivity choices are considered under psychological POV. I think most readers would consider that what Faulkner is describing is the limitations of Benjy's perceptual system (his diminished cognitive faculties) rather than his ideology.

Although Fowler's analysis is by no means an exhaustive description of the linguistic choices available for expressing point of view in narrative fiction, it has p ovided the basis for further modifications and extensions and the creation of a more sophisticated model by Simpson (1993).

For the development of his analytical model, Simpson (1993: 46-85) presents a description of modality, one of the major exponents of the interpersonal function. Four modal systems (the deontic, boulomaic, epistemic and perception systems of modality) are elaborated into a heuristic model for analysing psychological point of view in narrative:

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24 See p.38 above where I first introduce this distinction.

Table 2.3: Four modal systems (adapted from Simpson, 1993: 51)

Modal System	Conceptual Domain	Linguistic realization
Deontic-------->	obligation, duty, prohibition	she had to finish her marking you mustn't smoke in here
Boulomaic----->	desire	I hope you finish soon I wish you would leave
Epistemic----->	knowledge, belief, cognition	She must be right It is possible you are right I think you are right
(Perception)-->	perception	it is obvious you're right Obviously you're right

Simpson's argument is that these four basic modal systems are distributed unevenly across his nine categories for psychological point of view and that certain modalities are more dominant in particular categories. The nine categories are established through an initial division between 1st person narration by a participating character in the story (Category A) and 3rd person narration by a non-participating narrator (Category B). This follows Fowler's internal/external division and Genette's homodiegetic/heterodiegetic division of the narratorial voice. Category A is further subdivided into three broad patterns of modality which Simpson (1993: 55) refers to as *positive* (related to deontic and boulomaic modality), *negative* (related to epistemic and perception modality) and *neutral* (unmodalized). Category B narratives are firstly subdivided into two: the *Narratorial Mode* (where the narration is told from a position outside that of any character) and *Reflector Mode* (where the narrator enters momentarily or for a longer period of time into the mind of a character). Category B narratives in either mode are, like category A, divided into positive, negative or neutral with their associated modalities. This results in a model with nine categories for psychological point of view which are presented below (along with their linguistic realisations and narratorial position), followed by some examples and discussion:

Table 2.4: Summary of Category A

Category A (first person narration) **Positive:*** *Narratorial Position:* foregrounding of a narrator's desires, duties, obligations, opinions towards events and characters *Linguistic Realizations:* deontic & boulomaic modality, verba sentiendi, evaluative adjectives and adverbs **Negative:** *Narratorial Position:* foregrounding of participating narrator's personal view on characters and events but marked by narratorial speculation, self-questioning, uncertainty, and estrangement *Linguistic Realizations:* epistemic & perception modality, modal adverbs and modal lexical verbs, structures such as 'it seemed....', 'it appeared to be....', 'it looked as if....' **Neutral:** *Narratorial Position & Linguistic Realizations:* absence of narratorial modality & subjective evaluation, extended sequences of straightforward physical description

Table 2.5: Summary of Category B (Narratorial Mode)

Category B (third person narration) *1. Narratorial Mode, N* **Positive:*** *Narratorial Position:* narration told from a position outside any character's consciousness with a sometimes ironic or moralizing tone *Linguistic Realizations:* deontic & boulomaic modality, generic sentences, evaluative adjectives and adverbs **Negative:** *Narratorial Position:* similar to category A negative except in third person and sometimes with a sense of alienation, bewilderment *Linguistic Realizations:* epistemic & perception modality, 'seem', 'as though', comparative 'like', 'look' **Neutral:** *Narratorial Position & Linguistic Realizations:* like category A marked by absence of narratorial modality & subjective evaluation, extended sequences of straightforward physical description, lack of analysis of character's thoughts and feelings but is narrated in the third person not first person

Table 2.6: Summary of Category B (Reflector Mode)

Category B (third person narration) *2. Reflector Mode, R* **Positive:** *Narratorial Position & Linguistic Realizations:* similar types of modality to category A positive and category B narratorial mode positive except that the narrative is mediated in the third person through the consciousness of one of the participants in the story **Negative:** *Narratorial Position & Linguistic Realizations:* similar types of modality to category A negative and category B narratorial mode negative except that the modality is the product of the consciousness of one of the participants in the story **Neutral:** *Narratorial Position & Linguistic Realizations:* similar to category A neutral and category B narratorial mode neutral where categorical assertions predominate over modalized expressions and there is a dispassionate view on characters and events

*= categories which have been exemplified in passages below

Simpson's first example for category A *positive* (*A* + *ve*) is an extract from Charlotte Bronte's *Jane Eyre* (1847). As Simpson (1993: 57) says, the passage develops an argument, which amounts to an early feminist critique of male/female occupational roles, with the point of view being attributed to the homodiegetic narrator, Jane Eyre.

Example 2.5:

> It is *vain* to say human beings ought to be satisfied with tranquillity: they must have action, and they will make it if they cannot find it. *Millions are condemned to a stiller doom* than mine, and millions are in silent revolt against their lot. *Nobody knows how many rebellions beside political rebellions ferment in the masses of life which people earth.* Women are supposed to be *very calm* generally: but *women feel just as men feel*; they need exercise for their faculties, and a field for their efforts as much as their brothers do; they *suffer* from *too rigid* a restraint. . . and it is *narrow-minded* in their *more privileged* fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is *thoughtless* to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex.

The text is a pure example of A+ve narrative with abundant examples of deontic and boulomaic modality (underlined)[25] and there is ample evidence of other linguistic indicators of the A+ve category such as evaluative adjectives, *verba sentiendi* (italicized) and generic sentences (italicized and underlined). The cumulative, consistent lexico-grammatical patterning in the passage causes an analytical problem between psychological POV and ideological POV because, although this is an internal (subjective) point of view, the narrator is the vehicle for authorial ideology and this is the point of view that the reader is expected to take away with them (for instance, there is no further layer of irony). Neverthess, this is a very clear example of category A+ve.

However, Simpson's example passage for category B(N)+ve (Narratorial Mode, N = third-person narration) is less convincing. The linguistic indicators are the same as for category A+ve but he does not underline or italicize any in the example passage (from Joseph Conrad's *The Secret Agent*). I find it hard to discover textual evidence for linguistic indicators except for the generic third sentence (underlined) and

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25 Simpson marks 'are supposed to be' in the text as an example of deontic modality. It is also epistemic. The subtlety of the critique lies in the fact that the verbal group realizes simultaneously: 'thought/ought to be'. The agentless passive construction is ideologically interesting in that it deletes the male sex as the agent to whom the supposition must be being attributed.

evaluative adjectives (italicized). The fundamental indicators (deontic/boulomaic modality) of this category, according to the model, are not in evidence.

Example 2.6:

> The knife was already planted in his breast. It met no resistance on its way. Hazard has such accuracies. Into that plunging blow, delivered over the side of the couch, Mrs. Verloc had put all the inheritance of her *immemorial* and *obscure* descent, the *simple* ferocity of the age of caverns, and the *unbalanced nervous* fury of the age of bar-rooms. Mr. Verloc, the secret agent, turning slightly on his side with the force of the blow, expired without stirring a limb.

Likewise, his second example passage for this category, although he states it has indications of narratorial modality, it does not seem to foreground deontic modality, the basic criterion for the category. This points to the fact that psychological point of view cannot be restricted to being based solely on four systems of modality. Simpson is obviously aware of this because, like Fowler, he introduces other linguistic criteria such as evaluative adjectives and adverbs. Another point that needs to be made is that modals (deontic, epistemic) often function in sentences to represent conflicting points of view. I would hypothesize that texts typically use various kinds of modality rather than one type as Simpson stresses, although one type may be foregrounded.

The advantage of Simpson's model is that not only is it established to deal with larger stretches of text but it also gives plenty of linguistic detail. Furthermore, the model accommodates the possibility of transitions from one category to another, therefore accommodating texts with multiple transitions and stylistic complexity. As he develops his model of nine categories, he constantly reminds the reader of the stylistic similarities across categories. Further support for this aspect of the model is provided by transposition tests from one category or mode to another (for example, Simpson's transposition exercises on an extract from *The Killers*, p.80). Simpson (1993: 83) concludes that his modal grammar of point of view is a "systematic method for accounting for dominant patterns in different text types" although admitting that "modality is only one layer of a multi-layered communicative process".

As Halliday (1988: 31) has asserted, stylistics needs to start working with the interrelationship of linguistic systems from all three metafunctions. This is also true with discourse stylistic studies of point of view where the focus has tended to be on one or two linguistic systems such as reporting or modality. This thesis will redress this situation by utilizing a variety of linguistic systems as realizations of the different semantic functions of point of view to provide an analysis of the intersecting patterns of linguistic choices.

2.6 Conclusion

In this conclusion, I return to the four questions posed at the end of the introduction to this chapter:

(i) What role does point of view play in the complex of interactions between author/reader, narrator/narratee, and characters?

This question has been answered in section 2.4.6, but a summary of the main points made there follows. The main proposal is that the matching of a tri-stratal model of narrative levels (extratextual, discoursal, story) with the different senses of point of view is established on the basis that the functions of point of view are differently weighted at the distinct levels of the narrative communication situation (see figure 2 10). At the extratextual level, between author and reader, ideological point of view will be the only semantic function because the author and reader are not text participants. They share no psychological or spatio-temporal reality. At the discourse level, as the narrator becomes more visible, greater importance is given to psychological point of view with readers often projecting personalities onto narrators. If the narrator becomes a witness/observer or a character (first-person narration), then the spatio-temporal function of point of view comes into play with the narrator being located spatio-temporally in the story. At the story level, spatio-temporal and psychological points of view are potentially realized concurrently in a single character. If the internal state of the character is consistently described, while all other characters are described externally, then a single fixed psychological point

of view would be realized. If the reader moves through space and time with the character, then the character's spatio-temporal point of view is realized. As the thesis develops, we will see that I place more and more emphasis on the fact that ideological point of view only really functions at the extratextual level between writer and reader. This is because I consider both character and narrator opinions, judgements and values to be be part of evaluative point of view, while ideological point of view is conferred a special status in my text analysis.

(ii) What is the relationship between point of view and voice?

The answer to this question has been partially discussed in section 2.3.4. This thesis proposes that voice and point of view are two fundamental constituents of narrative that are interrelated and interdependent. Point of view (as Genette affirms) is concerned with the question of the regulation of information: what channel is used to present information about the fictional world. I want to reformulate Genette's conception of point of view. The choice of channel impacts on ideational content; the choice of a character focalizer results in his or her experiential world being foregrounded. Fictional world components do not exist prior to or independently of the perspectives that arrange them. In other words, the choice of point of view motivates which fictional world components are selected, as well as the organization of those fictional events and the position offered to the reader from which they are perceived (received).

In this thesis, voice is the means whereby the source of a point of view is recognized in text. The reader is able to recognize the source of another point of view, besides that of the narrator, because another voice has permeated the narrator's discourse or the narrator has marked off a stretch of discourse as explicitly pertaining to another voice. In discourse, we cannot recognize a point of view without reference to voice which realizes the subject positions which the text represents.

(iii) What are the linguistic indicators of point of view?

The principle linguistic indicators (systems) realizing point of view that have been

discussed in this chapter are the following[26]:

1) Reports: direct/indirect/free indirect speech/thought
2) Modality: deontic, epistemic modality; modal adjuncts
3) Evaluative lexis (evaluative adjectives and adverbs)
4) Deixis
5) Transitivity

In chapter 3 (section 3.6), the relationship between these linguistic systems and my

model of point of view is fully explained.

(iv) What are the semantic functions of point of view?

The semantic functions of point of view are summarized in a global framework. The

model's various components will be developed and elaborated on in chapter 3 and in

the text analysis chapters 4-7.

Figure 2.11: A preliminary framework for a model of point of view
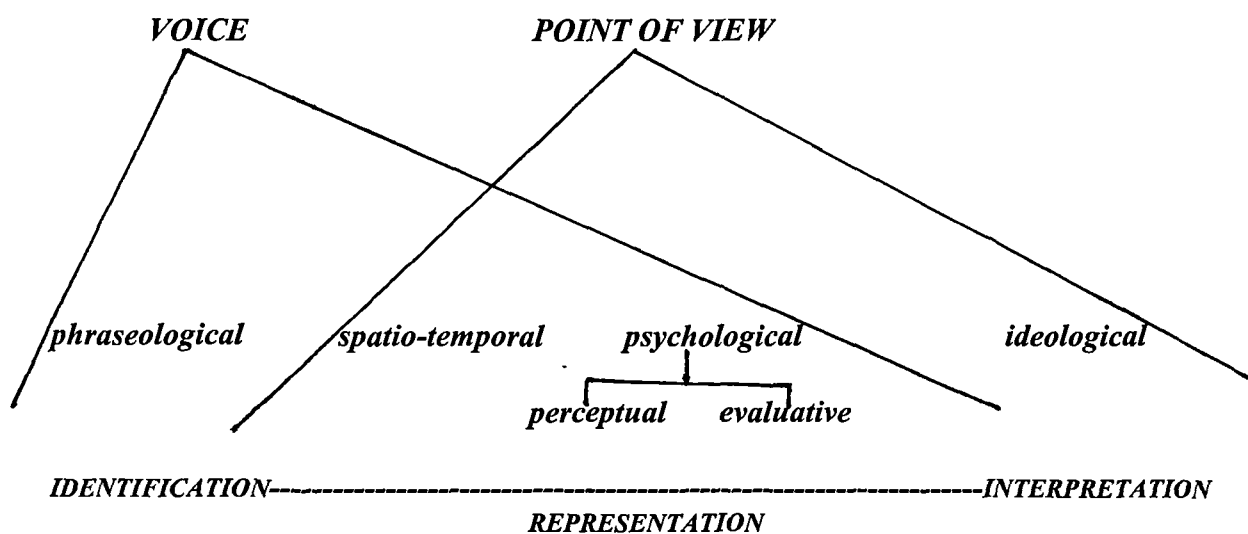
Phraseology, as the textual means of realizing different voices in the text, triggers in

the reader the *identification* of point of view. However, phraseology functions

exclusively to realize the voices in the text. It is not a function of point of view. At

the other end of the cline, the ideological point of view, that motivates and organizes

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26 A comparable checklist of linguistic indicators is Short (1994), see Appendix 4.

the whole artefact, impacts strongly on the reader's *interpretation* of point of view in the narrative text. Ideological point of view, as the purpose of the artefact, is the motivation for the organization of the different points of view in the text as a whole. Ideological point of view motivates decisions made prior to the articulation of the text into a sequence of sentences (see Lodge, 1990: 5). It is therefore separated off from voice in the model.

In the communication process between author and reader, the story is a *representation* of single, various or multiple points of view. The story is presented to the reader as a version of reality or social hypothesis. Within the story, spatio-temporal and psychological points of view play an important role. Spatio-temporal point of view is concerned with how the discourse is interpreted as anchored and "coming from a particular speaker at a particular place at a particular time" (Toolan, 1988: 67). Narratorial point of view is defined through the spatial and temporal co-ordinates from which the narration is conducted. When a character speaks, spatial-temporal co-ordinates gravitate towards this speaker who takes over from the narrator as the zero reference point (the 'I, here, now' of the text).

Psychological point of view is divided into: (1) perceptual point of view and (2) evaluative point of view. Perceptual Point of View is concerned with the processes of consciousness such as perception, cognition, affection and the representation of the discourse of consciousness. Evaluative Point of View is concerned with value-judgements: what is being evaluated and how it is being evaluated. The decision to divide psychological point of view into two and the differentiation between evaluative and ideological point of view will be further elaborated on in chapter 3.

The linguistic realizations of point of view are not shown in this framework, because the framework utilizes Halliday's triad of metafunctions as its interface between the semantic functions of point of view and the linguistic systems. Halliday's metafunctions and other relevant matters for my model of point of view will be discussed in the next chapter.

Chapter 3: Point of View and Systemic Functional Linguistics

3.1 Introduction

The semantic model of point of view outlined in the last chapter represents the various different senses of point of view and their functions in text. Studying writer discourse choices such as point of view as meaning choices necessitates a functional interpretation of language. This chapter will be concerned with outlining a relevant linguistic model that emphasizes linguistic choices as meaning choices so that, by the end of the chapter, I can map my semantic model of point of view onto its linguistic realizations in preparation for the textual analyses of the following chapters in this thesis.

A functional interpretation of language entails that the linguistic model should have been developed to explain how language is used, what purposes language serves and how these purposes are achieved through text. Furthermore, it means attempting to explain language in terms of how it has been shaped by social use (Halliday, 1973). In other words, the theory needs to explicate what impact social context has had on text. Writers (and speakers) are perforce having to use a medium which is more shaped by the community than themselves; they are not entirely in control but perform according to the conventions of the culture which are reflected in the language (Fowler, 1977b; Volosinov, 1973).

Systemic-functional linguistics has developed a semantic theory organized around three metafunctions as the fundamental components of meaning in language. The theory not only relates semantics naturally rather than arbitrarily to the grammar, but has also extended the theory to include contextual factors (Halliday, 1994; Martin, 1992). The theory of language is based on a three-level coding system consisting of a semantics, lexico-grammar and phonology. This tri-stratal organization of language involves: 1) at the semantic level, a strata of meanings (choices made by a speaker from the options which constitute the 'meaning potential' available to that person in

any given social interaction). These are actualized in text: 2) at the lexico-grammatical level, as a strata of 'wordings'. These 'wordings' are in turn expressed: 3) at the level of phonology/graphology as a strata of 'sounds/spellings (orthography)' (Halliday, 1978: 112). The term 'discourse-semantics', as the highest stratum of the organization of language, has recently substituted the earlier single term 'semantics' and has been developed and formalized in the work of Martin (1992). Alongside this theory of language, there is an attempt to relate linguistic features systematically to the features of the text's environment. Currently, systemics posits three connotative semiotic levels (register, genre, ideology) to describe the sociosemantic organization of context with language as its expression plane (Martin, 1992).

The chapter (section 3.2) begins with an overview of some of the principal tenets of a systemic theory of language including the metafunctional hypothesis that proposes meaning as being organized in text around three major metafunctions: **ideational, interpersonal** and **textual**. This is followed by a description (section 3.3) of the sociosemantic organization of context through the communication planes: register, genre and ideology as the articulation of the process of **realization** between context and language (Martin, 1992). For Halliday (1978: 186), "linguistic structure is *the realization of* social structure", and he adds that language actively symbolizes social structure in a process of mutual creativity, with language standing as a metaphor for society. The significance of the relationship for Halliday (ibid.) is that language does not play a passive role in the language/social reality equation but both are involved in a relationship of mutual influence, "language has the property of not only transmitting the social order but also maintaining and potentially modifying it".

In section 3.4, we stay with context but begin to look at the distinctive features of literary context. Like any other type of social discourse, literary texts are produced within a social context. At one end of the spectrum, there are texts (such as the discourse used in refereeing a football match) where most of the social activity is realized non-linguistically; while, at the other end of the spectrum, a literary text constitutes social processes and constructs its own social context. In other words, a

literary text describes a context which only exists through the text (the textual 'fictional' world). At the same time, it constitutes the social activity of literary communication: there is the socio-historical 'real' world of the author who has produced a text for an intended readership, who likewise inhabits a non-fictional world. The social activity of literary communication (the 'extratextual context') of a particular writer during a particular period in history will impact on the genre of the text. The 'intratextual context' represents the content (field) of the genre.

These factors complicate the analysis of literary context; consequently, we look at Sinclair's interactive theory of discourse which provides a pragmatic dimension to our systemic linguistic model by emphasizing the interactive nature of written discourse and the author-reader relationship.

In section 3.5, following on from the previous discussion of Sinclair, it will be my concern to attempt to outline a general interpretative framework for the relationship between context and literary texts. Finally, in section 3.6, the interface between the systemic metafunctions[1] with their lexico-grammatical realizations and my semantic model of point of view is discussed. This will establish a systemic linguistic model of point of view with its various linguistic realizations for the different senses of point of view, which will form the framework for textual analysis in the following chapters.

3.2 Halliday: system and structure

The aim of this section is to provide an overview of some of the principal tenets of a systemic theory of language. Firstly, the relationship between system and structure is

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1 In Halliday (1985), the three major functions of language are: **ideational, interpersonal** and **textual.** The ideational metafunction includes not only the representation of physical experiences but also internal experiences (thoughts, feelings etc.) and verbal processes. The ideational metafunction, as well as this **experiential** subfunction, subsumes the **logical** subfunction (the expression of logical relations through parataxis and hypotaxis). In Halliday (1994), the metafunctions have been divided into four: experiential, interpersonal, textual and logical (see table 3.2 [p.68] below). The clause is organized so as to express "the three distinct kinds of meanings" of the first three metafunctions (experiential, interpersonal, textual), while the logical function is concerned with clause complexes (Halliday, 1994: 34-36). For reasons of economy and elegance in my model below (see figure 3.6 [p.102] and table 3.4 [p.104]), I maintain the tripartite division of metafunctions (ideational, interpersonal, textual) as in Halliday (1985). In my model, the ideational metafunction subsumes the experiential and logical functions. In narrative text, the projection of internal experiences and of verbal processes forms part of the representation of the experiential world of characters in the story.

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established while introducing the important concepts of **choice** and **realization** as well as other relevant systemic concepts. Secondly, I intend to discuss the rich multi-dimensional analysis of the clause that systemics proposes on the basis of three metafunctions that link upwardly to the context of situation and downwardly to the lexico-grammar. The appropriacy of systemics for our model of point of view is that it takes as a basic premise that in linguistic analysis of texts (written or spoken) there is no single meaning to be discovered by the analyst. All texts have multiple meanings as actual instantations constructed out of the set of meaning resources that is the linguistic system. For systemicists, all texts are multi-systemic, multi-functional, multi-levelled and multi-ranked (Birch & O'Toole, 1988: 11).

Systemics grew out of Firthian linguistics evolving a system structure theory of language (Martin, 1992: 4). Theoretical priority is given to system based on paradigmatic relations of **choice**. The notion of **choice** is considered to be fundamental in explaining how language is a meaning-making resource. Systems model paradigmatic choices as **potential** language output. The **actual** output takes the form of syntagmatic structures that are specified by **realization statements** (Eggins, 1994: 210). The concept of **realization** relates system to structure. A system network for MOOD is given to illustrate the relationship between system and structure (realization statements are indicated by the arrows pointing downwards to the right) (Eggins, 1994: 212):

Figure 3.1: Mood network with realizations

elliptical

full

+RESIDUE

indicative
+Subj. +Finite

imperative

modality

not

major

+MOOD

minor

interrogative

declarative
Subj^Finite

exclamative
+Wh:Subj^Finite

modalization

modulation

high
median
low

polar
Finite^Subj

Wh
+Wh

probability

usuality

subjective
Finite:modal

objective
+ Mood Adjunct:modal

inclination

obligation

Wh as Subj
Wh/Subj:Subj^Finite

Wh as other
Finite^Subj

Wh Compl
Wh/Compl

Wh Adjunct
Wh/Adjunct

As has been said above, the basic organizing principle of a system network is **choice**. The first choices made from the system (at the furthest towards the left-hand side) are the **least delicate** (in other words, the most general or basic choices). The first choice has logical priority over subsequent choices in the network. As the network moves towards the right, choices increase in **delicacy** until, at the furthest towards the right-hand side, one arrives at the most delicate choices (Eggins, 1994: 208).

The output of such a system as that of MOOD choices are realized as structures. Structural **units** are arranged on a hierarchical scale of **rank**, while each unit can be divided into **classes**. A textual description attempts to account for all the different units (*clause complexes, clause, group/phrase, word, morpheme*) within the hierarchical rank scale through the various links of the **exponence** chain (Halliday, 1961: 253). **Classes** of clauses (for example, *independent/dependent clauses; finite/non-finite clauses*) are exponents of the rank level of the unit clause. The clause then itself consists of classes of groups (*nominal, verbal, adjectival, adverbial*). These groups themselves consist of classes of word (*nouns, verbs, adjectives, adverbs, prepositions, pronouns, articles, conjunctions*). Finally, words consist of morphemes

(free or bound). This makes up the lexico-grammatical stratum of a stratified **content** plane (discourse semantics/lexico-grammar). This stratified content plane has *its* **expression** plane in its phonological realization (which is also hierarchically organized in a rank scale consisting of tone group, foot, syllable and phoneme) as illustrated below (Martin, 1992: 7)[2].

Table 3.1: Ranks deployed in English grammar and phonology

content form	expression form
(grammar)	(phonology)
clause	tone group
group/phrase	foot
word	
morpheme	syllable
	phoneme

In order to relate meaning (the function or purpose of language) to its structure, Halliday (1994: 25) proposes that structural constituents are not just labelled formally through classes but also functionally (what functional role an item is playing in the overall structure of the unit at the rank above, e.g. the clause). A comparative analysis of a clause with formal and functional labels is given below:

	Gretta	**kissed**	**Gabriel**
formal:	nominal group	verbal group	nominal group
functional:	actor	process	goal

As can be seen, the label 'nominal group' has been assigned to both 'Gretta' and 'Gabriel'. However, functionally speaking, they serve different roles and, therefore, have different functional labels.

> The functional description of the language involves identifying on the one hand all the various functions that are incorporated into the grammar, and on the other hand all the different configurations by which these functions are defined - that is, all the possible structures which serve to express some meaning in the language. A STRUCTURE can be defined as any viable configuration of functions, such as that of Actor-Process-Goal.....(Halliday, 1994: 30).

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2 In other words, the **discourse semantics** of a text is realized throught the **lexico-grammar** which, in turn, is realized through **phonology** (or graphology) (see Martin, 1992: 20).

discourse-semantics	lexico-grammar	phonology

STRATIFIED CONTENT PLANE   EXPRESSION PLANE

Halliday (ibid.) continues by saying that "it is important to note...that **in nearly all instances a constituent has more than one function at a time**...The key to a functional interpretation of grammatical structure is the principle that, in general, linguistic items are **multifunctional.**" (my bold on 'multifunctional'). The notion that linguistic items are multifunctional leads us directly into the second discussion point of this section: the **metafunctional hypothesis.**

The **metafunctional** hypothesis proposes that the clause will be structured according to three metafunctions reflecting the multifunctional nature of language. According to systemic theory, any utterance will express three main types of meaning (or metafunctions):

(a) <u>Experiential meaning</u>: it will represent our experience of the world, in terms of **processes, participants, circumstances.**

(b) <u>Interpersonal meaning</u>: it will express the social function of language as a communicative exchange between people. Interpersonal meanings are concerned with the way speakers interact with others to exchange information, influence behaviour, demand goods and services. The speaker will adopt speech roles such as *questioner* and assign his/her interlocutor a complementary role such as *informant*. It is therefore principally concerned with the relations between *addresser* and *addressee* in any g'ven discourse or social situation. It involves speech acts such as denying, affirming, asking, replying, commanding, offering. Halliday (1994: 68) proposes two basic types of speech roles/functions for the interpersonal metafunction (these are classificational superordinates for all potential speech function types): (i) demanding and (ii) giving. "Either the speaker is giving something to the listener (a piece of information, for example) or he is demanding something from him." The interpersonal metafunction as well as relating speech roles and functions to the mood system also includes the speaker's expression of his/her attitude to the proposition s/he is making. In the role of informant, the speaker can evaluate her information as likely, possible, usual, probable as expressions of modality.

(c) **Textual meaning**: the utterance will be organized as a message or text. The textual metafunction is necessary so as to enable the experiential and interpersonal functions to form texts. The textual metafunction organizes messages and discourse so that speakers and writers can construct texts or connected passages of discourse as situationally relevant. This metafunction provides language with the ability to make links between one part of a text and another part (for example, through conjunction and lexical cohesion). This metafunction also organizes the flow of information highlighting the topicality of a message or its news value (Halliday & Hasan, 1985/9: 45).

The multifunctionality of the clause can be illustrated by following Halliday's well-known analysis of the functional role of the subject:

(i) Mr. Kernan sent a letter to his office next day ('Grace', p.176)

The subject of this clause is quite clearly *Mr. Kernan*. However, if we passivize this clause, either the nominal group *a letter* or *his office* takes on the role of subject.

(ii) A letter was sent to his office by Mr. Kernan next day.

(iii) His office was sent a letter by Mr. Kernan next day.

If, in (ii), the subject is *a letter*, we have to ask ourselves what functional role *Mr. Kernan* is playing in the clause. Similarly, if, in (iii), the subject is *his office*, we have to ask what functional roles *Mr. Kernan* and *a letter* are now playing in the clause. There is also a further option of pushing the adjunct *next day* to the front of the clause.

(iv) Next day, a letter was sent to his office by Mr. Kernan.

Halliday's (1994: 30-31) proposal is that there are three different *kinds* of subject (psychological, grammatical and logical). These are the traditional grammatical terms for the tripartite division of the subject which Halliday replaces with functional labels, so that the three separate and distinct functions of **Subject, Actor** and **Theme** can be recognized. What Halliday (1994: 32) is actually saying is that they are not three varieties of the subject but "three quite different things":

(i) **Psychological Subject**, "that which is the concern of the message". Halliday replaces this with the functional label, **Theme**.

(ii) **Grammatical Subject**, that of which something is being predicated (i.e. on which rests the truth of the argument). The traditional label is retained for the functional label, **Subject**.

(iii) **Logical Subject**, the doer of the action. This is given the functional label, **Actor**.

We can now repeat our four clauses with their different subject labels:

(i) <u>Mr. Kernan</u>   sent a letter to his office next day.
   Theme
   Subject
   Actor

(ii) <u>A letter</u> was sent to his office by <u>Mr. Kernan</u> next day.
   Theme   *Actor*
   Subject

(iii) <u>His office</u> was sent a letter by <u>Mr. Kernan</u> next day.
   Theme   *Actor*
   Subject

(iv) <u>Next day</u>, <u>a letter</u> was sent to his office by <u>Mr. Kernan</u>.
   Theme   Subject   *Actor*

In (i), the three distinct functions (theme, subject, actor) are conflated into the single element 'Mr Kernan'. This is the unmarked form in an English declarative (statement-type) clause (Halliday, 1994: 33). However, as in (iv), all three functions can be separated out. Halliday (ibid.) asks what the significance of these three distinct functions (theme, subject, actor) in the clause has for the analysis of the linguistic system as a whole.

The significance for Halliday of these three functional concepts (theme, subject, actor), which have emerged out of his analysis of the role of the subject, is that each one corresponds to a different strand of meaning in the clause. Each strand of meaning is defined in terms of the metafunctions we presented above. These are the fundamental meaning components of the clause. Halliday (1994: 34) summarizes these three modes of meaning in the following way:

(i) The Theme functions in the structure of the CLAUSE AS A MESSAGE. A clause has meaning as a message, a quantum of information; the Theme is the point of departure for the message. It is the element the speaker selects for 'grounding' what he is going to say. (TEXTUAL)

(ii) The Subject functions in the structure of the CLAUSE AS AN EXCHANGE. A clause has meaning as an exchange, a transaction between speaker and listener; the Subject is the warranty of the exchange. It is the element that the speaker makes responsible for the validity of what he is saying. (INTERPERSONAL)

(iii) The Actor functions in the structure of the CLAUSE AS A REPRESENTATION. A clause has meaning as representation, a construal of some process in ongoing human experience; the Actor is the active participant in that process. It is the element the speaker portrays as the one that does the deed. (EXPERIENTIAL)

The separating out of theme, subject, actor enables Halliday (1994: 35) to show how the clause is a multidimensional entity with three dimensions of structure rather than one, and each of these three dimensions has a distinct meaning ('clause as message', 'clause as exchange' and 'clause as representation'). Each of these three meanings are hypothesized to run throughout the whole linguistic system and are represented in systemic theory as three metafunctions: experiential, interpersonal, textual. These are summarized in the table below from Halliday (1994: 36):

Table 3.2: Metafunctions and their reflexes in the grammar

Metafunction	Definition (kind of meaning)	Corresponding status of clause	Favoured type of structure
experiential	construing a model of experience	clause as representation	segmental (based on constituency)
interpersonal	enacting social relationships	clause as exchange	prosodic
textual	creating relevance to context	clause as message	culminative
logical	constructing logical relations	-	iterative

As can be seen in the table, there is a fourth metafunction, the **logical metafunction**. This provides for the grammar to encode such universal logical relations as addition ('and'), alternation ('or') between groups and clauses (so as to organize word and clause complexes). It also allows us to encode in the grammar paratactic and hypotactic projections of sayings, thoughts, feelings and perceptions about the experiential world.

The three metafunctions (the experiential, interpersonal, textual) are realized in the lexico-grammar through the linguistic systems of transitivity, mood and theme.

Halliday's recognition of the semantic complexity of the clause means that the clause has to be described three times rather than just once according to each one of these three metafunctions. Each metafunction has a range of functional constituents so, for example, for the interpersonal function, its realization through the mood system will involve the following elements (*Mood, Residue, Subject, Finite, Predicator, Adjunct, Complement*). An example analysis of a clause from the perspective of the three different metafunctions is given, thereby providing a three dimensional analysis of the clause:

When	did	he	give	her	the bonus?	
When	*did*	*he*	*give*	*her*	*the bonus?*	
Circ:loc			Pr:material	Ben*	Range	Experiential
Wh/adj	Finite	Subject	Pred*	Compl	Compl*	Interpersonal
RESIDUE	MOOD		RESIDUE			
THEME	RHEME					Textual

Ben*=Beneficiary; Pred*=Predicator; Compl*=Complement

This type of analysis provides a semantic configuration of the three kinds of meaning expressed by the clause. The metafunctions serve as the semantic motivation of language structure. The semantics of the clause are naturally related to language structure. As Halliday (1973: 34) has stated, "the internal organization of natural language can best be explained in the light of the social functions which language has evolved to serve. Language is as it is because of what it has to do." However, the metafunctions not only play an important role in organizing the grammar but also as the interface between language and context. So the metafunctions provide an important link upwards to the register variables (field, tenor, mode) of context as well as a downward link to the lexico-grammar. It is to the configuration of variables of context that we now turn our attention.

3.3 Social system and structure: configuration of variables of context

In the last section, we looked at some of the theoretical principles of systemic linguistics. In this section, the discussion moves on to describe how context is

modelled in systemic linguistic theory. Generally speaking, Halliday has restricted his description of context to register variables (although he has occasionally related the register variable of **mode** to genre), leaving further developments in the modelling of context to other systemicists such as Hasan and Martin. It is the latter's model of context that will be mainly followed here. Nevertheless, it should be stated that, in Halliday's description of register, are already implied the later developments such as Poynton's (1985) proposal that one of the subdivisions of the tenor variable of the contextual configuration of register is **power**, referring to the hierarchic relations between participants in social activities. The implication is that registers are seen as being ideologically expressive (Fairclough, 1988). More recently, Martin (1992) has suggested that registers are the result of expected generic patterns of social activity sequences. Such developments have led systemicists to incorporate three levels (communication planes) of context: ideology, genre and register, which are stratified as language's content plane (Martin, 1992: 493-496).

Martin's basic proposal is that language be seen as a social semiotic that realizes other semiotic systems. Following Hjemslev, he "distinguishes between denotative semiotics, which have their own expression form, and connotative semiotics, which do not" (Martin, 1986: 226). Language is an example of a denotative semiotic with phonology as its expression form; whereas ideology, genre and register are examples of connotative semiotics which depend on other semiotic systems for their expression form. The relationship between these semiotic levels is established as follows: language, register and genre as the realization of ideology; language and register as the realization of genre; language as the realization of register.

Fig 3.2: Language in relation to its connotative semiotics

```
 _____
| ideology          ↘    |
|          |_____
|          | genre          ↘            |
|          |         |_____
|          |         | register       ↘           |
|          |         |        |_____
|          |         |        | language                   |
                              |_____|
```
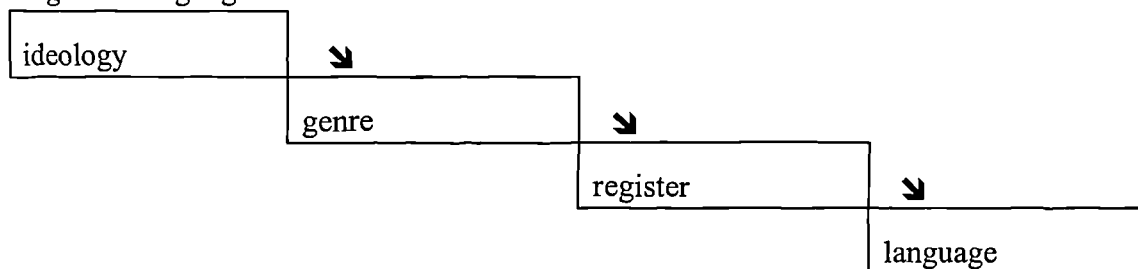
This section will be divided into the three levels of context: register, genre, ideology.

3.3.1 Register

Systemic linguistics has always had as its primary motivation the development of "explanations that relate the linguistic system to the social system, and so work towards some general theory of language and social structure" (Halliday, 1978: 192). Halliday provides the concept of **register** to account for the relationship between text and social context. Through the concept of register, Halliday (1985/9: 12) tries to answer two questions: (1) 'how can we characterize a text in its relation to its context of situation?'; (2) 'how do we get from the situation to the text?'. Halliday (ibid.) proposes that there are three variables **(field, tenor, mode)** of context that have linguistic consequences and "serve to interpret the social context of a text, the environment in which meanings are being exchanged." The three register variables of *field* (social action), *tenor* (role relationships) and *mode* (symbolic organization) are defined in the following way (Halliday, 1978: 142-143):

(i) *the social action*: that which is 'going on', and has recognizable meaning in the social system; typically a complex of acts in some ordered configuration, and, in which the text is playing some part, and including 'subject-matter' as one special aspect;

(ii) *the role structure*: the cluster of socially meaningful participant relationships, both permanent attributes of the participants and role relationships that are specific to the situation, including the speech roles, those that come into being through the exchange of verbal meanings;

(iii) *the symbolic organization*: the particular status that is assigned to the text within the situation; its function in relation to the social action and the role structure, including the channel or medium, and the rhetorical mode.

Above, we saw that, in systemic linguistics, it has been proposed that meaning is organized in text around three major metafunctions **(experiential, interpersonal, textual)** that relate upwardly to context through register variables and downwardly to the lexico-grammar. The way in which they are related is as follows (Eggins, 1994: 78):

-The **field** of a text can be associated with the realization of **experiential** meanings; these experiential meanings are realized through the **Transitivity** patterns of the grammar.

-The **mode** of a text can be associated with the realization of textual meanings; these **textual** meanings are realized through the **Theme** patterns of the grammar.

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-The **tenor** of a text can be associated with the realization of **interpersonal** meanings; these interpersonal meanings are realized through the **Mood** patterns of the grammar.

One problematic issue has been how to cope with the important concept of purpose within this model. Both Gregory & Carroll (1978) and Martin (1992) have queried the fact that Halliday seems to equate **rhetorical purpose** with *mode* . For example, Halliday (1978: 62) states that "mode covers roughly Hymes' channel, key and genre" and, more recently, *mode* is defined as "...the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic, and the like" (Halliday, 1985/9: 12). Martin (1992: 501) considers that it is difficult to associate any one metafunction of the lexico-grammar with purpose and that the overall effect of a text results from all components of its meaning. Martin (1992: 502-503), therefore, proposes that, as a result of the lack of correlation between any one metafunctional component of the language with the notions of purpose and effect, the register variables (field, tenor, mode) be interpreted as working jointly and simultaneously in order to achieve a text's goals. These goals are then "defined as systems of social processes at the level of genre" (Martin, 1992: 503). What Martin (1992: 505) is in fact suggesting is the setting-up of "genre as a pattern of register patterns". Among the points that Martin (1992: 506) makes for substantiating this proposal are that: (1) the establishing of genre as a level of semiosis which is not itself metafunctionally organized means that texts can be classified in ways which cut across metafunctional components (this is because generic categories such as narrative, expository, didactic, hortatory cut across metafunctions and cannot be tied to any one meaning); (2) Distinguishing genre and register makes it easier to account for differences between the sequential unfolding of text as process and the notion of activity associated with *field*. Depending on *mode*, texts may or may not unfold in the same sequence as the activities they accompany or discuss. Live commentary on a football match has a different structure from newspaper accounts of the same game. The commentary and news story differ in staging and therefore in genre. They are similar in terms of *field* but different in terms of *mode*.

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As well as separating out genre and register into two connotative semiotic planes, Martin (1984, 1986, 1992) has also been influential in developments in the refinement of the register variables. These refinements have principally been carried out within *mode* and *tenor*:

Mode

Within *mode*, Martin (1984: 26-27) has suggested the establishment of two continua which reflect:

(a) **spatial/interpersonal distance**: by this, Martin means the effect that the communication channel has on interaction, the distance between speaker and audience. There are three variables that are proposed to describe the effect different channels have on communication: *visual, aural, feedback*. A scale is established ranging from, at one end, face-to-face interaction such as in casual conversation (in which all three variables have positive polarity) to, at the other end, novels (in which all three variables have negative polarity). There is no visual or aural contact between writers and readers of novels, although there is a form of institutionalized feedback in critical reviews of recently published novels. However, there are limited opportunities for a reader to tell a writer directly that s/he dislikes his/her novel.

(b)**experiential distance**: by this, Martin means whether language *accompanies* action such as in a game of bridge, *reconstructs* the action as in newspaper reports or *constructs* the action as in short stories or novels.

Examples of these continua are given below (Eggins, 1994: 54)[3]:

Fig 3.3: Spatial/interpersonal distance

casual conversation	telephone	e-mail	fax	radio	novel
<-->					
+visual contact	-visual	-visual	-visual	-visual	-visual
+aural	+aural	-aural	-aural	one-way aural	-aural
+immediate feedback	+immediate feedback	+rapid feedback	+rapid	delayed feedback	-feedback

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3 The original source is Martin (1984: 26-27).

Fig 3.4: Experiential distance

```
playing a game   commentating          recounting experience    constructing experience
e.g. bridge      on a tennis match     e.g.report in the newspaper   e.g. (non-)fiction
<-------------------------------------------------------------------------------------->
language                                                         language
accompanying                                                     constituting
social process                                                   social process
language as ACTION                                               language as REFLECTION
```
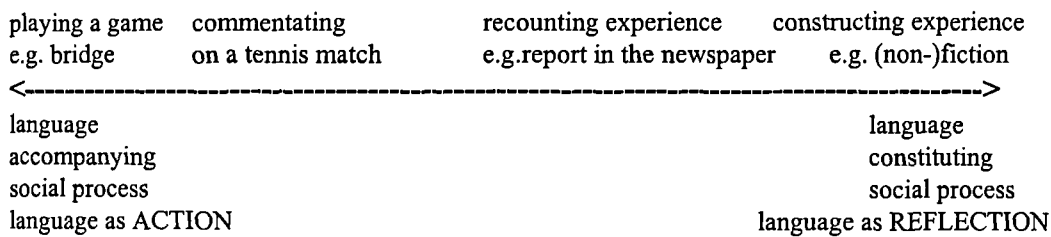
The importance of these two continua for our study is that they both place narrative fiction at the extreme end of the continua. In other words, fiction is maximally distant along both clines. There is a slight misconception in the spatial/interpersonal cline in that, despite the fact that authors and readers can be spatio-temporally very distant, the interpersonal distance can be re-inforced or mitigated depending on the tone the author adopts towards the reader - whether it is distant, formal and public or relatively intimate, colloquial and private (Leech & Short, 1981: 281).

As far as the experiential distance cline is concerned, it clearly shows that narrative fiction is a context-independent form of discourse. This does not mean that context has no impact on the text but that narrative fiction has severed direct referential links with extra-linguistic reality. In narrative fiction, there is no other social process than that which is being created by the language and, therefore, language constitutes the social process (Eggins, 1994: 54). All kinds of potential registers that reflect social activity may be realized within a narrative fiction text. It is these different registers and switches between them that can signal a change in point of view. One of the main ways Joyce differentiates between character and narratorial voices is through juxtaposing and switching between conversational spoken registers and a more formal neutral written register mode.

Tenor

Tenor was defined above, following Halliday, as "role relationships that are specific to the situation, including the speech roles, those that come into being through the exchange of verbal meanings". So, at a scene of an accident, we may have the social roles of policeman and witness who have the respective speech roles of questioner

and informer. These speech roles are reflected in turn in the dominant mood choices of the two speakers. However, if tenor choices are related to situationally motivated role relationships, what variables in role relationships affect lexico-grammatical choices? Poynton (1985/9: 76-78) suggests three variables: *power, contact* and *affect*. *Power* refers to the hierarchical nature of social relations, due to factors such as **force** (physical superiority), **authority** (socially legitimated but inherently unequal relationships: parent-child, teacher-pupil, employer-employee), **status** (relative social standing as a result of professional status, hereditary status, level of education), **expertise** (extent of our knowledge/skill). This means that, in communicative situations, we may be in a position of equal or unequal power with our interlocutor (with friends, our roles are typically that of equals; an employee with his/her boss is in a position of unequal power). *Contact* refers to what Martin (1986: 243) calls "the degree of involvement of the speakers with each other". This is determined by: **frequency**: by how frequently people meet each other; for example, there would be frequent contact between a married couple but less contact between committee members; **extent**: time length of the relationship; **role-diversification**: whether people relate to one another in only one social role or various social contexts; lastly, **orientation** is concerned with whether the interaction is focused on persons or tasks. *Affect* is defined by Martin (ibid.) as "the positive or negative attitude of the speaker towards his listener or what he is talking about". So, the primary choice for the *affect* variable is between **positive** or **negative** affect in an interaction.

All three of these variables have an impact on interpersonal meanings. Situations of unequal *power* affect mood choices in that a person of inferior status may often use an indirect question (an incongruent mood choice) to make a request, whereas that same person with a friend might use an imperative. Similarly, an employee is likely to modalize his/her speech to show deference or politeness when talking to an employer. People (parents-children; married couples; friends) who have regular *contact* and high *affective* involvement will use attitudinal lexis, swear, interrupt and use congruent mood choices.

In many social situations (not just the domestic/personal sphere of the examples in the last sentence) and texts, interpersonal meanings such as emotions, judgements and various kinds of evaluation are realized by other linguistic resources besides mood and modality. Consequently, alongside the grammatical work on the exchange structure of dialogue (Mood) and the modalization (probability/usuality) and modulation (obligation/inclination) of discourse (Modality), Martin (1996) has been developing a 'semantics of evaluation' based on 'evaluative' lexis. This has important consequences for the analysis of the tenor variable in systemics (the table that follows summarizes Martin's current position on interpersonal resources of the language):

Table 3.3: A survey of interpersonal resources (across strata)

register	discourse semantics	lexicogrammar	phonology
TENOR	**NEGOTIATION** -speech function -exchange	-mood -tagging -polarity	-tone (&'key')
power (status)	**APPRAISAL** -engagement -affect -judgement -appreciation -amplification	-evaluative 'lexis' -modal verbs -modal adjuncts -pre/numeration -intensification -repetition -manner; extent	-loudness -pitch movement -voice quality -[formatting]
solidarity (contact)	**INVOLVEMENT** -naming -technicality -anti-language -swearing	-vocation/names -technical lexis -specialised lexis -slang -taboo lexis	-'accent'... -whisper... -acronyms -'pig latins' -secret scripts

As can be seen, there is a considerable increase and development of a number of category labels at the discourse semantic level. Our main interest is in the **Appraisal** system, "the semantic resources used to negotiate emotions, judgements and valuations". It functions as one of three major systems (Appraisal, Negotiation, Involvement), which construe the register variable tenor, that has as its principal situational concerns: 'relations of power and solidarity among interlocutors' (Martin, 1996: 3).

The Appraisal system plays an important role in distributing across a text interpersonal meanings that enable the development of a particular point of view[4]. These interpersonal meanings are the result of the impact of appraisal resources (engagement, affect, judgement, appreciation, amplification) on text, which can be realized linguistically by a great variety of word classes and grammatical structures (including 'evaluative' lexis and modality). In narrative fiction, authors (through their narrators) can disperse explicit and implicit evaluations throughout the whole text and may lead the reader towards a specific point of view [5]. The reader is positioned by these diffused interpersonal meanings which form rhetorical patterns (repetition through grammatical parallelism is one such pattern) that are built up over a text. The reader may accept or reject the position which is being proffered by the narrator, but the author has the enormous advantage in that, for any meaning or pleasure to be derived from the text, the reader is obliged to at least temporarily suspend his/her disbelief and accept the point of view. It is worth noting, however, that narrative fiction has the peculiarity that the narrator may present a point of view that the reader is not expected to accept.

Example 3.1:

> Not merely had she degraded herself; she had degraded him. He saw the squalid tract of her vice, miserable and malodorous. His soul's companion! He thought of the hobbling wretches whom he had seen carrying cans and bottles to be filled by the barman. Just God, what an end! Evidently she had been unfit to live, without any strength of purpose, an easy prey to habits, one of the wrecks on which civilisation has been reared. But that she could have sunk so low! ('A Painful Case', p.128-129)

In this passage, which is focalized through James Duffy, there is an abundance of explicitly evaluative lexical items which realize meanings from the appraisal systems of judgement (negative social sanction, condemnatory) and negative affect from the tenor variable of register. Duffy shows no pity or sympathy towards Emily Sinico or her problem with alcohol and her subsequent death. The realizations of judgement

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4 The argument in this paragraph is based on Coffin's handout at the 7th Systemic-Functional Workshop (July, 1995) at the University of Valencia.

5 The point of view of the narrator/author is not always necessarily clear. Many endings of modernist and postmodernist literature do not move towards closure and endings can be more or less conclusive or ambiguous. However, this, in itself, represents a point of view on the nature of narrative fiction and the author's understanding of reality.

and negative affect are inscribed explicitly in the text, while the point of view which the reader may be expected to arrive at is evoked by Duffy's harsh condemnation of Emily Sinico. The distinction between the 'inscribed'[6] point of view (which has Duffy as its source) and the 'evoked' point of view corresponds to and is one of the reasons for differentiating between evaluative and ideological point of views in my model. The interpersonal meanings of the appraisal system (and their linguistic realizations) are related to evaluative point of view in my model.

As we noted in chapter 2, the hierarchical organization of narrative fiction means that there are minimally two levels within the **intratextual context**[7]: the level of the narrator and the level of the characters. This results in a two-tiered register analysis of the narrative text: that of the narrator at the level of discourse and that of the characters at the level of story. As we shall see, Joyce exploits register switches to express alternative points of view arising out of the use of different registers for the narrator (formal, impersonal, written to be read silently, typically in the unmarked past tense) and characters (conversational, informal, written as if spoken, typically in the present tense in dialogue).

Therefore, in our analysis of literary text, we have to posit a register analysis on two levels. This can be summarised in the following way (cf.Halliday, 1978: 46; Melrose & Melrose, 1988: 100):

1. Field (narrator, the social act of narration): constituted through the interpretation of patterns of activity sequences on a long-term (global) basis, through the interaction of recurring patterns of transitivity and lexical elements as well as through clauses of projection (experientialized verbal and mental activity)

2. Field (character, the social acts that form the content of narration): constituted through patterns of transitivity and lexical elements (including clauses of projection), permitting the interpretation of ongoing social situation/subject matter (i.e. activity sequence or frame) on a short-term (local) basis

1. Tenor (narrator, role as teller of tale, assigning complementary role to narratee, as audience): constituted on the basis of options in mood, modality, attitude, patterns of social and personal relations based on narrative genre conventions

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6 'Inscribed' and 'evoked' are concepts I have adopted from Martin (1996).
7 The concept of 'intratextual context' will be elaborated on further below (section 3.5).

2. Tenor (characters, social actors in the fictional world who participate in dialogue): constituted on the basis of options in mood, modality, attitude, permitting the position of social and personal relations between participants in the fiction

1. Mode (narrator): written to be read silently, global rhetoric, experientially and interpersonally distant

2. Mode (character): written to be read as if spoken to be overheard[8], mimetic of human thoughts, speech and interaction, but stylized and conventionalized.

3.3.2 Genre

Genres are sets of texts with shared properties and similar purposes. They are recognizable cultural artefacts such as advertisements, soap operas, films, jokes, conversational anecdotes. All these narrative genres tell stories about our culture and its values. The story form is used by narrators to offer an understanding of the world, to provide social and cultural meanings about events in our lives. Narratives play a major role in our communicative experience. We become accustomed to evaluate life through narratives and accept the lessons they may provide. There are two major consequences of this: firstly, readers look for a point of view in narratives and, secondly, once they have found it, they are disposed to accepting the point of view and the meanings being expressed. There is a strong connection between the expectation that a narrative will have significance and the expectation of a particular point of view.

Writers of narrative fictions can depend on reader expectations because of generic patterns assimilated by the reader from previous readings. The new story resembles previous stories so, as soon as the reader recognizes the story as a certain type of fictional narrative (e.g. romance, science fiction), s/he falls into well-established behaviour for such occasions (e.g. if it is a science fiction, the reader expects spaceships, strange creatures and strange environments), which includes suspending disbelief. The predictability of narrative structure is as much the result of our shared knowledge of the world (people are born, fall in love, die; people eat, drink, sleep;

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8 I apologize for the torturous wording. The reader is positioned as if eavesdropping on a conversation.

people work, need money etc.) as any previously learnt cultural or literary conventions. In modernist and postmodernist narrative fiction, there is a further expectation on the part of the reader that generic conventions will be broken. In this section on genre, we shall firstly discuss means of describing generic structures of texts in general from a systemic perspective. Then, we shall look more particularly at narrative fiction genres (especially short stories).

In systemic linguistics, there has been a considerable body of research into genre with the principal aim of finding means to formally describe the generic properties of text (Hasan, 1984, 1985; Ventola, 1987; Martin, 1984, 1992; Eggins, 1994). First, though, we need some data (from Thibault, 1993, *BAAL Workshop*):

Ms.X: I just want to pick up some brochures for cruises around Christmas time...

Although this is a short text, we can work out its **context of situation** (register) fairly easily by analyzing the three variables of register: *field, tenor, mode.* The *field* of the text, what the topic or subject-matter of the text is, can be identified from the lexical items: 'brochures, cruises' which indicate that the overall topic is travel. The *tenor,* what social roles are being adopted, can be identified through the declarative mood of the statement 'I just want...' which realizes the speech role of a customer demanding goods but with the modalizing 'just' being used so as to show consideration to the salesperson to whom she is talking. The *mode,* what role the language is playing, can be identified through the fact that, although we have only one turn in the interaction, this is clearly a dialogue. The interaction is also face-to-face as the customer is expecting some brochures to be handed over to her. So far, we have described the register of the text, but we can say something more about it, we can say what the overall purpose of the text is, what the function of the interaction is; in other words, we can state what genre the text belongs to (Eggins, 1994: 26). In this particular text, we can state that the genre is an example of the social process of a service encounter at a travel agent's with the overall purpose of organizing one's holidays (buying/selling holidays). For Martin (1984: 25), the communicative purpose is

fundamental to genre, "genre is a staged, goal-oriented, purposeful activity in which speakers engage as members of our culture".

Taking Martin's definition, the argument will develop here along two lines: firstly, there will be a discussion of **schematic structure**, whereby the staged and goal-oriented organization of genres is expressed through the functional constituents of the social process that structures the text. Secondly, the discussion will focus on the **realization patterns**, whereby the boundaries between stages in the schematic structure, and the functions of each stage of the genre, are expressed through language choices realized in a text (Eggins, 1994: 36).

Schematic Structures

As it is not physically possible to do everything at once and, for every social situation, there are conventions to be followed that the culture considers to be appropriate social actions, it is necessary for any participant in a social process to go through a series of steps or **stages** in order to achieve her aims or goals in the interaction. The **schematic structure** of a text refers to this staged, step-by-step organization of the genre (Eggins, 1994: 36). Martin (1985: 251) defines schematic structure stressing the goal-natured organization of discourse as motivated by the genre conventions of the culture:

> Schematic structure represents the positive contribution genre makes to a text: a way of getting from A to B in the way a given culture accomplishes whatever the genre in question is functioning to do in that culture.

In order to illustrate the phenomenon of staging in text, we need to go back to our earlier short text but now expanded to take in the whole of the service encounter at the travel agent's. In this way, we can identify the stages that the whole social activity goes through:

SERVICE-ENCOUNTER TEXT (showing generic [macro] stages)

Anne=a travel agent; Kathy=a travel agent; Ms X=a customer.
Transcription key: '* + underlining=simultaneous speech; '...'= a pause lasting less than a second.

/Ms X enters/

Service-bid	Anne: 1 *can I help you* /rising tone/
	Kathy: 2 *it's okay Anne* /laughs/
Greeting	3 *hi* /said to Ms. X/
Attendance-Allocation	4 *take a seat*
	Ms X: 5 *yes*
Service-for-Goods	Ms X: 6 *I just want to pick up some brochures for cruises around Christmas time *for my daughter*
	Kathy: 7**you're gonna go on a cruise now* /rising tone/
	Ms X: 8 *for my daughter* /laughs/
	Kathy: 9a *all right*
	9b /pause of 5 secs - K. gets some brochures/
Goods-Handover	Kathy: 10 *there's the Sigma ... and the P.O.* /said while handing over the brochures/
Service-for-Information	Ms X: 11 *these all got the prices in it and the dates*
	Kathy: 12 *yeap*
	Ms X: 13 *oh ... good*
	14 *and ... how soon we have to book*
	Kathy: 15 *when when for*
	Ms X: 16 *about Christmas*
	Kathy: 17 *oh pretty soon*
	Ms X: 18 *pretty soon*
	Kathy: 19 *yeah*
	20 *give yourself plenty of time*
	Ms X: 21 *this has to be paid for a couple of months in advance hasn't it* /rising tone/
	Kathy: 22 *yeah*
	Ms X: 23 *okay*
Closing	24: *all right*
	25: *we'll get in touch and let you know*
	26: *thanks*
	Kathy: 27 *okay then*
	Ms X: 28 *all right*
	29 *all right*

Goodbye   30 *see you*
                                    Kathy: 31 *see you later*
                                    Ms X: 32 *bye*   /Ms X leaves/

                                    (Thibault, 1993, *BAAL Workshop*)

The schematic structure of this text can be summarized as follows:

 Service-bid^Greeting^Attendance-Allocation^Service-for-Goods^Goods-Handover
^Service-for-Information^Closing^Goodbye

Hasan (1985: 64) would consider this statement of schematic structure as an instantation of the **actual generic structure** of a particular text rather than the **generic structure potential** of a particular genre. In other words to identify a particular genre, we have to discover what elements of the schematic structure are the defining or the **obligatory elements** of the genre (Eggins, 1994: 40-41). In this transactional text, which has been analyzed according to Ventola's labelling of schematic structure elements, the obligatory elements would be: Service-bid, Service (whether for Goods or Information), Goods-Handover, Closing. Ventola (1987: 117-126) states that Greeting and Goodbye are **optional** elements and Attendance-Allocation only occurs once in her data of service encounters at travel agent's. This text is slightly different from other texts in Ventola's data in that there is no Resolution (i.e. a decision to buy or not to buy) and therefore no Pay element. Both these are considered important elements of the genre. Ventola (1987), however, does not insist on the notion of obligatory elements: rather she queries it. She focuses more on the fact that similar genres have shared features. As well as obligatory and optional elements, Hasan (1985: 63-64) suggests that two other factors (firstly, the position and sequence of the elements and, secondly, the possibility of iteration or recursivity) are involved in formalizing the generic structure potential or GSP of a text. It is "the total range of optional and obligatory elements and their order" that exhaust the possibility of text structure (Hasan,1985: 64).

Realization Patterns

We now need to look at how the stages in **schematic structures** are realized through language choices in a text. The hypothesis is that realization patterns will differ across genres (different lexicogrammatical choices are made in accordance with the different purposes that people want to achieve) and that stages in generic schematic structures will likewise have different lexicogrammatical realization patterns (Eggins, 1994: 42). We shall exemplify the link-up between schematic structure and language choices through Eggins's description of the recipe genre. Eggins (1994: 44) suggests that the potential **schematic structure** of her 'Spinach Rissotto' recipe text is the following:

Title^Enticement^Ingredients^Method^Serving Quantity.

We will focus on just one **stage** 'method':

> *Slice the dead ends off the spinach. Slice stalks off from leaves. Wash stalks and leaves. Slice stalks finely, and shred leaves.*
> *In a large saucepan, heat the oil. Fry the onions till soft. Add the stalks and fry till soft. Add the shredded leaves and cook for several minutes. Then add the tomatoes and tomato paste. Turn low and cook for about 10 mins. Add water, wine, salt and pepper, and the rice. Cook until the rice has absorbed the liquid (10-15 mins).*
> *Serve with Greek salad and crusty wholemeal bread.*

A quick lexicogrammatical analysis reveals that this stage of the schematic structure is typically realized by clauses in the imperative mood ('slice stalks', 'heat the oil'). Experiential meanings are realized by circumstantials of location ('in a large frying pan'), time ('for 5 minutes'), and manner ('till soft') and by lexical items which are limited to food and material processes to do with the preparation and cooking of food: *heat, fry, slice, wash* etc. Textual meanings are realized by logical connectors linking clauses through 'then, and, until', expressing a highly ordered, time-activity sequence and by lexical repetition ('slice', 'stalks').

According to Martin's connotative semiotic framework for modelling context, "the genre...is predictive of the combination of field, mode and tenor choices we find" (Martin, 1986: 248). Analyzing the recipe genre, whose overall generic purpose is to give instructions on how to prepare and cook a dish, we can see how genre impacts on register choices. The social activity type/institutional focus (field) is cooking, social

roles (tenor) are expert cook (informer/instructor) to any member of the public who wants to learn (student) and mode is monologic written discourse. More importantly, though, the lexicogrammatical realizations of tenor and mode choices are constrained by the generic convention that recipes are short texts with highly-ordered, time-activity sequences, resulting in the choice of imperative and consistent use of 'and, then'. The tenor choice is pragmatically rather than interpersonally motivated. It is likely that, in other contexts (on the radio or television) where cooks offer their recipes and instruct the public on how to make them, interpersonal considerations will result in a more modalized discourse with less imperatives. Eggins (1994: 47) states that pragmatically motivated interaction with clear tangible goals (for example, post office service encounters, where goods-or-services are exchanged and recipes, where information is given) can be organized into schematic structures. In other genres, where the social goals to be achieved are principally interpersonal such as in social conversation, other kinds of structure have to be considered which are more open-ended and have fewer discrete steps or stage boundaries. Narrative fictions are interpersonally motivated genres, so consequently it is difficult to establish the kind of schematic structures offered by Hasan's theoretical framework.

Although Hasan's research has established some useful metalanguage (schematic structure, obligatory/optional elements, generic structure potential) and shown ways in which genre descriptions may be fruitfully developed, it has tended to restrict itself to texts of short spoken encounters, which are highly predictable in terms of linguistic content and structure, or equally brief and simple written texts. Longer more complex spoken and written texts are not so easily encapsulated within Hasan's framework. Narrative fictions are typically long, complex texts which, although they can be described using schematic structures such as Labov's model of oral narratives or Barthes' nuclei, the recursivity needed in implementing Labov's model (because of the generality of the categories) and the primary focus on field (activity sequences) in Barthes' analysis[9] mean that they cannot sufficiently describe the generic structure of

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9 This is not surprising given the data and genre, a Bond thriller, which Barthes (1977) is analyzing.

a complex narrative fiction. I shall return to discussing this problem when analyzing *ideological* point of view in chapter 7.

3.3.3 Ideology

At the ideological level, of most significance to systemic linguistics is how language is used to encode particular ideological positions, values, beliefs and prejudices (Eggins, 1994: 11). Martin (1992: 495) establishes the ideological plane of his connotative semiotic model of context because

> meaning potential is not evenly distributed across a culture (any more than material
> resources are). Access to genre, register and language as semiotic resources is
> mediated through discourses of ethnicity, class, gender and generation.

These ideological discourses, according to Martin (1992: 496), are in a continual process of negotiation. This process of negotiation is manifested in text functioning as a source of social and linguistic semogenesis. Furthermore, Martin (1992: 507) proposes that ideology can be viewed synoptically or dynamically.

> Viewed synoptically, ideology is the system of coding orientations constituting a
> culture...coding orientations are realized through contextually specific semantic styles
> associated with groups of speakers of differing generation, gender, ethnicity and
> class...Viewed dynamically, ideology is concerned with the redistribution of power -
> semiotic evolution.

Both Fairclough and Martin consider ideology to be concerned with questions of social power. Fairclough's (1992: 87) primary theoretical claim about ideology is that "it has a material existence in the practices of institutions, which opens up the way to investigate discursive practices as material forms of ideology." The medical profession is one such institution whose discursive practices are available for analysis. We can illustrate the impact of ideology on text through the analysis of some paragraphs taken from two texts on breast cancer:

TEXT 1[10]
> The procedure adopted in both Edinburgh and Guilford for investigating
> women with positive findings (that is, whose screening report was
> suspicious of cancer or of localised benign disease) was to recall the
> women for further mammography and clinical assessment, including cyst

10 Source: *British Medical Journal*

aspiration, ultrasonography, and fine needle aspiration as appropriate. After this assessment (which could continue for several visits to the clinic) the women were either referred for biopsy or returned to routine screening (a few being kept under continuing surveillance or refusing investigation).

TEXT 2[11]

Worried about your breasts?
Many women find at some time in their lives that their breasts give them cause for concern. Perhaps you often have tender, painful breasts. Or you may be anxious about an obvious change like a lump or a discharging nipple that seems to appear overnight.

Whatever the problem, do not ignore it. It is always sensible to report any breast change immediately to your GP. You will not be wasting the doctor's time, nor are you being over anxious.

In some cases, the doctor may decide you should see a specialist. You may need a mammogram (breast x-ray) or other tests to enable the consultant to make a diagnosis.

More than nine times out of ten, breast problems are not caused by cancer. So what does cause them?

At the level of genre, both texts have the common rhetorical purpose of imparting information. However, ideology impacts on the texts by deciding which genre will be chosen to impart the information, by influencing the schematic structure used in the texts (Eggins, 1994: 331). Closer examination shows that text 1 uses the narrative genre for describing methodology as part of the overall generic schematic structure (Introduction-Methods-Results-Discussion) of an academic article as the appropriate genre for this academic discourse community. Text 2 uses an Explanation genre mixed with advice and reassurance as the appropriate genre in its attempt to avoid intimidating an apprehensive lay discourse community of women readers. The extract is the introduction of an information leaflet from a doctor's surgery. The rhetorical structure of this introduction can be characterized as having a Problem-Solution pattern (Hoey, 1983). The rest of the text (following on from the introduction) goes on to explain what causes women's breast problems.

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11 Source: NHS Doctor's surgery leaflet published by *Macmillan Cancer Relief Fund* (February, 1995)

At the level of register, ideology affects the contextual variables of field, tenor, and mode. With field, we are asking how experiential meanings are encoded: who does what to whom in what circumstances. In text 1, 'procedures' are actors while human agency is downgraded with the women being acted upon. Scientific method and rigour is foregrounded while human intervention is backgrounded. Lexical choices are technical. In text 2, women are actors and human intervention is foregrounded. Lexical choices are non-technical. With tenor, we are asking how interpersonal choices are encoded: how the writer relates to the reader. In text 1, the writer is impersonal and distant using an appropriate style for an academic or trainee academic audience. In text 2, the writer is informal, interactive and friendly as a means of reassuring one section of the general public (adult women attending a doctor's surgery). With mode, we are asking how textual choices are encoded: what role is language playing in the interaction. In text 1, it is a highly nominalized text which is written to be read silently with a high degree of abstraction. In text 2, it is a highly interactive text which is written to be read as if heard (Eggins, 1994: 330-331).

At the lexico-grammatical level, we can briefly indicate some of the choices being made that encode the ideologies of the texts. Thematization of 'procedures', nominalization, passivization, declarative statements with little modality are the principal characteristics of Text 1; while the characteristics of Text 2 are thematization of 'women', use of the interactive pronoun 'you', predominance of the active voice, consistent use of modalized propositions and the use of the interrogative and imperative as well as declaratives.

Finally, both texts reflect the ideologies of the different institutional discursive practices (specialist medical research versus general medical practice) that have generated these texts. Text 1 is only accessible to other experts and so emphasizes the restricted dissemination of knowledge, which augments the value of professional knowledge. Similarly, the authors' contribution to this knowledge through publication

increases their academic standing[12]. This is in contrast to Text 2's provision of information as a form of beneficial social action as an act of solidarity between doctor and patients.

To some extent, we can state that ideology has a material existence in medical institutional discourse practice (or, at least informs it), which includes medical research and the dissemination of this research in the form of journal articles. Powerful ideologies about the nature of scientific research have established conventions and norms of research which impact on the generic structure (I-M-R-D) of the research article (Text 1) which in turn has its effect on register variables which are realized by the lexico-grammar.

Although literary texts can be analyzed in terms of ideology, genre and register, because of their distinctive feature of having severed direct referential ties with extralinguistic reality, the specific relationship literary texts have with social context has to be discussed. We have to ask what social function or role a literary text has. In order to explore its social function, we need to examine Sinclair's interactive theory of discourse which will prove useful for understanding the relationship between social context and literary texts.

3.4 Sinclair's discourse theory and the social function of literary texts

The basic argument that is developed below is summarized in Sinclair's statement at the beginning of "Planes of Discourse" which emphasizes literature as "language in use" and its "essentially evaluative quality".

> Literature is a prime example of language in use; no systematic apparatus can claim to describe a language if it does not embrace the literature also; and not as a freakish development, but as a natural specialisation of categories which are required in other parts of the descriptive system... In this effort a first step is the incorporation of evaluation within linguistic theory and language description.
>   Linguistics is a subject which has advanced on the theoretical front quite dramatically in recent years, but has not been able to reach over to the essentially evaluative quality of literature (Sinclair, 1983: 70).

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12 Medical research is motivated by the desire to find cures for illnesses. I would never doubt its value to the community or the nobility of motivation behind such research.

Sinclair's interactive theory of discourse stresses the 'I-You' parameter of text, foregrounding speaker-listener and writer-reader relationships and giving a fundamental importance to the role of evaluation in these relationships. The highlighting of the negotiated nature of language in use leads Sinclair (1983: 71) to posit two planes of discourse. Firstly, there is the interactive plane ("a continuous negotiation between participants"; in other words, in systemic terms, it has an interpersonal function) which, in conversation,

> is clearly seen operating in real time; securing and yielding the right to talk,
> constraining the interpretation of what follows, and attempting to steer the
> discourse towards the goals of the individual participant.

In written discourse, the interaction is not so obvious, but Sinclair (1983: 75) proposes that 'anticipations', 'predictions', 'discourse labelling' are all motivated by the desire to present written text interactively. The second plane is the autonomous plane ("the developing record of experience") which

> is concerned with language only and not with the means by which language is related to
> the world outside. If we can use text to designate both spoken and written
> language-in-use, then the organisation and maintenance of text structure is the focus
> of the autonomous plane. (Sinclair, 1983: 73)

The autonomous plane involves taking decisions in the "intra-textual area" as it is concerned with "intratextual management and not interactive control", leaving the interactive plane as the interface between the textual world and extratextual world. The autonomous plane is given an experiential (and textual) function:

> Since both the record of shared experience and the organisation of text structure
> are the responsibility of the autonomous plane, it is clear that the relation between
> a vocabulary item within the language and a class of objects or events is complex
> and necessarily involves the autonomous plane (Sinclair, 1983: 74).

At the same time, Sinclair proposes that 'anticipations', 'predictions' and other discourse markers of written text organisation as well as logical connectors ("the words and phrases which realise such connections have clear interactive roles") work on the interactive plane; consequently, the interactive plane also has a textual function.

However, what Sinclair focuses on is how discourse is organized interactively so as to incorporate *evaluation* into linguistic theory which is claimed to be

> a consequence of interaction, of the difference between people which must be
> expressed or implied verbally, so that they can share their experiences and not
> just their information. (Sinclair, 1983: 71)

Along similar lines, Toolan (1990: 44) states "meaning...must be an *assessment* negotiated by particular individuals (meaners) on a particular occasion through their shared semiotic system (e.g. a language)" (my italics, for emphasis).

Sinclair (1983) expects all utterances to be describable on both planes with the most explicit representation of both planes being found in performatives whose report structure relates the two planes to each other. "Report transfers attention from the interactive to the autonomous plane within an utterance" (Sinclair, 1983: 77). An example of a performative analyzed into its interactive and autonomous planes is given below:

INTERACTIVE   AUTONOMOUS
I promise you   that   I'll be good from now on

Because of the recursive, univariate structure of report, Sinclair is able to extrapolate from this structure to the issue of fictional utterances and the relationships between authors, narrators and characters.

Despite fiction being constituted by propositions that are apparently similar to normal statements of fact, these fictional propositions do not actually refer to a real state of affairs or refer to anything at all. However, there are other discourses with similar features where people present non-actual states of affairs through language such as in the report of dreams, in hypothesizing (conditionals), projections ('there is a possibility that he might lose his job'), wishes, fantasies, intentions and plans, beliefs etc. Therefore, fiction, far from being exceptional, is part of a larger context of discourses that do not refer to any actual state of affairs in the world.

To explicate how "the status of fiction is granted to some counterfactuals but not others", Sinclair (1986: 43) provides an account of meaning in non-fiction through the

use of two terms: *fact*, a state of affairs in the real world around us, and *averral*, the verbal assertion that something is the case. In non-fictional discourse, there is a correspondence between a fact and an averral. If I say to you that 'Paris is the capital of France', then I AVER TO YOU THAT Paris is the capital of France which is equivalent to saying that:

It is true that Paris is the capital of France.

However, most utterances will not have such a neat correspondence. This is because "participants usually use a *default* strategy rather than an explicit strategy in order to establish correspondence; in other words they tend to accept an interpretation silently, and wait and see" (Sinclair, 1986: 44). Sinclair states that

> What actually happens in language is a galaxy of half-truths, exaggerations, generalisations, and mistakes of all kinds. All these are regularly taken as positive correspondences by the default convention, unless challenged. (p.45)

Nevertheless, in non-fictional discourse,

> There is a basic presumption about speakers, that they associate themselves with what they say. If they make averrals, it is assumed that they believe what they aver corresponds with the facts. (p.45)

However, in fictional discourse, we find that fictional statements are "utterances which are averred by a speaker without regard for their correspondence, and where this curious relationship is recognized by other participants, who are expecting that the correspondence will be irrelevant" (Sinclair, 1986: 49). The assignment of fictional status is made at the level of *artefact*, the fictional text as a whole, not at the level of individual utterances. The artefact is the highest linguistic unit and a special evaluation is reserved for this discourse level unit which, in the case of Joyce's *Dubliners*, could include the whole book or one of the short stories contained within the book. Sinclair (1986: 52) explains how this affects the relationship between authors and narrators:

> It was said earlier that we presume that speakers associate themselves with what they say; but since they can have no direct experience of a possible world, their fictional averrals cannot be expected to conform to this convention. Rather, we presume that they associate themselves with the goal of the fiction at the level of artefact, but decline responsibility for the veracity of individual statements......

..... The case thus evolves for the construction of another default hypothesis-that since fictions must be averred by someone, then in the absence of such a narrator being identified by the real-world author, one must be postulated. The real-world author then reports what this abstract entity is taken to aver.

This can be made explicit by presenting this relationship in the form of a recursive report structure:

Real-world author reports[13] that the narrator avers that character says....etc.

The important point is that a fictional narrator has to be postulated to combine the notions of averral and fiction where the real world author does not aver fictions but merely reports them (Sinclair, 1986: 55).

Sinclair's (1983: 88) proposal, then, for narrative fiction, is that dialogue in a fictional text is "a sub-quote within a quote (the novel) within a report that has signalled fiction, all on the autonomous plane"; while "the status of the text as a whole, relating back to the interactive plane, is a reported fictional quote offered for evaluation" (Sinclair, 1983: 85). In other words, Sinclair considers that there is a plane change at the point where text meets social context (the interactive relationship between author and reader) and the link between the two is 'evaluation'[14]. Sinclair's proposals have important consequences for our model of point of view especially for ideological point of view. The plane change represents the distinction that I am establishing for ideological point of view which functions at the level of artefact, at the interface between text and context, and entails an analytical step-up in my descriptive apparatus for point of view.

If we ask what communicative purpose narrative fiction serves, what its social function is; then, the answer is that literary texts are offered to their readers for evaluation. Sinclair (1985: 18) states that

The purpose of a literary text is to secure from its readers a complex evaluative interpretation; both globally (asking readers to answer questions like "What does this

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13 'Reports' is part of the metalanguage here rather than referring to any traditional grammatical notion of 'reported speech'.

14 Bakhtin/Medvedev (1978) (quoted in Morris, 1994: 158) state that "it is social evaluation which inseparably weaves the artistic work into the general canvass of the social life of a given historical epoch and a given social group" and that "social evaluation therefore mediates between language as an abstract system of possibilities and the concrete reality of language. Social evaluation determines the living historical phenomenon of the utterance, both from the standpoint of linguistic forms and the standpoint of meaning....".

mean to me?") and analytically (how the components of the artefact have their several effects).... The dynamic model requires an elaborate evaluation network for the description of any text; the oddity about literary text is that it has no function except to be evaluated.

In other words, the value of the text depends to a great extent on its reception. The fact that the global evaluation of a literary text is in the hands of the reader means that it is important to understand how an author positions a reader. Although readers are not forced to share the author's point of view, the author has an enormous advantage in that, for any meaning, pleasure, sense of identity with the narrator and characters to be derived from the text, the reader is encouraged to at least temporarily suspend his/her disbelief and surrender to or accept the point of view.

Point of view plays a more important role though in the relationship between reader and author than merely a game of willing suspension of disbelief. The discursive construction of worlds whether fictional or non-fictional means that there is a selection, arrangement and classification process of world components. Information about the world always has a source. This information is therefore mediated by a variety of speakers from their respective positions. It is this perspective dependency of the construction of all discourse worlds that makes the distinction between fiction and reality less clear-cut and more of a cline. As Sinclair (1986: 45) states "fiction and fact in relation to sentences are not in contrast with each other. If they were, they would be mutually exclusive. A writer of fiction would have to avoid anything he or she knows to be a fact."

However, the main difference between fictional worlds and non-fictional worlds is that, in texts such as in research articles or news reports, it is assumed that there is a priori a world that 'exists out there'; while, in fiction, we simply do not make this assumption. Rather, the interest shifts to the point of view that has arranged the fictional world components and whether the reader finds it an enjoyable and/or credible representation of a fictional world which may be more or less similar to the actual, historical world.

What we are highlighting is the interactive role of point of view in the negotiation of meaning between reader and author in narrative fiction. What is being claimed is

that, in the reading of the fictional world, the reader accepts that a particular point of view or perspective can be implicitly or explicitly presented and that this forms a central convention in fiction which is to be employed by the understander of fiction.

The next question to be answered in this process of negotiation of meaning between author and reader is to ask what it is that is being evaluated. I would propose that it is shared socio-cultural values (Leech & Short, 1981: 276). Some narrative fictions, such as popfiction romances and thrillers, perpetuate cultural stereotypes and well-established social values that are not expected to challenge the reader. This type of unburdened reading often involves the reader swallowing or sanctioning values such as true womanliness being found in marriage and home or manhood being demonstrated in acts of gratuitous violence (Nash, 1990: 3-5). Other types of narrative fiction challenge readers whose expectations are that they should be challenged, with part of the reading pleasure being the intellectual stimulus of questioning or breaking with sets of shared socio-cultural values. This creates a *Value Triangle* as shown below:

Figure 3.5: Value triangle

SOCIAL VALUES

AUTHOR VALUES ---<----------------->---**READER VALUES**
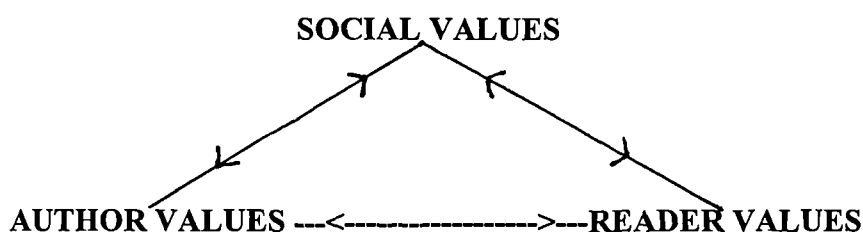
Summarizing what we have discussed so far, we can say that the social function of a literary text in the **extratextual world** concerns various kinds of evaluation. The literary text may, at the same time, impart pleasure, inform or persuade the reader in some way or other, but its principle social function is to evaluate and be evaluated. In the **intratextual world**, there is a hierarchy of fictional factuality whereby the most external speaker has greatest authority and a character's thoughts, wishes, beliefs and evaluations of all kinds will be subsumed or subordinated to the narrator's point of view or the implied author if the narrator turns out to be unreliable.

The analysis of social context then that we are presenting is one where, at the level of the **extratextual context**, the writer and reader negotiate shared social-cultural values. The writer is familiar with the **evaluative frames** that a reader brings to the text and may confirm or challenge these evaluative frames. These evaluative frames can be defined as the conventions and principles which, however arbitrary, a society has institutionalized (Fowler, 1977b: 132) or a repertoire of social-cultural templates with which the writer wants his/her own and the reader's stock of valuations to be matched (Fowler, 1977b: 138). Fowler et al. (1979) and critical discourse analysts (Kress, 1990; Fairclough, 1989, 1992) have for some time argued that there is often an arbitrariness in a society's presentation of its own social reality. It seems clear that the *Dubliners* is a depiction of a particular, partial world-view and that Joyce expects the reader to analyze out an ideological point of view that may be critical or ironic towards this partial world-view. How Joyce achieves this ideological point of view or conspiracy between writer and reader which often contrasts a stated point of view with one that is implied will be analyzed in the later chapter on ideological point of view.

3.5 Context and Literary Discourse

Following on from the last section, where we analyzed Sinclair's theory of discourse and the social function of literary texts, a general interpretative framework is presented here for analyzing the relationship between text and context in literature. This interpretative framework will be linked up with the three connotative semiotic levels (register, genre, ideology) posited by Martin (1992) to describe the sociosemantic organization of context.

As Sinclair (1986) has stated, in other forms of discourse, "facts" ('a state of affairs in the real world') exist previously and independently to the act of averring whereas, in literary discourse, "facts" come into existence through averral[15]. There are no

15 Sinclair (1986, 1988) uses the verb `to aver' and the derived nominal `averral' to refer to "the ultimate authorial responsibility" for the text and its speech acts but, as he rightly points out, in narrative fiction, the referential link to this "ultimate external author" has been severed and it must be

"facts" prior to the speech act. The "facts" of fiction do not have to correspond to the real world and conventionally are not expected to. Yet, there is clearly a socio-historical and socio-cultural context in which every literary text is produced by an author for an intended audience. The author will be immersed in the cultural and literary conventions of his/her society. Joyce draws heavily on religious symbolism in *Dubliners* (for example, the concept of the 'fallen state of man' in 'Grace') and, despite the fact that he wanted to distance himself from the values of the Catholic church, literary Catholicism forms an integral part of his discourse. The discourse of the Catholic church was a major meaning making resource available to an educated, literary, middle-class Irishman at the beginning of this century; even if the discourse is only used to repudiate its authority.

To resolve the problem of contextualization in narrative fiction, the establishment of two basic types of context will be proposed: (1) **intratextual** and (2) **extratextual**. A further third type of contextualization (**intertextual**) relates to the more specific literary context within which literary texts operate: their literary antecedents and their relation to other texts (Carter, 1989: 69).

1. *INTRATEXTUAL CONTEXT*: this is the context of situation that is being created by the language of the text. It concerns the relationships between participants (narrator/narratee/characters) internal to the text (Spencer & Gregory, 1964: 92-93).

2. *EXTRATEXTUAL CONTEXT*: this is the socio-historical and socio-cultural context in which authors and readers operate as language users. It concerns the relationships between participants in the production and reception of the literary text but who are external to the text itself.

3. *INTERTEXTUAL CONTEXT*: this is the more specific literary context within which the text operates: its literary antecedents and its relation to other texts through allusion, parody, pastiche, quotation.

The impact of *intertextual* factors on *intratextual* choices of *point of view* can be illustrated in the case of Joyce by considering the fact that Joyce's emergence on the literary scene at the beginning of the twentieth century coincided with the decline of

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postulated that the averrals pertain to the narrrator. They are the default option in narrative text which attributes all speech acts to the narrator, unless they are attributed to another voice (a character).

the omniscient, intrusive author figure. This was due to both the fact that it detracts from the illusion of realism and because it claims to a god-like omniscience and authority which a "relativistic age is reluctant to grant to anyone" (Lodge, 1992: 10). As authors moved towards credible realistic representations of society and character psychology, it was not sufficient just to introduce realistic subject matter and content. If readers did not experience the narrative as an authentic representation of life, then the author's attempts at an accurate portrayal of society would have failed (Wallace, 1986: 132). The problem that an aspiring realist (or naturalist) was facing was as much a problem of form as of content and this principally concerned the functions of point of view. Henry James, in particular, had wanted to overcome the limitations of authorial and first-person narration (its limitations are due to the fact that it confines itself to memoir or autobiography). His solution to this problem was the use of an authorial narrator who plays no part in the story that s/he tells and refrains from intervention by way of comments or any other form of narratorial intrusion and, at the same time, refrains from first person pronominal use. The result is that the reader is never reminded that what the author has created is in reality a fictitious tale. Furthermore, the narrator presumes access to the consciousness of only one character and, thereby, gains the authenticity of a first-person narration where, as in real life, one doesn't know what is going on in other people's minds (Wallace, 1986: 133). This involves a perceptual and psychologically "limited point of view". The narrator represents only what the character sees, thinks and feels, while the narrator becomes a self-effacing figure acting like an invisible witness on the scene. We know that Joyce probably shared this view of the narratorial role not only because many of the stories in *Dubliners* are written in such a style but also because of comments made by Stephen in *Portrait*: "the personality of the artist...finally refines itself out of existence, impersonalizes itself, so to speak" (p.186). The *intertextual context* of Joyce's work which we have been illustrating here in its impact on choice of point of view is itself a reflection of ideological concerns (in this period of history, a move

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towards social and psychological realism in the novel under the influence of Marxism and Freud)[16].

We have been discussing the more global aspects of the *intertextual context*. In Joyce's *Dubliners*, generic parody is common as in 'Encounters' (the subversion of the genre of boys' adventure stories), 'Araby' (popular romance), 'Grace' (the parody of Dante's Inferno, Purgatorio, Paradiso). Generic counterexpectations developed by Joyce realize *intertextual* distance between himself and his literary antecedents.

In Joyce's depiction of "the unpleasant...physical, social, and mental realities of a less than ideal world" (Riquelme, 1983: 95), the socio-economic conditions of the *extratextual context* impinge on the text of *Dubliners*. The fact that Joyce wanted to make an ideological statement about Dublin and the way that the social life of Dublin permeates the text is corroborated in a letter to Grant Richards (May 5, 1906), his reluctant publisher:

> My intention was to write a chapter in the moral history of my country and I chose Dublin for the scene because that city seemed to be the centre of paralysis. I have tried to present it to the indifferent public under four of its aspects: childhood, adolescence, maturity and public life. The stories are arranged in this order. I have written it for the most part in a style of scrupulous meanness and with the conviction that he is a very bold man to alter in the presentment, still more to deform, whatever he has seen and heard. I cannot do any more than this. (*Letters* II, 134)

Without entering into analytical detail, *geography* (street names and institutions), *politics* and *autobiographical anecdotes* all intermingle and intertwine in his portrayal of the social world of Dublin. The mixing of factual names and places within a fictional world produces odd curiosities that have ironic purpose such as the priest's name (Father Purdon) in 'Grace' which was the old name for the street of the brothels in Dublin (Stanislaus Joyce, 1958: 225). The *extratextual* material conditions of the life of the Dubliners likewise enters into the *intratextual context* through the

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16 Stanislaus Joyce (1958: 174) observes that "his political leanings were towards socialism, and he had frequented meetings of socialist groups in back rooms in the manner ascribed to Mr Duffy in 'A Painful Case'". Freud (1856-1939) published *Studies on Hysteria* (1895) and *The Interpretation of Dreams* (1899) and may have been too late to have influenced Joyce's writing of *Dubliners* (1914), whose first story was written in 1904. However, it should be noted that Mr Duffy reads Nietzsche (1844-1900), he has a copy of *Thus Spake Zarathustra* and has a translation of a play by the German dramatist, Gerhart Hauptmann (1862-1946), a leading proponent of German naturalism, although he moved away from simple naturalism to a more ecletic style (like Joyce) in his later works [see M. Bradbury & J. McFarlane (eds.) (1991) *Modernism*].

appropriation or imitation of the multiple discourse modes of Dublin's institutions and people.

The registers of the people and institutions of Dublin pervade the language of the text. This heteroglossic principle of the texts in *Dubliners* accounts for the polyphony of voices from different social and occupational groups that interact and provide for multiple points of view despite the "limitation" of a single focalizer. The *intratextual context* therefore is built up out of social situations which can be defined like any other social situation in terms of its register variables.

In linking up my interpretative framework for literary context with the three systemic levels of context (ideology, genre, register), I will argue for a correlation between ideology and the *extratextual context*, genre and the *intertextual context*, register and the *intratextual context*:

IDEOLOGY<--->*EXTRATEXTUAL CONTEXT*
GENRE<-->*INTERTEXTUAL CONTEXT*
REGISTER<--> *INTRATEXTUAL CONTEXT*

We can state that, once a literary text has constructed an 'imagined' social context or fictional world (the *intratextual context*), then social interactions and activities carried out by social actors (narrators/characters) can be analyzed for the **registers** being used by the participants.

The *intertextual context* can be analyzed in terms of **genre**, because genre choices enter into a dialogic relationship with earlier literary texts. So, Joyce's choice of a realist/naturalist genre is in replica to the antecedent classic realist texts[17] (and, more particularly, Irish lyricism and romanticism) and has an impact on all three register variables of the social act of narration: (1) Field: more sordid and grotesque details in

17 MacCabe (1979:17) argues that a proto-typical classic realist text such as *Middlemarch* moves to inevitable significant closure and all discourses are subsumed hierarchically to the author's 'meta-language'. The author's 'meta-language' provides the reader with the necessary interpretations for the discourses in the text. In other words, the reader is told how to interpret characters and events as they are presented. MacCabe (1979: 39) considers that there is an attempt in this type of narrative through the 'meta-language' "to suppress its own activity of signifying (the distribution of signifiers) and to leave a predetermined signified in place." In contrast to this, MacCabe (1979: 34-35) suggests that Joyce opens up more potential readings by widening the gap between the act of signification and the proposition, what is signified. Eliot's position for the reader is to make correspondence between signifier and signified narrower and more fixed.

describing social actors and processes; (2) Tenor: the narrator is more impersonal and unintrusive; (3) Mode: a more oral (conversational) style is developed as the result of increased mimesis.

A society's values and **ideologies** develop out of the material and social conditions of life (the *extratextual context*) which find their expression in texts produced by individuals outside institutional contexts and individuals working within institutions (such as the media, education, law) where ideology is embedded in formalized discursive practices (Fairclough, 1992). Eagleton (1983: 22) would certainly see literature as an ideological institution which is strongly vinculated to questions of social power: "Literature, in the meaning of the word we have inherited, *is* an ideology. It has the most intimate relations to questions of social power." Salman Rushdie is a contemporary example. *Dubliners* could be understood to be "an inquiry into the ways in which people invest in their own unhappiness" (Eagleton, 1991: xiii) and Joyce knew the cause of the misery of the "gratefully oppressed"; referring to English domination of Ireland, he states: "She enkindled her factions and took over her treasury."[18]

3.6 Conclusion

In this chapter, the main points of discussion were:

1) a systemic linguistic model of language (and context);

2) Sinclair's view of "the essentially evaluative quality of literature";

3) the relationship between narrative fiction and social context.

The conclusion will relate the main aspects of the above discussion to the establishment of a systemic model of point of view (figure 3.6) which is presented below.

My model of point of view incorporates two basic types of context:

(1) **intratextual** and (2) **extratextual**.

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18 *The Critical Writings of James Joyce* (1959) ed. Mason & Ellman, London: Faber & Faber, p.166.

At the extratextual level, the model appropriates systemic-linguistic metafunctions, which are utilized metaphorically to describe a transaction between reader and writer which involves three processes:

1) **identification** of point of view (textual);

2) **representation** of point of view (ideational);

3) **interpretation** of point of view (interpersonal).

The **identification** of point of view in text depends on voice, as the source of narrator and character phraseology. The **representation** of the different points of view of narrators and characters impacts on the ideational content. If, as is often the case in *Dubliners*, the point of view of one of the characters predominates, then the experiential world of this character will determine the contents of the story; a discoursal choice of point of view will impact on the story elements chosen. The ideational content of the text has an interpersonal purpose. The interpersonal motivation is to offer the reader a particular point of view or position from which to examine, in the case of *Dubliners*, a cross-section of members of middle class Dublin society at a specific historical moment at the turn of the century. From the position offered to the reader by the writer, the reader constructs his/her own **interpretation** of this point of view or evaluation of Dublin society.

Figure 3.6: A Systemic Model of Point of View
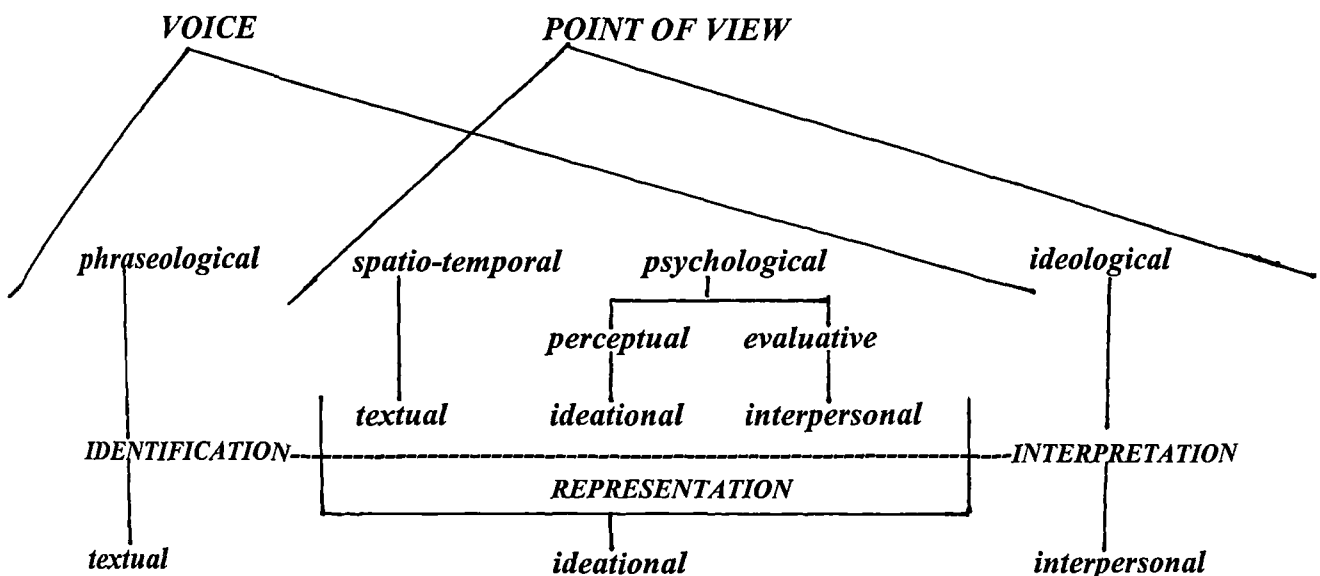
At the intratextual level, the semantic functions of point of view are realized by specific linguistic systems and mapped onto systemic metafunctions. Spatio-temporal point of view is principally realized by the textual metafunction through the linguistic systems of deixis. Spatio-temporal point of view is motivated by the fact that every discourse is located as "coming from a particular speaker, at a particular place at a particular time" (Toolan, 1988: 67). Psychological, as has already been noted, is split into two: perceptual and evaluative point of view. Perceptual point of view has as its major subdivision: external and internal points of view. Internal points of view are realized by mental processes and their projections. A cline comes into effect between pre-verbalized unconscious mental processes ('perception') and verbalized conscious mental processes ('cognition'). Visual perception is taken as the baseline and answers the question: 'who is observing whom or what?' Narrators often choose to align themselves first with the character's field of vision before presenting a character's affective and cognitive processes.

The relationship between perceptual and evaluative point of view is established on the basis that mental processes often introduce sections of text (in projections) where a character's or narrator's evaluation is presented. The relationship between perceptual and evaluative point of view becomes apparent if we consider the fact that, as soon as we move into the mind of a person (a character or narrator), you are likely to find their opinions, attitudes and judgements represented. Evaluative point of view is related to the interpersonal metafunction and realized by interpersonal meanings of mood, modality and attitudinal lexis spread across the clause (Halliday, 1970). Martin's re-organization of interpersonal meanings into the discourse semantic categories: 'negotiation' (mood, polarity), 'appraisal' ('evaluative' lexis, modal verbs, modal adjuncts, repetition) and 'involvement' (naming/vocation, slang) will be taken into account in our analysis of evaluative point of view in chapter 6 (see table 3.3 above for Martin's summary of the interpersonal resources).

Evaluative point of view is concerned with local evaluations made by characters or narrators; whereas ideological point of view concerns the global impact of the text. For this reason, we consider ideological point of view at the level of artefact, the text as a whole. The global evaluation (the ideological point of view) of the cultural artefact, the text, will result from a developing process of reader adjustments to a sequence of local evaluations (evaluative point of view). This incorporates into my model Sinclair's proposal that there is a plane change at the point where text meets social context (the interactive relationship between author and reader) and the link between the two is 'evaluation'. As ideological point of view functions at the level of artefact, at the interface between text and context, and entails an analytical step-up in my descriptive apparatus for point of view, the analysis will focus on register and genre rather than specific lexico-grammatical realizations. When, in chapter 7, ideological point of view is analyzed in text, the discussion of schematic structures and stages of genres (in section 3.3.2) will become relevant and further developed.

The various semantic functions of point of view and their linguistic realizations are summarized in table 3.4 below:

Table 3.4: Semantic functions of point of view and linguistic realizations

Spatio-Temporal	Perceptual	Evaluative	Ideological
textual	**ideational**	**interpersonal**	
Deixis	Transitivity	Mood/Modality	Register
	Projection	'Evaluative' Lexis	Genre

The next four chapters will now develop the descriptive work of this thesis and analyze in text the semantic functions and the linguistic realizations of the four kinds of point of view predicted by my model.

Chapter 4: Spatio-Temporal Point of View

4.1 Introduction

This is the first of four chapters that apply the model outlined at the end of the last chapter to text. In order to investigate in detail the four major semantic functions of point of view predicted in the model, text analysis will be carried out on Joyce's *Dubliners*, as previewed in the first chapter of this thesis. This chapter's aim is to examine the first semantic function of point of view: *spatio-temporal point of view* and its realization through the linguistic system of **deixis**. Spatio-temporal point of view is defined in relation to the spatial or temporal zero reference point in the text, whether that be the narrator's (*suprapersonal*) or a character's (*intrapersonal*) or a blend of the two.

The egocentric organization of both deixis and point of view entails that, to know whose point of view is being expressed, it is necessary to pinpoint who functions as the deictic centre of the discourse. The default deictic centre is the speaker (the narrator in narrative fiction) who is also the central person. 'I' is the centre around which all the discourse is organized spatio-temporally. This 'I' can shift the centre to another discourse participant (another 'ego') and align him/herself to a greater or lesser extent with another point of view.

In *Dubliners*, there are two basic choices established in the relationship between speaker/narrator (voice) and focalizer (point of view). In the first three stories, the relationship is *speaker now* versus *I then*. The source for point of view and voice in the first three stories is the same person. However, the speaker/narratorial 'I' (voice) is an adult mature counterpart of the experiential 'I' (point of view) who is a younger, less knowledgeable character (a boy in these stories). The point of view is intrapersonal and equivalent to Genette's homodiegetic narrator, who participates in the story he tells. In the rest of the stories, the relationship is *speaker now* versus *he/she then*. Within these third person narratives, there is a further choice between attributing the source of point of view to a character or to the narrator. If attributable

to a character, the point of view is intrapersonal. If both voice and point of view are sourced in a narrator, events are presented from a suprapersonal point of view[1]. Adding this further potential choice, there is a tripartite choice of narratorial position in *Dubliners*:

Figure 4.1: Narratorial position[2]

                    first-person narrative situation---->intrapersonal point of view
Narratorial
Position
                    third-person narrative situation----->suprapersonal point of view
                                                      ---->intrapersonal point of view
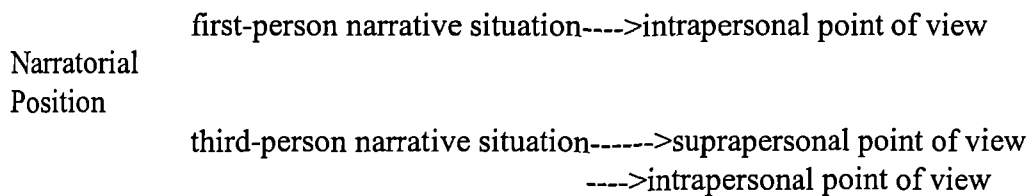
This chapter will concentrate on how the reader is positioned through the orientational features of deixis in the fictional world. The chapter will develop from the more physical, concrete positions that deictic features construct in text for the reader towards the more psychological positions. Deixis not only establishes a spatio-temporal position from which readers view events in the fictional world but also can situate a reader in a character's mental space. The basis for establishing spatio-temporal point of view is to analyze how the discourse is interpreted as anchored and "coming from a particular speaker at a particular place at a particular time" (Toolan, 1988: 67). The principal objective of the chapter is the examination of how spatio-temporal point of view is constructed in *Dubliners*.

My starting point is an overview of the semantics of deixis and its relationship to point of view (section 4.2). This section is concerned with two questions: (1) What are the semantic functions of deixis?; (2) How is deixis related to point of view? In section 4.3, spatial deixis is explored as the linguistic means of realizing spatial point of view. This section will be organized around two subsections: 1) an overview of

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1 This is equivalent to Genette's heterodiegetic narrator. The narrator is not restricted and his/her point of view is typically considered to be reliable and the ultimate authority in the text. The term 'suprapersonal' is Uspensky's (1973: 58).

2 The reader can consult a more detailed analysis of the basic relationship between *the primary textual speaker* (the narrator) and *point of view* in all fifteen stories in *Dubliners* which is given in Appendix 5.

spatial point of view in *Dubliners*; 2) the linguistic realizations of spatial point of view and a detailed examination of the impact of spatial point of view on one text. The questions therefore that we are attempting to answer in examining spatial point of view are: 1) What spatial points of view are constructed for the reader in the stories?; 2) How is this realized linguistically?; 3) What effect does this have on text? In section 4.4, our concern will be with the following topics: 1) an overview of temporal point of view in *Dubliners*; 2) the linguistic realization of temporal point of view through temporal adverbs and through the tense system: primary and secondary tenses; 3) an analysis of the relationship between narratorial chronology and temporal point of view with a detailed examination of 'The Boarding House'. In our investigation of tenses, the section highlights what we shall be calling **deictic blending** which involves the merging of character and narrator temporal points of view. The discussion of tenses will lead into the analysis of narratorial chronology at the end of section 4.4. In section 4.5, the chapter develops the notion of space to include how we are positioned in someone's mental space rather than just where or when we are physically situated within the fictional world. This section moves the argument towards psychological point of view, but is included in this chapter because the narrator's positioning of the reader in someone's mental space exploits the linguistic resources of deixis. In the conclusion (section 4.6), the main points of the chapter are summarized.

4.2 The semantic functions of deixis and point of view

This section will be organized around two questions concerned with a description of deixis, its functions and its relation to point of view: (1) What are the semantic functions of deixis?; (2) How is deixis related to point of view? The main points that will be elaborated on in this section are the following:

(1) Point of view and deixis are closely related because deixis is egocentrically organized.
(2) The narrator may organize his/her discourse through three basic choices:
    a) through narration, egocentrically;

b) through quotation, attribute the discourse to a character and, thereby, project the deictic centre to another speaker;

c) through focalization, partially transfer the deictic centre to a character.

(3) The narrator utilizes spatio-temporal deixis to orientate a reader within a created context.

(4) There is potential for creative play with the reader by the narrator exploiting indeterminacy involving deixis.

(5) The indeterminacy can be the result of a narratorial strategy to begin a story *in media res* from the internal point of view of a character.

Deixis can be defined as all those linguistic features that anchor or orientate utterances in relation to the spatiotemporal location of the speaker. It is the speaker's (or writer's) physical viewpoint that determines the spatio-temporal orientation of an utterance. Typically, in face-to-face interaction, deictic reference points directly to the immediate context of situation.

(1) Will you bring me that and put this over there, next to the picture.

As speakers, in conversation, share the same place and time (there is immediate visual/aural contact), language does not need to spell out everything but can depend on the context of situation. The linguistic items that depend on context for the identification of their referent and, consequently, their interpretation in discourse are deictic expressions which include pronouns ('you', 'me'), demonstratives ('that', 'this'), adverbs of place ('there') and time, definite articles and various other lexicogrammatical features that are context-sensitive.

The close relationship between point of view and deixis results from the fact that deixis is egocentrically organized. The speaker "by virtue of being the speaker, casts himself in the role of ego and relates everything to his viewpoint" (Lyons, 1977: 638). The egocentric organization of deixis means that we can assume that the unmarked anchorage points of a communicative utterance, which constitute the **deictic centre,** are the following (Levinson, 1983: 64):

> (i) the central person is the speaker, (ii) the central time is the time at which the speaker produces the utterance, (iii) the central place is the speaker's location at utterance time or CT[3], (iv) the discourse centre is the point which the speaker is currently at in the production of his utterance, and (v) the social centre is the speaker's social status

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3 Levinson (1983: 64) is referring to Fillmore's distinction between CT (coding time) and RT (receiving time). The example that Fillmore (1975: 38) gives to illustrate the distinction is a notice on an office door: "back in two hours".

and rank, to which the status or rank of addressees or referents is relative.

As we have said, deictic expressions are context-sensitive. Context, though, is not invariable or a given, not necessarily extralinguistic even in spoken discourse. Face-to-face communication can make reference to different people, times, places from that of speaking including imagined/hypothetical people/times/places. Levinson (ibid.) states that there is the potential for the speaker to anchor deictic expressions to another centre of orientation through what Lyons (1977: 579) terms **deictic projection**.

(2) Last night, I met that builder down the pub who is redoing your chimneys and he tells me that you are going on holiday to the Costa Brava this year.

Analysing example 2 in linear fashion, we start with the adverbial *'last night'* which is past relative to speaker-hearer 'time-now'; *'met'* maintains past temporal reference relative to speaker-hearer 'time-now'; *'that'* (in 'that builder') can be glossed as a person whom both speaker and hearer know (you could not use 'this' because it would imply that only the speaker knows the builder); the durative aspect of the present continuous *'is redoing'* connects past and present; the present tense *'tells'* marks a switch in temporal orientation to that of the speaker-in-the pub; the verbal group *'are going'* in the projected clause represents future time; *'this'* (in 'this year') is the current year in relation to both the time of speaking and the time of the reported conversation, but the overall effect is to prioritise the deixis of the time of speaking (speaker-hearer 'time now').

These kinds of discourse strategies, which involve a transferred deictic centre, are common in narrative fiction and entail deictic shifts of point of view. The obvious example is in dialogues embedded in the narrative (or narratives within a narrative where the text has more than one narrator). In quotation, the projecting clause is averred by the narrator, while the projected clause is attributed to a character with the consequent shift in tense and change in other deictic features as a result of the transferred deictic centre. In this example from 'The Dead', the projecting clauses and the narration are in either the simple past or past perfect, while the projected

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clauses are in the simple present or future continuous tense realizing Gabriel's and Lily's temporal point of view rather than the narrator's.

Example 4.1:

> -O, then, said Gabriel gaily, I suppose we'll be going to your wedding one of these fine days with your young man, eh?
> The girl glanced back at him over her shoulder and said with great bitterness:
> -The men that is now is only all palaver and what they can get out of you.
> Gabriel coloured as if he felt he had made a mistake... ('The Dead', p.202)

There is also the possibility of a partially transferred deictic centre. Character focalization produces a contamination of the position (person, space, time) of the narrator with that of a third person text participant and involves a partial transfer of deictic centre or a partial "taking [of] the other fellow's point of view" (Fillmore, 1975: 44). This phenomenon of narrative fiction will be termed 'deictic blending'. Margolin (1984: 201) states that deictic blending occurs in stretches of narrative discourse where there is an internal point of view (character focalization), and especially in the expression of free indirect thought. This is particularly true in Joyce's stories in *Dubliners,* where there is substantial merging of narrator and character points of view.

The most fundamental semantic role of spatio-temporal deixis in narrative fiction is to orientate the reader within a created context. All spatio-temporal deictic elements (being egocentric) take as their basic zero-reference point that set by the narrator (the textual speaker). In other words, the deictic centre is located within the context of the narrative by the narrator as the primary textual speaker. The generally accepted view in narratology is that this textual speaker is not taken to be coreferential with the author but is nevertheless considered to be the person to whom all textual utterances are attributed and is modally responsible for them (that is, if there is no explicit attribution to other individuals of the speech acts in the narrative text). Consequently, there is an initial process of decontextualization of the narrator's utterances with respect to the actual, historical world (the authoring context) followed by a process of recontextualization in some possible fictional world constructed solely on the basis of textual data (Margolin, 1984: 183). Following

Fillmore (1975), Margolin (1984: 184) terms this recontextualization process *deictic*

anchorage which he describes as the construction of

> a primary deictic field whose centre (point of reference, zero point of utterance, basic
> ordering source) consists of the person and space-time location of the primary textual
> speaker (narrator) at the time of speech, and in relation to which all sets of possible
> textual worlds are defined.....

Therefore, all utterances, events and individuals in a narrative text form a

relationship with the primary textual speaker's deictic centre, on the basis of which

different spatio-temporal points of view are established.

Typically, unmarked deictic values in narrative fiction are third person pronouns,

past tenses and distal adverbials/demonstratives which do not refer out of the text to

an immediate context of situation but to a created context (pointing out to a fictional

world) instantiated solely by the text. In spoken discourse, pronominal reference ('I',

'You') to the interlocutors in the dialogue are foregrounded as are proximal

adverbials 'here' and 'now' with immediate reference to the context of situation.

Dialogues embedded within a narrative fiction will naturally take on the deictic

features of spoken discourse.

It is precisely because of an initial lack of context that, at the beginning of

narratives, there is a potential for indeterminacy and that typically (in unmarked

openings to novels) one can predict a significant number of linguistic expressions

specifying the spatio-temporal context.

Example 4.2:

(1) On a very hot evening at the beginning of July a young man left his little room at the
top of a house in Carpenter Lane went out into the street, and, as though unable to
make up his mind, walked slowly in the direction of Kokushkin Bridge.
(Dostoyevsky, *Crime and Punishment*)
(2) I was born in the Year 1632, in the city of York,... (Daniel Defoe, *Robinson Crusoe*)
(3) It was late in the evening when K. arrived. The village was deep in snow. The Castle
hill was hidden... (Franz Kafka, *The Castle*)
(4) It was a summer's night and they were talking, in the big room with the windows
open to the garden, about the cesspool. (Virginia Woolf, *Between the Acts*)

(5) There was no hope for him this time: it was the third stroke. ('The Sisters')

The first two examples specify the spatio-temporal context fairly clearly; the third

and fourth examples begin to introduce some indeterminacy. In (3), we do not know

which evening/which village, despite the use of the definite article suggesting shared knowledge. In (4), there is abundant use of the definite article implying that what is being referred to is something that is already known or has been identified. Likewise, the referent for the third person plural pronoun 'they' is not supplied. The narrator has structured the discourse to present new information with a linguistic element ('they') utilized for given information. In the fifth example (the first line of Joyce's *Dubliners*), deictic anchorage is loosened and a more radical indeterminacy is introduced, because of the reader's greater uncertainty when it comes to deciding to whom, what, where, when the narrator is referring. Various lexico-grammatical elements help to make the first sentence radically indeterminate: the impersonal construction of the opening clause with thematized 'there'; referential uncertainty with regards to the deictic third person pronoun 'him'; the referent of 'it' is assumed to be known and refers pronominally to 'the stroke he had had [was the third stroke]', while 'third' implies knowledge of the two preceding strokes; deictic reference to past time 'was', yet an adverbial that refers to proximal or present time 'this time'; and the use of the definite article 'the' to suggest given rather than new information (quite apart from the ambiguity inherent in the polysemous lexical item 'stroke').

At the beginning of Joyce's stories, the fact that pronominals appear to function deictically and **exophorically**[4] (extratextual reference) rather than **endophorically** (anaphorically or cataphorically) highlights the fact that what we are getting is character focalization (internal point of view). This is because Joyce's narrators refer to persons, places and times in a way which is consistent with the point of view of a character focalizer and as if the reader were already familiar with the character's world, assuming contextual knowledge the narrator and reader do not in fact share[5]. Joyce's narrators, therefore, frequently underspecify the context, in a way much more typical of face-to-face interaction. Omniscient narrators, on the other hand, tacitly allow for the fact that the reader cannot know anything of what is going on

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4 See section 4.5.2 for further discussion of exophoric and endophoric reference.
5 See Sinclair (1986: 56) on how narrative fiction achieves its 'communicative purpose'.

except what is said in the text and, therefore, tend to relatively overspecify in matters of participant identification (character introduction), location and time, as in examples 1 and 2 above.

To summarize, in narrative fiction, deixis can be defined as all those linguistic features that anchor or orientate utterances in relation to the spatiotemporal location of the narrator. It is the narrator's viewpoint that determines the spatio-temporal orientation of an utterance. The narrator can project alternative deictic centres (pertaining to characters) and, consequently, switch to different points of view. On the other hand, the narrator may want to only partially transfer the deictic centre to a character, as in FID (Free Indirect Discourse). This may produce the merging of two points of view (narrator and character) as a result of 'deictic blending' which will be further elaborated on in section 4.4.

Having established some of the semantic functions of deixis in narrative fiction and its relationship to point of view, we can begin to analyze more closely the linguistic realizations of spatial point of view.

4.3 Spatial Point of View and Deixis

In this section, there will be an analysis of the realizations of spatial point of view through the linguistic systems of spatial deixis. Spatial deixis signals how the speaker is situated in the physical world or environment and the spatial relationships developed between the speaker, objects and other text participants. It is realized by deictic adverbs (*here, there*) and demonstrative pronouns (*this, that*). These often work in tandem with deictic verbs (*bring, come, go, take*) and are related to locative expressions (prepositional phrases, for example, *over there, behind you*) (Simpson, 1993: 13-14).

This section will be organized around two subsections:

1) an overview of spatial point of view in *Dubliners*;

2) the linguistic realizations of spatial point of view (deictic adverbs/verbs, demonstrative pronouns and locative expressions) and a detailed examination of the impact of spatial point of view, constructed through deictic features, on one text extract.

4.3.1 An overview of spatial point of view in *Dubliners*

This first section will identify the basic spatial positions with which the narrator aligns the reader in the stories. In the first three stories, we are aligned and situated either in the place where the boy focalizer is at that moment in the story or we are situated in the boy's mental space (his thoughts, dreams, memories). In 'The Sisters', changes in spatio-temporal location mark the beginning of new episodes in the narrative. Although the spatial point of view remains the same throughout (with the boy focalizer), the text is divided into five spatio-temporal frames.

Table 4.1: Spatio-temporal frames in 'The Sisters'

1. In the boy's mental space (his thoughts)
2. Supper time (downstairs in his uncle's and aunt's home): 'Old Cotter was sitting at the fire, smoking, when I came downstairs to supper.'
3. In bed (dreaming): 'It was late when I fell asleep... In the dark of my room I imagined that I saw...'
4. Out on the streets: 'The next morning after breakfast I went down to look...'
5. Visit to dead priest's house: 'In the evening my aunt took me to visit the house of mourning.'

In the last four stories ('Ivy Day in the Committee Room', 'A Mother', 'Grace' 'The Dead'), if the reader is not aligned with the spatial point of view of a character (such as Gabriel in 'The Dead'[6]), the narrator positions the reader to act like a 'fly-on-the-wall', who observes character actions, overhears conversations and monitors character entrances and exits to the room in which we are located at that moment (for example, the committee room in 'Ivy Day'; the dressing-room in 'A Mother'; the bedroom in 'Grace'; various rooms: refreshment-room, drawing-room, supper-room, hotel room in 'The Dead').

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6 In 'The Dead', the reader is sometimes positioned as an observer in the room but most of the time events are focalized through Gabriel.

Example 4.3:
> Two nights after his friends <u>came</u> to see him. She <u>brought</u> them up to his bedroom, the air
> of which was impregnated with a personal odour, and gave them chairs at the fire. (p.176)

> Mrs Kernan <u>came</u> to the door of the bedroom and announced:
> -Here's a visitor for you!
> -Who is it?
> -Mr Fogarty.
> -O, come in! come in!
> A pale oval face <u>came forward</u> into the light. ('Grace', p.188)

This positioning of the reader means that events are presented realistically with minimum interference and maximum mimesis which produces a theatrical or cinematographic effect. In 'Ivy Day in the Committee Room', the only major form of action are character entrances and exits (as if onto a stage) which signal episode changes. These are realized by the deictic verbs 'go' and 'come' in combination with prepositional phrases or adverbials[7]:

Example 4.4:
1) He went out of the room slowly.
2) Mr Hynes came in slowly.
3) The boy went out...
4) The boy came back with the corkscrew.
5) ...Mr Henchy, seizing one of the candlesticks, went to the door to light him downstairs.

In the fourth story ('Eveline') and the stories ('A Little Cloud', 'Counterparts', 'Clay' and 'A Painful Case') that form the middle section of *Dubliners*, the spatial point of view consistently coincides with that of the main character. Not all these stories are totally consistent (for example, 'Counterparts') but this is the major option and the default position for the reader. In the opening of 'Clay', we are positioned in Maria's mental space (her thoughts) and the physical location ('the kitchen') in which she works.

In the remaining three stories ('After the Race', 'Two Gallants', 'The Boarding House'[8]), which follow on from 'Eveline', the spatial point of view begins from a suprapersonal, panoramic position to zoom in on one or two characters in particular.

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7 For a more detailed analysis of the structuring role of the entrances and exits of characters in 'Ivy Day in the Committee Room', see appendix 6.
8 'The Boarding House' is similar to the middle section stories as much of the story is focalized through the internal points of view of the two main characters (Bob Doran & Mrs Mooney), despite an initial external point of view that is omniscient and suprapersonal.

Example 4.5:

> The grey warm evening of August had descended upon the city and a mild warm air, a memory of summer, circulated in the streets. The streets, shuttered for the repose of Sunday, swarmed with a gaily coloured crowd...
>
> Two young men came down the hill of Rutland Square. One of them was just bringing a long monologue to a close. ('Two Gallants', p.52)

To summarize, the narrator offers the reader four major positions from which to view events in *Dubliners*:

1) From the spatial point of view of a boy focalizer (stories 1-3)

2) From the spatial point of view of an adult focalizer (stories 4, 8-11)

3) From the spatial point of view of a 'fly-on-the-wall' in the room in which character action/conversation is occurring (stories 12-15)

4) From the spatial point of view of an omniscient, suprapersonal narrator who zooms in on one or two characters and then adopts their point of view (stories 5-7)

4.3.2 Linguistic indicators of spatial point of view

In the text that follows, we firstly see how deictic adverbs reflect the spatial point of view of the speaker:

Example 4.6:

> -But who knows? said Ignatius Gallaher considerately. Next year I may take a little skip *over here* now that I've broken the ice. It's only a pleasure deferred.
> -Very well, said Little Chandler, the next time you *come* we must have an evening together. That's agreed now, isn't it? ('A Little Cloud',p.87)

The ability to interpret the location of 'over here' involves not just the speaker's understanding of where this prepositional phrase refers to but also the fact that the speaker has to take into account the hearer's perspective. In other words, comprehension and successful communication with this utterance depends on a shared spatial point of view between speaker and addressee. This shared spatial point of view is further manifested in Little Chandler's reply when he uses 'come' which implies movement towards the deictic centre (Little Chandler in this utterance). In fact, this is perfectly logical because Gallaher is on holiday in Dublin ('here') and normally resides in London.

Similarly, in the text extracts below, both speaker and addressee know where 'there' refers to because they share a common spatial point of view; in (1), shared knowledge of a street location in Dublin (what Fillmore calls *symbolic* deictic usage) and, in (2), the deictic term 'there' has a *gestural* usage which means that the adverbial is interpreted with reference to the audio-visual and involves "monitoring some physical aspect of the communication situation" (Fillmore, 1975: 40).

Example 4.7:
> (1) As they passed along the railings of Trinity College, Lenehan skipped out into the road and peered up at the clock.
> -Twenty after, he said.
> -Time enough, said Corley. She'll be *there* all right. I always let her wait a bit.
> Lenehan laughed quietly. ('Two Gallants',p.56)
> (2)When they reached Stephen's Green they crossed the road. *Here* the noise of trams, the lights and the crowd released them from their silence.
> -*There* she is! said Corley. ('Two Gallants',p.58)

The narrator's use of the proximal 'here' signals that the siting of the narrator's spatial point of view is close to the characters. This discourse strategy of thematising the adverb 'here' to highlight the proximity of the narrator's spatial point of view to that of a character is utilized in other stories:

Example 4.8:
> 1) He went heavily upstairs until he came to the second landing, where a door bore a brass plate with the inscription Mr Alleyne. *Here* he halted, puffing with labour and vexation, and knocked. ('Counterparts', p. 95)
> 2) She decided to buy some plumcake but Downes's plumcake had not enough almond icing on top of it so she went over to a shop in Henry Street. *Here* she was a long time in suiting herself... ('Clay', p. 113)

As we said in the overview, in 'Ivy Day in the Committee Room', where an external point of view predominates, the narrator limits himself to the spatial point of view of someone situated in a single room into which characters enter and leave as if coming onto a stage. The entries and exits structure the text into a series of episodes. The first entry into the committee room is that of Joe Hynes. The spatial point of view of the narrator is most clearly signalled by the verbal group 'advancing into', which entails movement towards and, from the earlier co-text, we know that the old man and O'Connor are sitting by the fire.

Example 4.9:
> Mr O'Connor shook his head in sympathy, and the old man fell silent, gazing into the fire. *Someone* opened the door of the room and called out:

-Hello! Is *this* a Freemasons' meeting?
-Who's *that*? said the old man.
-What are you doing in the dark? asked a voice.
-Is *that* you, Hynes? asked Mr O'Connor.
-Yes. What are you doing in the dark? said Mr Hynes, *advancing into* the light of the
fire.   ('Ivy Day in the Committee Room ', p.134)

In the material process clause preceding the projecting clause that signals the start of

the dialogue, the choice of the impersonal pronoun 'someone' reflects alignment of

the narrator's point of view with Mr O'Connor and the old man, or rather the viewing

position is from within the room where they are sitting, since the speaker is not yet

'in view' and therefore not identifiable. The 'this' realizes closeness to Mr Hynes, the

speaker; whereas the two uses of pronominal 'that' mark relative distance between

the two men in the room (old man, O'Connor) and Hynes who is entering the room.

From the point of view of the two men in the room, Hynes is over there by the door

and therefore referred to by the pronominal 'that'.

In 'After the Race', there is a gradual shift from a suprapersonal external point of

view towards alignment with the main characters (and ultimately one character). The

use of distal 'that' and proximal 'this' can create a narrowing of focus. In the text

below, 'those' is utilized to refer to a general group of people (racing drivers). The

switch to 'these' narrows the focus to four people in particular who are going to be

the central participants in the story.

Example 4.10:
> The cars came scudding in towards Dublin, running evenly like pellets in the groove of
> the Naas Road. At the crest of the hill at Inchicore sightseers had gathered in clumps to
> watch the cars... Their sympathy, however, was for the blue cars - the cars of their
> friends, the French.
> ... Each blue car, therefore, received a double round of welcome as it topped the crest
> of the hill and each cheer of welcome was acknowledged with smiles and nods by *those*
> in the car. In one of *these* trimly built cars was a party of four young men whose spirits
> seemed to be at present well above the level of successful Gallicism: in fact, *these* four
> young men were almost hilarious. ('After the Race, p.44)

So far we have been examining linguistic realizations of spatial point of view such

as deictic adverbs, deictic verbs and demonstrative pronouns. The focus now shifts

to locative expressions of spatial point of view. Spatial point of view can work along

vertical and horizontal axes whereby the reader imputes different orientations

depending on the relationships established between the deictic centre and the people and objects referred to.

Example 4.11:

> Gabriel *advanced from* the little pantry behind the office, struggling into his overcoat
> and, looking round the hall, said:
> -Gretta not *down* yet?
> -She's getting on her things, Gabriel, said Aunt Kate.
> -Who's playing *up there*? asked Gabriel.
> -Nobody. They're all *gone*.   ('The Dead' p.236)

In this text, there is not only the positioning of people relative to Gabriel along a vertical axis ('down', 'up there') but also the viewing position of the narrator relative to Gabriel. As we have just noted, the semantics of the verb 'advance' encodes movement towards or forwards and, therefore, the narrator's description implies that Gabriel is walking towards the camera (to use a cinematographic metaphor). In other words, the reader has been positioned spatially in the hall with the other characters, while Gabriel has been out of shot. Similarly, the use of the verb 'go' by Aunt Kate imputes direction away from her deictic centre, away from the house where the Christmas Party has been celebrated of which she is the hostess.

On the horizontal axis, the pair 'behind/in front of' construct spatial relations between text participants.

Example 4.12:

> 1) They had hardly gone when Aunt Julia wandered slowly into the room, looking
> *behind her* at something... In fact right *behind her* Gabriel could be seen piloting
> Freddy Malins across the landing. ('The Dead', p.210)
>
> 2) Gabriel heard his wife answer yes and saw her *come down towards them*. A few steps
> *behind her* were Mr Bartell D'Arcy and Miss O'Callaghan. ('The Dead', p.241)
>
> 3) Miss Healy stood *in front of him*, talking and laughing. He was old enough to
> suspect one reason for her politeness but young enough in spirit to turn the
> moment to account. The warmth, fragrance and colour of her body appealed to
> his senses. He was pleasantly conscious that the bosom which he saw...
>
> 　　　　　　　　　　　　　　　　　　　　　　　('A Mother', p.163)
>
> 4) *In front of me* was a large building which displayed the magical name. ('Araby', p.35)

The spatial point of view of the sentences containing the prepositional phrase 'in front of' is basically that of a static position; whereas, in the examples with 'behind', there is movement through space. The important point though is that the position of the text participants depends on knowing the location of the referents of the object

pronouns. In the verbal group followed by the prepositional phrase 'come down towards them' in the second example, both the vertical and horizontal axes are brought into play as well as movement towards the deictic centre.

In examining prepositional phrases to express spatial point of view, one has to take into account the notion of absolute versus relative position. Humans have an inherent 'front' (the side they face), so 'in front of' can simply mean 'on the side towards which the person is facing', with no reference to the speaker's position as in the third example; although, in fact, it represents the beginning of the alignment of the point of view with the referent for 'him' (Mr. Hendrick), as can be seen from the subsequent clauses ('suspect', 'appealed to his senses', 'pleasantly conscious', 'saw', congruent and incongruent realizations of mental processes). On the other hand, 'in front of' can mean 'on the side nearest me the speaker'. In the first example, it is the verbal group 'could be seen' which suggests a view from inside the room, while 'behind her' could be either absolute or relative but, in the context, is interpreted as 'on the side furthest away from me the narratorial voice'.

On the vertical axis, the pair 'above/below' construct spatial relations between text participants.

Example 4.13:
> The priest's figure now stood upright in the pulpit, two-thirds of its bulk, crowned by a
> massive red face, appearing *above* the balustrade. ('Grace', p.196)
> From the front window I saw my companions playing *below* in the street. ('Araby', p.33)

Generally speaking, as far as spatial point of view is concerned, the choice of preposition will depend on the spatial zero reference point of the speaker (the narrator). The narrator also determines the spatial relationships expressed by prepositional phrases between discourse participants and objects. Here is an example of two different spatial perspectives from the viewpoint of one protagonist narrator on the same discourse participant on two separate occasions. In both examples, direction, position and movement is dependent on the location of the speaker.

Example 4.14:
> I saw a man *approaching from the far end of the field*. ('An Encounter', p.24)
> I saw him walking slowly *away from us towards the near end of the field*. (p.26)

We can now examine how some deictic verbs, prepositional phrases and person deixis function to construct a particular spatial point of view in a longer extract from one particular story, 'Two Gallants'. The whole scene is constructed from Lenehan's spatial point of view.

Example 4.15:
> 1. Suddenly he saw them *coming towards him*..... 2.They turned down Baggot Street and he *followed them* at once, taking the other footpath. 3. They talked for a few moments and then the young woman *went down* the steps into the area of a house.
> 4. Corley remained standing at the edge of the path, a little distance from the front steps.
> 5. Some minutes passed. 6. Then the hall-door *was opened* slowly and cautiously.
> 7. *A woman came running down* the front steps and coughed. 8. Corley turned and *went towards her*. 9. His broad figure *hid hers from view* for a few seconds and then *she reappeared running up* the steps. 10. *The door closed on her* and Corley began to walk swiftly towards Stephen's Green. ('Two Gallants', p.64)

In the first sentence, the spatial point of view is aligned with Lenehan ('him') by the deictic verb 'coming' colligated with the prepositional phrase 'towards him' which expresses both movement and direction. In the second sentence, the verb 'followed' encodes the fact that Lenehan is tracking the couple and is a verbal realization of the spatial relation of 'after'. The verb 'went' expresses the young woman's movement away from the spatial deictic centre, Lenehan. In the fourth sentence, the circumstantials locate Corley as being in a static position, but proximal to the front steps of the house into which the woman has already entered. This places Corley spatially between Lenehan, from whose position the reader is viewing events, and the woman who has gone into the house. So when the woman reappears, she comes ('came') towards Lenehan (movement towards the deictic reference centre), whereas Corley goes ('went') away from Lenehan (movement away from the deictic centre) and 'towards' the woman. The interposing of Corley between the woman and Lenehan (functioning as the camera in this scene) results in Lenehan's and the reader's partial temporary unsighting in sentence 9: 'hid hers from view for a few seconds'. We (and Lenehan) see her again when she runs back into the house climbing the steps ('running up the steps'), she had previously descended. In sentence seven, the use of the indefinite article in the nominal group 'a woman' further emphasizes that Lenehan cannot quite make out if it is the same woman who

had accompanied Corley and had originally entered the house. The use of the indefinite article is marked, because the woman has already been mentioned. The extensive use of spatial expressions gives this text a strongly visual impact with the scene focalized from Lenehan's spatial point of view who filters the events for the reader.

There are two more linguistic features that can be noted about this text: i) the passive and middle voices of sentences 6 and 10 respectively which encode Lenehan's spatial point of view by leaving agency implicit (the door, in both cases, is opened and closed from the inside out of Lenehan's view) and, ii) the repeated use of the temporal deictic adverb 'then' and the two prepositional phrases with 'for' realizing temporality which encode a strict temporal sequence which is in harmony with the preciseness of the spatial description.

We now turn our attention to linguistic realizations of temporal point of view.

4.4 Temporal Point of View and Deixis

4.4.1 Introduction

Temporal deixis is concerned with **encoding time** and **content time** (Fillmore, 1975: 44). The encoding time refers to the time when the utterance is made, whereas content time points to the time of the events referred to in the utterance. Narrative fiction intrinsically refers to two time frames: the time of telling at which the story is supposed to be told (encoding time) and the time during which the events of the story are supposed to have occurred (content time), the time to which the telling refers. The 'generic nature' of narrative fiction entails retrospection: every act of narration involves the present of the speaker (narrator) and the past of the narrated events (Fleischman, 1990: 127). However, there is an inherent paradox in narrative fiction which is that it is not only retrospective but also prospective. It is prospective in that, if we imagine a timeline moving from left to right, with the past on the left and the future on the right, then the unmarked narrative structure involves

prospective movement (Fleischman, 1990: 128). The unmarked order of a narrative

is to present events in their chronological order, where there is correspondence

between the order of the narrative discourse and the events (the storyline) to which

the discourse refers. The fact that, although the temporal orientation of narrative

discourse is prospective (that is, in unmarked narratives, the linear order of the

textual elements in narrative discourse parallels the chronological order of events),

the point of view on these events remains retrospective (Fleischman, 1990: 129).

The basic temporal point of view from which the fictional world is presented is that

of the *speaker-now* telling events in the past. Any shift in temporal perspective will

be realized by linguistic features of temporal deixis. Temporal deixis is realized by

temporal adverbs (*now, then*), temporal expressions (*this week, today, tomorrow*)

and tense.

This section will be divided into four subsections and concerned with the

following topics:

a) a general overview of temporal point of view in *Dubliners*;

b) the linguistic realization of temporal point of view through temporal adverbs and
other temporal expressions;

c) the linguistic realization of temporal point of view through the tense system:
primary and secondary tenses;

d) an analysis of the relationship between chronology and temporal point of view
with a detailed examination of 'The Boarding House'.

4.4.2 Overview of temporal point of view in *Dubliners*

The unmarked temporal point of view from which the fictional world is presented

is that of the *speaker-now* telling events in the past. The temporal organization *of* a

text depends on the temporal point of view *in* the text in that the narrator has the

choice between: 1) linear chronological presentation of all narrated events in the

sequence in which they happened, and 2) presentation of certain events out of

chronological order as either in the past or the future from the current 'content time'.

The latter option is likely to be associated with a character focalizer's point of view, since the unmarked choice for the narrator is simply to go through the events in order, whereas character focalizers think about their past and future as they experience the 'current' events. Consequently, the major choice in the temporal organization of these stories is between whether to present a character's history (or past) from their point of view (through flashbacks, memories, thoughts) or from the point of view of the narrator. A third option is to give no information about a character's past (or minimal information). The third option is only fully taken up in 'Ivy Day in the Committee Room', where all the action takes place on a late afternoon in October; although, in 'Two Gallants', there is relatively little retrospection or narrator information about either of the main characters' pasts. All the stories are set within a limited time frame and most of the story events occur during the course of an evening (or several evenings).

If the option of presenting a character's past or past events through the character's thoughts is utilized, then some temporal distortion will occur as a result of the discrepancy between the logical order expected of the story and its realization in discourse. This type of temporal point of view is adopted most markedly in 'Eveline' where it is necessary for the reader to reconstruct Eveline's past from her recollections. The reconstruction of Eveline's past provides the reader with a significance that goes beyond the surface plot (see section 4.4.3 below). However, it is not just in 'Eveline' that there arise temporal anachronies[9] but also in many other stories ('The Sisters', 'A Little Cloud', 'Clay', 'The Dead').

If the option of presenting past events from the narrator's point of view is chosen, then the narrator typically provides brief summaries reducing many years of a character's life to a short discourse span of a few sentences:

Example 4.16:
> She had married her father's foreman and opened a butcher's shop near Spring Gardens.
> But as soon as his father-in-law was dead Mr Mooney began to go to the devil. He drank,

---

9 Genette (1980: 35) refers to discrepancies existent between the actual order of events in narrative discourse and the chronological order of the story as **anachronies**. There are two main types of anachronies: *analepsis* (`flashback') and *prolepsis* (`flashforward', `anticipation').

plundered the till, ran headlong into debt... By fighting his wife in the presence of customers and by buying bad meat he ruined his business. One night he went for his wife with the cleaver and she had to sleep in a neighbour's house.

After that they lived apart. She went to the priest and got a separation from him with care of the children. ('The Boarding House', p.66)

Miss Devlin had become Mrs Kearney out of spite. She had been educated in a high-class convent where she had learned French and music. As she was naturally pale and unbending in manner she made few friends at school. When she came to the age of marriage she was sent out to many houses where her playing and ivory manners were much admired. ('A Mother', p.153)

The underlined sentences in the extract from 'The Boarding House' illustrate what must have been frequent and repeated events encoded in single sentences. The verbs in the prepositional phrases, which realize Mr Mooney's habitual actions, have been front-shifted from their more unmarked post-verbal position.

This text extract is from the opening paragraph of 'The Boarding House'. In 'The Boarding House', the narrator chooses both options: to narrate more distant (background) past events from the narrator's point of view and more recent past events (that impinge directly on the story events) from the characters' points of view. This story is composed from four points of view: 1) Narrator's (para 1-5, 19-20, 24); 2) Mrs Mooney's (para 6-10); 3) Mr Doran's (para 11-18, 21); 4) Polly's[10] (para 22-23). In paragraphs 4 and 5, the points of view of the narrator and Mrs Mooney become intertwined and some obfuscation is created. However, tense changes enable us to identify more clearly the discourse attributable to Mrs Mooney:

Example 4. 17:
> 1) Polly was a slim girl of nineteen; she had light soft hair and a small full mouth.
> 2) Her eyes, which were grey with a shade of green through them, had a habit of glancing upwards.... 3) Mrs Mooney had first sent her daughter to be a typist in a corn-factor's office but, as a disreputable sheriff's man used to come every other day to the office, asking to be allowed to say a word to his daughter, she had taken her daughter home again and set her to do housework. 4) As Polly was very lively the intention was to give her the run of the young men. 5) Besides, young men like to feel that there is a young woman not very far away. 6) Polly, of course, flirted with the young men but Mrs Mooney, who was a shrewd judge, knew that the young men were only passing the time away: none of them meant business. ('The Boarding House', p.68)

The first two sentences are in the simple past from the narrator's point of view, functioning as part of the orientation (or contextual setting of the text) of the story. The third sentence with its switch in temporal perspective to the recent past (prior

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10 The point of view is mostly external focussing on Polly's actions as realized by the predominance of material process verbs. However, there is a partial alignment with her psychological point of view.

events to the story-time) continues the narrator's context setting. However, the sentence contains linguistic features such as the evaluative 'disreputable' which suggest the intrusion of Mrs Mooney's voice into the narrator's discourse. Similarly, in sentence 4, the reader asks whose 'intention' is it to give Polly 'the run of the young men' and the narrator's simple past tense of 'was to' is overlaid by futurity that appears to belong to Mrs Mooney. On the one hand, we have the narrator's retrospective temporal perspective as the teller of the story and, on the other hand, we have the character's prospective temporal perspective. In sentence 5, the sudden tense shift to the simple present confirms that the point of view has been shifted to Mrs Mooney. The tense change encodes alignment with Mrs Mooney's temporal point of view. In sentence 6, there is explicit attribution (the mental process verb 'knew') of point of view to Mrs Mooney.

Consequently, despite a fairly clear division of the text into four sections from four different points of view, there is in fact a constant blending of points of view in the text. Nevertheless, the two central sections of this text (para 6-10 from Mrs Mooney's point of view; para 11-18 from Mr Doran's point of view) are intended to be read as principally from their respective points of view. They encode Mrs Mooney's and Mr Doran's reflections on the same events of the recent past previous to story-time. As well as being reflections on the same events, their respective musings are presented as happening simultaneously between 11-12 on a Sunday morning. The text devotes 12 paragraphs (approximately half the text) to an hour within the story world. The first paragraph from an external point of view (see example 4.16 above) represents several years in the life of Mrs Mooney. This temporal organization is repeated in most of the texts in *Dubliners* where brief narratorial summaries act as short résumés of a character's past (normally, many years), the physical setting or a character's physical appearance; while the switch to an internal point of view represents a short period of time (normally, just a part of the day, an evening or morning) but a significantly larger discourse span.

The temporal organization of this story will be further discussed in section 4.5.4.
We now turn to look more closely at the linguistic realizations of temporal point of view.

4.4.3 Temporal adverbs

'Now' and 'then' function in a similar way to the spatial adverbs 'here', 'there' but expressing proximal or distal time rather than space.

Example 4.18:

> 1. Still they seemed to have been rather happy *then*. 2. Her father was not so bad *then*; and besides, her mother was alive. 3. That was a long time ago; she and her brothers and sisters were all grown up; her mother was dead. 4. Tizzie Dunn was dead, too, and the Waters had gone back to England. 5. Everything changes. 6. *Now* she was going to go away like the others, to leave her home. ('Eveline' p.37)

In this text ('Eveline'), there is blending of the character's focalization and the narrator's voice. This can be seen particularly in the 'present' deictic orientation of the adverb 'now' in sentence 6, which refers to the 'now' of story-time rather than to the 'now' of the narrative discourse. In fact, much of the meaning in this text is organized around the two adverbs 'now' and 'then'. In 'Eveline', the time adverb 'then' is used to foreground a happier period in Eveline's life (or seemingly happier in retrospect) that casts doubt on her expressed conviction of 'now' wanting to go away, leave home. The repetition of 'then' in consecutive clauses (sentences 1 and 2) and its position with end-focus which is normally reserved for new or salient information highlights its communicative importance.

According to Weber (1992: 35), the use of 'then' in sentences 1 and 2 entails two presuppositions that,

1) 'Now' they are not happy at all.
2) 'Now' her father is bad.

Confirmatory evidence for this is to be found later in the text:

> Even *now*, though she was over nineteen, she sometimes felt herself in danger of her father's violence. (p.38)
> And *now* she had nobody to protect her. (p.39)

The use of 'now' in sentence 6, as we have said, is Eveline's present time and introduces her present intentions, but the contrast set up between the adverb of present time 'now' and the past continuous tense verb is a clear example of the way story time and discourse time (content and encoding time) intertwine. In this text, there has been a partial transfer of deictic centre from the narrator to Eveline. 'Now' is Eveline's time whereas 'was' is the narrator's time. However, even the verbal group is contaminated by Eveline's temporal perspective, as the predicator 'going to' encodes future time pertaining to Eveline's point of view; the result of which is the dual temporal perspective of seeing the future from the past. The narrator knows perfectly well that Eveline is not 'going to go away'. What is, in fact, happening is an example of **deictic blending** (see below the discussion of secondary tenses).

The demonstratives 'this' and 'that' have a temporal as well as a spatial function. In temporal expressions, 'this' anchors the time expression to the morning, week or month at the time of speaking, whereas the distal function of 'that' converts the time expression into a more general period of time being less specifically tied to a particular morning or week. In the first example below from 'The Boarding House', the use of 'this' signals the beginning of a shift away from the external point of view of an impersonal narrator to the internal point of view of the character-focalizer (Mr.Doran), as 'this' marks closeness in time or 'this Sunday' in particular.

Example 4.19:
> Mr Doran was very anxious indeed *this Sunday morning*. ('The Boarding House', p.71)
> She could not go, she said, because there would be a retreat *that week* in her convent.
> ('Araby', p.32)
> Her hand was warm and moist: it did not respond to his touch but he continued to caress
> it just as he had caressed her first letter to him *that spring morning*. ('The Dead', p.252)

The two examples with 'that' are marked by the crucial difference that the first is in reported speech and 'that' is shifted to the narrator's temporal point of view (Managan's sister would have said 'this'), while the second use of 'that' realizes Gabriel's viewpoint on the distant past.

In the same way as 'now' and 'then', the demonstratives 'this' and 'that' can be used to contrast the present and past.

> -A new generation is growing up in our midst, a generation actuated by new ideas and
> new principles. It is serious and enthusiastic for *these* new ideas..... and sometimes I fear
> that *this* new generation, educated or hypereducated as it is, will lack *those* qualities
> of humanity, of hospitality, of kindly humour which belonged to an older day. Listening
> to-night to the names of all *those* great singers of the past it seemed to me, I must confess,
> that we were living in a less spacious age. *Those* days might, without exaggeration, be
> called spacious days: and..... let us hope..... we shall still cherish in our hearts the memory
> of *those* dead and gone great ones whose fame the world will not willingly let die.

<div align="right">('The Dead', p.232)</div>

This speech by Gabriel utilizes the demonstrative deictics to signal divergence between present and past and yet is deeply ironical because it is precisely '*those* dead' that he praises who will come back to haunt and torment him at the end of the story in the form of Michael Furey. Similarly, '*this* new generation, educated or hypereducated' of which Gabriel is critical, he himself is a member of, as can be illustrated by his own sophisticated discourse.

4.4.4 Temporal point of view and tenses

This section examines two main areas that concern the relationship between temporal point of view and its realization by the tense system: 1) the relationship between temporal point of view and primary tense; 2) the relationship between temporal point of view and secondary tense, which can be a linguistic means for the realization of the blending of the narrator's and focalizer's points of view. This analysis of tenses leads us into an examination of the relationship between temporal point of view and narrative ordering which is not necessarily chronological and is reflected in the tense choices (and associated temporal expressions).

As Halliday (1994: 75) has stated, the finite element of a clause helps to make a proposition finite. In other words, it supplies the proposition with deictic anchorage by providing a reference point to the here and now. A narrator's proposition or utterance is related to its context in the speech event by reference to the time of speaking. In grammatical terms, this is realized through what Halliday (1994: 198) calls 'Primary Tense': "This is the Deictic tense: past, present or future relative to the

speech event"[11]. Tense is analyzed as a recursive system with the primary tense acting as Head (α) and "the modifying elements, at β and beyond, are secondary tenses; they express past, present or future relative to the time selected in the previous tense" (ibid.). An example of a Hallidayan analysis of a secondary tense, present perfect progressive (present in past in present), is given below:

Figure 4.2: An Analysis of Secondary tense

eats			has	eaten		has	been	eating
-s ("does")			-s	have...-en		-s	have...-en	be...-ing
α			α	β		α	β	γ
present			present	past		present	past	present

In *Dubliners*, the basic narratorial tense is the primary past tense (it functions as the default option) which is used in tandem with three other secondary tense choices: past perfect (past in past), past progressive (present in the past) and past perfect progressive (present in past in past). These are the tense choices consistently used by the narrator in *Dubliners*. Very occasionally there are timeless present propositions:

Example 4.21:
> Rapid motion through space elates one; so does notoriety; so does the possession of money. ('After the Race', p.46)

In fact, this generic statement is an exception to the general norm in *Dubliners*, which is that these generic statements are always attributable to a character-focalizer. The effect of narratorial present tense is of the narrator addressing the reader directly and this never happens in *Dubliners*.

In order to develop our understanding of the deictic function of tense and temporal point of view, we need to elaborate in more detail the motivation for the choice of tense. As has been already stated, narratorial discourse is past relative to 'encoding time'; the temporal point of view of a character is signalled by the use of the 'content time' as a secondary deictic centre. This necessitates a shifted system but which allows for the initial primary (baseline) past tense (cf. Simpson, 1993: 14):

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11 Halliday's use of 'speech event' is equivalent to Fillmore's 'encoding time'.

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<u>realization</u>

Future: 'would', 'was going to', 'was to'*

Character-focalizer   Simultaneous: Continuous (i.e. past continuous)

Prior: Perfect (i.e. past perfect)

*= the pastness of the narrator's encoding time is fused with the focalizer's future time relative to 'content time' (story time).

Examples of this tripartite system are given below:

a) <u>She would be</u> there before eight.

b) <u>Old Cotter was sitting</u> at the fire, smoking, when I came downstairs.

c) As he sat at his desk in the King's Inns he thought what changes those eight years had brought. The friend whom he had known under a shabby and necessitous guise had become a brilliant figure on the London Press.

This tripartite system tries to account for a secondary deictic centre based on a character's temporal point of view. As has been said, our starting point is *speaker-now* (the narrator as the primary deictic centre) and, on this basis, temporal relations are established. Likewise, the unmarked temporal structure of narrative is that the linear order of discourse elements matches that of the chronological order to which it refers. In the example below, I try to analyze some of the complexities of narratorial time ('encoding time') and character/story time ('content time').

Example 4.22:

> 1) There was no hope for him this time: it was the third stroke. 2) Night after night I had passed the house (it was vacation time) and studied the lighted square of window: and night after night I had found it lighted in the same way, faintly and evenly. 3) If he was dead, I thought, I would see the reflection of candles on the darkened blind for I knew that two candles must be set at the head of a corpse. 4) He had often said to me: *I am not long for this world*, and I had thought his words idle. 5) Now I knew they were true. 6) Every night as I gazed up at the window I said softly to myself the word paralysis. 7) It had always sounded strangely in my ears, like the word gnomon in the Euclid and the word simony in the Catechism. 8) But now it sounded to me like the name of some maleficent and sinful being. 9) It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work.
>
> 10) Old Cotter was sitting at the fire, smoking, when I came downstairs.
>
> ('The Sisters', p.7)

If we analyze this text sentence-by-sentence, we can observe how the temporal perspective shifts. The first sentence is an example of the 'epic preterite' or 'historical

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past tense' in which past and present time in the consciousness of a narrator's recollections are fused (Wales, 1989: 150). The present time of thought has been merged with the past tense mode of narration realized by two clauses in FIT (Free Indirect Thought). The effect is no longer that of 'past'; the time is the 'now' of thought which means that deictics ('this time') with present reference can be used. The second sentence shifts the temporal perspective to 'prior' to the story-time realized by the past perfect. The third sentence changes the temporal perspective back to the 'now' of the story-time. There is though a projected hypothetical (not so hypothetical as it turns out) future time realized by the finite in the verbal group 'would see'. In sentence 4, the temporal perspective shifts back again to 'prior' to story-time realized by the past perfect. The shift to prior to story-time simultaneously switches to the priest's present time. As the discourse is attributed to him, it is consonant with his time (as the *speaker-now*) that the present tense be used.

In sentence 5, the juxtaposition of 'now' with 'knew' foregrounds the simultaneous division and merging between experiencing (point of view) and narrating self (voice). In sentence 6, despite no apparent tense switch, the temporal perspective has shifted once more to 'prior' to story-time. Sentence 7 maintains the temporal perspective at 'prior' to story time, but realized by the past perfect which is also imperfective in aspect (something that extended over a period of time). This is emphasized by the impact of the adverbial ('always') on the meaning of the verbal group. Sentence 8 switches temporal perspective back to the 'now' of story-time foregrounding once more the divergence and fusion of experiencing self (point of view) and narrating self (voice) through the close syntagmatic positioning of 'now' and 'sounded'. Sentence 9 maintains the temporal perspective of story-time 'now'. The second paragraph begins with a sentence that locates the reader in a concrete space at a concrete time. The past progressive contrasts with the past simple 'came' which sets up the point of view of the boy focalizer. 'Old Cotter was sitting...' is what the boy sees as he enters the room because the past progressive realizes a

secondary deictic centre pertaining to the boy focalizer. In Hallidayan terms, the past progressive is 'the present in the past' ('the present' being the boy's temporal point of view).

To summarize, there is a three-tiered temporal perspective in this text, which can be described via the timeline below:

Figure 4.3: A three-tiered temporal perspective in narrative text

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-----------|----------------------------|------------------------|--------------->
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Anterior Time   **Prior Time**   **Present Time**

(events between boy and priest)   (narrative time)   (narration time)
realization: past perfect   past   past
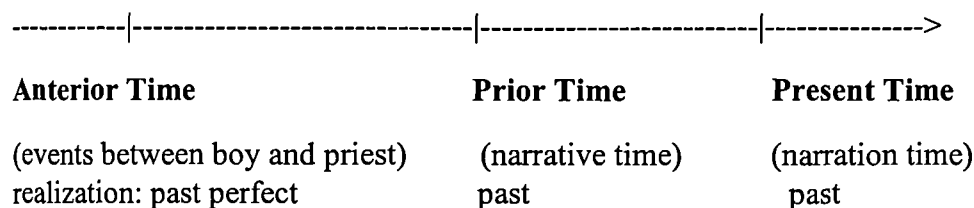
The suggestion is that there is a clear division between events (those between the priest and the boy) that have occurred before the time of the narrative and the events of the narrative proper (the story time). These are often realized through the past perfect as can be seen from a later extract in the same story about events between the boy and the priest:

Example 4.23:

> *I wondered* at this for, as *my uncle had said the night before, he had taught* me a great deal. *He had studied* in the Irish college in Rome and *he had taught* me to pronounce Latin properly. *He had told* me stories about the catacombs and about Napoleon Bonaparte, and *he had explained* to me the meaning of the different ceremonies of the Mass and of the different vestments worn by the priest. Sometimes *he had amused* himself by putting difficult questions to me...... ('The Sisters', p.11)

This temporal relationship between story time and time before the narrative seems fairly clear. The complications arise between the narrative time (the experiencing self/the boy) and the narration time (the reporter/the mature adult looking back from some indeterminate point in the present at his past). The two key sentences, in this respect, are: 'Now I knew they were true', 'But now it sounded to me....'. There is an apparent temporal disjunction between 'now/knew' and 'now/sounded' but, because the sentences are in FIT (Free Indirect Thought), the narrator's deictic centre gravitates towards the experiencing self and past becomes, in effect, present story-time allowing for the semantic compatibility of the present reference deictic 'now'.

The relationship between temporal point of view and secondary tense can be illustrated through **deictic blending** that realizes two temporal perspectives in the clause. The principal semantic feature of secondary tense is that it encodes another temporal perspective which expresses past, present or future relative to the primary tense. An example of how secondary tense functions to realize two temporal points of view in the clause through deictic blending can be exemplified by the following sentence:

Example 4.24:

> *Now* she was going to go away like the others, to leave her home. ('Eveline' p.37)

The use of 'now' in this sentence is Eveline's present time and introduces her present intentions, but the contrast set up between the adverb of present time 'now' and the past continuous tense verb is a clear example of the way story time and discourse time (content and encoding time) intertwine. In this sentence (and most of the text), there has been a partial transfer of deictic centre from the narrator to Eveline. 'Now' is Eveline's time whereas 'was going to' is the narrator's time. However, as I said above (p.24), even the verbal group is contaminated by Eveline's temporal perspective, as the predicator 'going to' encodes future time pertaining to Eveline's point of view; the result of which is the dual temporal perspective of seeing the future from the past. This is an example of **deictic blending**.

The following example of deictic blending and its realization by secondary tense shows the kind of temporal complexities that arise depending on whose temporal point of view the utterance refers to:

Example 4.25:

> She hoped they would have a nice evening. ('Clay' p.113)

In this sentence, the deixis of the projected clause has been aligned with the temporal reference of the speaker (the narrator) and not the focalizer (Maria). Nevertheless, the boulomaic modality (+ futurity) expressed by the finite 'would' is Maria's, despite the fact that the past tense of the finite belongs to the temporal point of view of the narrator. If Maria was the speaker, the sentence would have been "I hope we'll have a nice time".

One of the ways that Joyce achieves an extended character zone in 'Clay' is through the technique of deictic blending. In the sentence above, we noted that 'would' encodes Maria's modality (and future time) and the narrator's past time. In other words, the finite element ('would') realizes the **deictic blending** of two points of view. In 'Clay', this usage of 'would' to express time, which is in the future, seen from a viewpoint on the past, is utilized by the narrator on twenty-one occasions and partially explains through one feature of the linguistic system how the permeation of the narrator's discourse by Maria's point of view is realized.

Example 4.26:
> 1) She hoped they *would* have a nice evening. She was sure they *would*...
> 2) What a nice evening they *would* have, all the children singing! Only she hoped that Joe *wouldn't* come in drunk.
> 3) But Maria said she had brought something special for papa and mamma, something they *would* be sure to like, and she began to look for her plumcake.

The use of 'would' also helps to explain the sense the reader has that Maria's version of reality is more wishful than real. This same **deictic blending**, realized by 'would', is found in 'Eveline': 'Frank would save her. He would give her life... Frank would take her in his arms... He would save her'; and is an important means in *Dubliners* of combining two points of view on the same event.

4.4.5 Temporal point of view and narratorial chronology

Secondary tense also has an important function in the chronological ordering of events in narrative. In the example below, the past perfect, the past perfect progressive and the past progressive tenses in their respective subordinate clauses provide background information and organize the discourse chronologically, while the simple past tense (as the main narratorial and primary tense) provides the foregrounded information (the events that advance the narrative):

Example 4.27:
> When I had been sitting there for five or ten minutes I saw Mahony's grey suit approaching. He came up the hill, smiling, and clambered up beside me on the bridge. While we were waiting he brought out the catapult which bulged from his inner pocket and explained some improvements which he had made in it. ('An Encounter', p.21)

In this example, chronological order is generally speaking maintained (except the relative clause). However, as has already been stated, the playing with chronological order is a literary convention, although our expectation is that some sense should be achievable and a logical order can be reconstructed. An example of such an analysis is given below:

Example 4.28:
> 1. She *would be there before eight*. 2. She *took* out her purse with the silver clasps and *read again* the words A Present from Belfast.3. She *was* very fond of that purse because *Joe had brought* it to her *five years before when he and Alphy had gone* to Belfast on a Whit-Monday trip. 4. In the purse *were* two half-crowns and some coppers. 5. She *would have* five shillings clear *after paying* tram fare. ('Clay', p.111)

In sentence 1, in terms of experiential time, we have encoded the last process in the temporal sequence of events of the extract, although textually it is coded as the first. For the purposes of the rhetorical organization of this text, the narrator has decided that this is "the *first* thing I, as narrator, am going to tell you about" (Eggins, 1994: 108). Similarly, in sentence 3, there is an inverse relationship between experiential time and textual encoding. The first event is the trip to Belfast, then the buying of the present, then Maria receives the present and, then, she is very fond of. Likewise, in sentence 5, the paying comes before having five shillings clear. The question is why should the events of the narrative be presented in this way. The answer is, in one sense, simple: it is the impact on the discourse organization of the narration as a result of presenting events from Maria's point of view. Linguistically, the signal is in the secondary deictic centre. The text makes sense if the reader interprets events as prior to or in the future from the point of time where Maria is located. Consequently, the most natural reading is to take this as her view of events from the point in time set up by the secondary deictic centre.

However, there are also the generic constraints of the short story that make this a useful way of overcoming its limitations. In order to construct a character history (normally, the principal character), a lot of information needs to be provided during a relatively short discourse time. This pinpoints a major structural (organizational) problem that a narrator has to confront, which is that nearly the whole life of a

character has to be telescoped into a few pages of text. In other words, events in a character's life have to be presented selectively and significantly so as not to trivialize or diminish the story's impact on the reader. A simple discourse strategy is to present them from an internal point of view as flashbacks or retrospections in the form of thoughts, memories, reminiscences and dreams.

In the next text, I examine how retrospective and prospective thoughts from the internal point of view of a character cause shifts in temporal perspective realized by tense changes.

Example 4.29:

> Whereas if he agreed all might be well. She knew he had a good screw for one thing and she suspected he had a bit of stuff put by.
>
> Nearly the half-hour! She stood up and surveyed herself in the pier-glass. The decisive expression of her great florid face satisfied her and she thought of some mothers she knew who could not get their daughters off their hands.
>
> 1) Mr Doran was very anxious indeed this Sunday morning. 2) He had made two attempts to shave but his hand had been so unsteady that he had been obliged to desist. 3) Three days' reddish beard fringed his jaws and every two or three minutes a mist gathered on his glasses so that he had to take them off and polish them with his pocket-handkerchief. 4) The recollection of his confession of the night before was a cause of acute pain to him; the priest had drawn out every ridiculous detail of the affair and in the end had so magnified his sin that he was almost thankful at being afforded a loophole of reparation. 5) The harm was done. 6) What could he do now but marry her or run away? 7) He could not brazen it out. 8) The affair would be sure to be talked of and his employer would be certain to hear of it. 9) Dublin is such a small city: everyone knows everyone else's business. 10) He felt his heart leap warmly in his throat as he heard in his excited imagination old Mr Leonard calling out in his rasping voice: *Send Mr Doran here, please.* ('The Boarding House', p.71)

The first numbered sentence is the beginning of a switch from Mrs Mooney's point of view to Mr Doran's point of view. The simple past tense is imperfective presenting an on-going situation and the proximal deictic ('this') emphasizes that the events being referred to are at least partially from Mr Doran's point of view rather than the narrator's point of view. The second sentence represents a shift in temporal perspective (realized by the past perfect) to a recent 'prior' moment before the current story-time. The third sentence returns the reader to present story-time and the simple past tense (three of the verbs are iterative, therefore imperfective aspect).

The first three sentences are generally from the narrator's external point of view (despite the proximal temporal deictic 'this'), focusing mainly on material processes

and some relational processes whose attributes evaluate Mr Doran's state of mind. In sentence four, we are aligned with Doran's point of view as realized by the nominalization of the mental process verb 'to recollect'. The verb in the first clause is an imperfective past simple, while the next two verbs refer to an earlier period in time (a shift in temporal perspective to the previous evening) realized by the past perfect. The last verb (past simple) in the sentence switches the temporal perspective back to current story-time. The verb in sentence 5, in the past passive, refers to present story-time (Mr Doran's thoughts and evaluation of his situation). The temporal perspective of sentence 6 highlights the shift of deictic centre towards Doran and away from the narrator as a result of the change from an external to an internal point of view. The modal finite verbal operator 'could' encodes both Doran's point of view as realized by the modal element of the finite and the narrator's point of view as realized by the past tense element of the finite. The deictic 'now' refers to Doran's point of view, his present time, as do the verbs 'marry' and 'run away'. Likewise, in sentence 7, the modal operator 'could' realizes two points of view, as is the case with 'would' in sentence 8 which encodes Doran's modality (and future time) and the narrator's past time. In the verbal groups 'would be sure to' and 'would be certain to', modal meanings overlay the futurity being expressed which represents Doran's prospective temporal point of view. In sentences 6, 7 and 8, the finite element realizes the **deictic blending** of two points of view. In the ninth sentence, the present tense means that the point of view has been delegated to and aligned completely with Mr Doran. In the tenth sentence, the point of view shifts back towards the narrator through the use of simple past tenses. In the last clause of the paragraph, the deictic centre is projected onto Mr Leonard, which represents a hypothetical future time from Doran's point of view.

Discourse time, in *Dubliners*, has to be relatively short because of the generic constraints of the short story. To overcome this constraint, Joyce normally reduces global story-time to cover an evening (or part of a day). The larger time frames of a character's history are realized either by brief narratorial summary (a paragraph

maximum) or reconstructed from the fragments of information that are filtered to the reader through a character's internal point of view. This fragmentation of information that results from the impact of an internal point of view means that the temporal perspective can shift rapidly.

4.5 Mental space and the positioning of the reader

4.5.1 Introduction

In this section, the chapter develops the notion of space to include how we are positioned in someone's mental space rather than just where or when we are physically situated within the fictional world. This will be undertaken by examining Martin's notion of **presenting** and **presuming** reference. The section will devote more space to presuming reference as this concerns the way the reader is positioned through assumed contextual knowledge. The reader can either infer that the narrator is breaking the maxim of quantity (the narrator is less informative than is required) (Grice, 1975: 41-58)[12] or that the narrator is withholding information because we are interpreting a familiar world as a result of being situated in a character's mental space. The section continues with a briefer analysis of presenting reference and the way a narrator can manipulate the reader's perspective on a character. Finally, the section ends with an investigation of the notion of social space and social deixis.

The questions which this section attempts to answer are the following:

(1) How do definite and indefinite deixis (presuming/presenting reference) impact on the reader's point of view and situate the reader in a character's mental space?

(2) How does social deixis align the reader with a character's point of view?

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12 Although Grice's `co-operative principle' (the tacit agreement of participants in a conversation to co-operate towards mutual communicative ends) and its maxims, the regulative conventions used to achieve this co-operation (maxims of quantity, quality, relation and manner), were originally developed to analyse *conversational implicature* in spoken discourse, they are equally applicable to written text, particularly if one considers a written text to be interactive (Short, 1989: 151; Sinclair, 1985, 1986).

4.5.2 Definite/indefinite deixis and point of view

Martin (1992: 155) relates deixis to his concept of **participant identification** (the way a speaker/writer carries out the introduction/identification of participants - people, things, places - into text and keeps referring to them in the text), focusing in particular on the discourse semantics of nominal deixis. Martin's starting point is whether the identity of a participant in text is **recoverable** or not from the context. This allows him to set up a division between indefinite nominal groups which "code the identity of the participant being realised as not recoverable, whereas pronouns, demonstratives, the definite article and proper names signal that the participant's identity is in some sense known" (Martin, 1992: 98). The link between deixis and phoricity is established on the basis of the discourse opposition between phoric and non-phoric linguistic items. Recoverable identity is phoric whereas non-recoverable identity is non-phoric. Martin (1992: 101) defines phoric items as *presuming* information from their context. They require information that can be recovered from context. Different types of relationship between phoric items and *presumed* information are established in text giving rise to various means of reference including exophoric, endophoric, anaphoric, cataphoric, homophoric and esphoric reference.

When a reader meets a presuming reference item, the reader needs to identify to whom or what it is referring in the context. The presumed referent may be recovered from three different kinds of contexts: *the context of culture, the context of situation, the co-text.* When we talk about the fact that "The moon is full today", we know which moon we are referring to because it is unique and we are members of this world. Similarly, in different social communities, members of those communities will have available shared culturally relevant information which is unperceivable, but helps to make sense of presuming reference items in discourse among interlocutors of the same community. This kind of reference is **homophora.** Martin (1992: 122) presents some typical examples as given below:

Table 4.2: Homophora

Examples of Reference to the Context of Culture (Homophora)	
[community]	[homophoric nominal group]
English speakers	the sun, the moon
nations	the president, the governor
states	the premier, the Department of Education
businesses	the managing director, the shareholders
offices	the secretary, the photo-copier
families	the car, the baby, the cat

When it is necessary to retrieve an item from the immediate context (the context of situation), this is referred to as **exophoric** reference. This is the archetypal reference in face-to-face communication when people produce utterances such as: *Take that over there.*

If the reference item is to be recovered from the co-text (that is, intratextually) then an **endophoric** relation is established. There are two principal kinds of endophoric relations in a text: *anaphoric* (pointing backwards in the text) and *cataphoric* (pointing forwards in the text). As far as deixis and point of view are concerned, endophoric reference is largely irrelevant as it refers to a point in the text or co-text rather than pointing out within the fictional world.

Homophoric and exophoric reference point respectively to the two contexts of culture and situation. To illustrate the difference in text, examples of homophoric and exophoric reference are underlined in the following extract and elaborated on below:

Example 4.30:

1.Eight years before <u>he</u> had seen <u>his</u> friend off at <u>the North Wall</u> and wished <u>him</u> godspeed. 2.Gallaher had got on. 3. <u>You</u> could tell that at once by his travelled air, his well-cut tweed suit and fearless accent. 4. Few fellows had talents like his and fewer still could remain unspoiled by such success. 5. Gallaher's heart was in the right place and he had deserved to win. 6. It was something to have a friend like <u>that</u>.

7. Little Chandler's thoughts ever since lunch-time had been of his meeting with Gallaher, of Gallaher's invitation and of <u>the great city London</u> where Gallaher lived. 8. He was called Little Chandler because, though he was but slightly under the average stature, he gave <u>one</u> the idea of being a little man. 9. His hands were white and small, his frame was fragile, his voice was quiet and his manners were refined. 10. He took the greatest care of his fair silken hair and moustache and used perfume discreetly on his handkerchief. 11. The half-moons of his nails were perfect and when he smiled <u>you</u> caught a glimpse of a row of childish white teeth.

12. As he sat at his desk in <u>the King's Inns</u> he thought what changes those eight years

had brought. 13. The friend whom he had known under a shabby and necessitous guise had become a brilliant figure on the London Press. ('A Little Cloud', p.76)

The preferred choice of narratorial position in *Dubliners* is alignment of point of view with the character-focalizer. At the beginning of many of the stories, the narrator adopts the point of view of a character-focalizer by inhabiting their mental space. This can be illustrated by the opening of 'A Little Cloud' where the first paragraph is from the point of view of Little Chandler with the second paragraph switching to that of the narrator. This story opening is interesting because of the subtle exploitation by Joyce of the reader's need to find referents for the various pronominals in the first paragraph.

There is temporal as well as personal indeterminacy in the first sentence. The circumstantial adjunct 'eight years before' does not fix the story at any point in time because there is no information as to before 'when?'. 'He' and 'his' function as if they were exophoric, pointing out to a context in which we are treated as if we already knew who 'he' and 'his' refers to (the whole nominal group 'his friend' is presuming because we are treated as knowing who the 'friend' is). The reader is presented with these pronominals as if the information were recoverable from our familiarity with the world being talked about. In fact, the reader has to wait until the second paragraph before being able to retrieve the referent for these two deictics. Importantly, in the second paragraph, the necessary information (the referent) is brought in not as if it were explanatory but incidental. In other words, the writer's manipulation of pronominal deixis aligns the reader with the main character's point of view from the first sentence.

The reader has less time to wait for the referent of 'him' that is realized by the proper name 'Gallaher' in the second sentence. In the third sentence, because the point of view is internal in the first paragraph, the exophoric 'you' refers to 'the person who would be addressed by the character (Little Chandler) whose voice we are hearing if that character were actually talking to someone'. The reader has to identify 'you' which is presumed to be the addressee, but we are not told who the addressee is. Equally, the reference to an addressee ('you') means there must be an

addresser ('I'). This partially explains how the reader is positioned to understand that this is 'Chandler addressing someone'. In sentence 11, however, because the point of view is external (narratorial), we have to posit a narratee or the reader as the referent for 'you', although quite obviously the reader cannot literally see Little Chandler's smile or teeth. In sentence 8, the use of the pronominal 'one' is also exophoric and appears to be pointing to a narratee or reader.

If we examine homophoric reference, the nominal group 'the London Press' (in sentence 13) is an example of a presuming reference item that depends on shared cultural knowledge. A similar case is the nominal group 'the great city London' (in sentence 7). The geographical knowledge needed in order to know what the nominal group 'the North Wall' (in sentence 1) refers to is probably shared by most Dubliners, although nationals of the United Kingdom might be able to hazard a guess that it was a quay on the docks of the river Liffey from which ferries departed to England. 'The King's Inns', likewise, has an institutional name, which is familiar to most members of the distinct communities (and separate states[13]) of Ireland and the British Isles, and refers to legal offices and practices. More importantly, the writer constructs a world as if the reader was already familiar with it, as Chandler would be.

In 'Grace', in similar fashion to 'A Little Cloud', the reader is not told the name of the protagonist (who 'he' refers to) until the third page. In this case, though, the withholding of the referent for 'he' is not the result of character focalization. The reader is positioned like one of the spectators who do not actually know 'his' identity until Mr Power, one of the characters, tells us. The reader becomes a participant in the gruesome spectacle of Mr.Kernan's drunken fall while, in the narrative, this is mirrored by the ring of onlookers that form around the graceless Mr.Kernan. The suspension of the referent for the chain of pronominals and possessives over three

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13 At the time of Joyce's writing of `Dubliners' (1904-1907) and its subsequent publication (1914), Ireland still formed part of the United Kingdom. Ireland gained independence and became the Republic of Ireland (Eire) in 1921.

pages of text enhances the reader's sense of detached voyeurism with regards the disgraceful sight of Mr. Kernan.

Example 4.31:

> Two gentlemen who were in the lavatory at the time tried to lift *him* up: but *he* was quite helpless. *He* lay curled up at the foot of the stairs down which *he* had fallen. They succeeded in turning *him* over. *His* hat had rolled a few yards away and *his* clothes were smeared with the filth and ooze of the floor on which *he* had lain, face downwards. *His* eyes were closed and *he* breathed with a grunting noise. A thin stream of blood trickled from the corner of *his* mouth.
>
> These two gentlemen and one of the curates carried *him* up the stairs and laid *him* down again on the floor of the bar. In two minutes *he was surrounded by a ring of men*. The manager of the bar asked everyone who *he* was and who was with *him*. No one knew who *he* was.... ('Grace' p.169)

In example 4.30 above from 'A Little Cloud', the text switches from an internal perspective in the first paragraph to an external point of view in the second paragraph. If, on the other hand, the text begins with an omniscient narrator (external point of view), there is a tendency in *Dubliners* to shift perceptual alignment rapidly towards that of an internal perspective. At the beginning of 'Araby', we have highly stylized omniscient narration that slides over into the intrapersonal perspective of a protagonist narrator through the deft introduction of the deictic possessive adjective 'our' in the second paragraph. In the third sentence, the deictic personal pronoun 'I' confirms that there has been a switch from a suprapersonal perspective to an intrapersonal one.

Example 4.32:

> North Richmond Street, being blind, was a quiet street except at the hour when the Christian Brothers' School set the boys free. An uninhabited house of two storeys stood at the blind end, detached from its neighbours in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces.
>
> 1.The former tenant of *our* house, a priest, had died in the drawing-room. 2. Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with useless old papers. 3.Among these *I* found a few paper-covered books.... ('Araby' p.29)

As we stated above with 'A Little Cloud', several of the stories immediately partially adopt the position of the character as the deictic centre or zero reference point. In 'Clay', the adoption of the character's internal point of view from the opening sentence of the text makes the referent of the exophoric pronominal 'you' potentially ambiguous.

> The matron had given her leave to go out as soon as the women's tea was over and Maria
> looked forward to her evening out. The kitchen was spick and span: the cook said *you*
> could see yourself in the big copper boilers. The fire was nice and bright and on one of the
> side-tables were four very big barmbracks. These barmbracks seemed uncut; but if *you*
> went closer *you* would see that they had been cut into long thick even slices and were
> ready to be handed round at tea. Maria had cut them herself. ('Clay', p.110)

The first use of 'you' has been attributed to the cook, but with the following two uses of the pronominal 'you' it is harder to pinpoint to whom they exactly refer. The problem is caused by the fact that, although the text is narrated in a 'Speaker now' (narrator) versus 'She then' (focalizer), the focalizer's voice has so permeated the narrator's voice that it is as if Maria was addressing the reader, saying 'look what a good job I have done!' However, the reader cannot approach the barmbracks, because no reader can cross over into the fictional world, as the speaker invites the addressee so to do; 'you' is therefore presumably (as in 'A Little Cloud', see example 4.30) 'the person who would be addressed by the character whose voice we are hearing if that character were actually talking to someone'. At the same time, there are other linguistic features related to presuming reference that function to position the reader in Maria's mental space. The proper name 'Maria' is used as if the referent was known, although the reader has no previous knowledge of Maria. The continuous use of the definite article in the nominal groups in this opening section of the text re-inforces the fact that we are not only in the kitchen with Maria but also in her mental space.

A different type of positioning of the reader is established through presenting reference. Presenting reference "signals that the identity of the participant in question cannot be recovered from the context" (Martin, 1992: 102). Presenting reference is strongly associated with *first mention in text and indefinite deixis* ('a', 'some', 'any'). Following Halliday (1985), Martin (1992: 107) proposes that "the more central the participant the more likely it is to be Theme, the more likely to be Agent or Medium rather than Circumstance, the more likely it is to provide a referent for a phoric item". The suggestion is that the centrality of a participant conditions the way it will be introduced and that when the unmarked realisations of

'a' and 'some' are used it is because the speaker/writer "does not wish to comment on

the centrality of the participant being introduced" (Martin, 1992: 108).

We can illustrate this with the opening of 'Counterparts':

Example 4.34:
> The bell rang furiously and, when Miss Parker went to the tube, a furious voice called
> out in a piercing North of Ireland accent:
> -Send Farrington here!
> Miss Parker returned to her machine, saying to a man who was writing at a desk:
> -Mr Alleyne wants you upstairs.
> The man muttered Blast him! under his breath and pushed back his chair to stand up.
> When he stood up he was tall and of great bulk...
> He went heavily upstairs until he came to the second landing, where a door bore a brass
> plate with the inscription Mr Alleyne. Here he halted, puffing with labour and vexation,
> and knocked. The shrill voice cried:
> -Come in! ('Counterparts', p.95)

In this text, two pairs of nominal groups apparently show 'normal' deixis: 'a furious

voice'-'the shrill voice'; 'a man'-'the man'. However, Joyce is playing with deixis,

because 'the bell', 'the tube' and 'Miss Parker' are all treated as presumed, so we are

into the story as if we already know what is going on. Then, suddenly, a character

(Farrington) is introduced with presenting reference but, oddly, one whose name has

already been mentioned. The narrator not only selects the indefinite article 'a' but a

nominal 'man' that has a generic rather than specific referent to introduce the person

who turns out to be the central participant in the narrative. The downgrading of this

participant's status (or centrality) in the text to a level, which a reader would not

expect of the central character or main protagonist of a narrative, raises the question

of why the narrator has chosen to introduce his protagonist in this manner.

At the beginning of the last episode of the story, the text reads:

Example 4.35:
> A very sullen-faced man stood at the corner of O'Connell Bridge waiting for the little
> Sandymount tram to take him home. ('Counterparts', p.107)

The repeated presentation of the main character (Farrington) through indefinite

reference and a noun with generic meaning positions the reader at a distance from

the character[14]. Likewise, Farrington is only called by his name by the narrator in the

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14 There are of course potentially symbolic connotations of referring to Farrington continuously as
'the man' or 'a man' in that he may stand for 'everyman' ('the lot of every working-class man').

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context of a pub. In the context of the office or home, he is referred to simply as 'the man' or 'a man'.

4.5.3 Social deixis and point of view

Naming in *Dubliners* often functions to place a character in social space and highlights that the discourse is being presented from a character's point of view. In order to consider *social deixis*, it is useful to think of social position, in terms of a spatial metaphor, as being a location on a vertical axis. Social deixis is the pointing towards other locations on the axis (above, below or same level) in relation to a zero reference point. In the text below, it is the focalizer, Maria, who becomes the zero reference point for the social scale which is established in the text - or rather the narrator presents a social hierarchy which is compatible with Maria's point of view.

Example 4.36:

> The matron had given her leave to go out as soon as the women's tea was over and Maria looked forward to her evening out. The kitchen was spick and span: the cook said you could see yourself in the big copper boilers. The fire was nice and bright and on one of the side-tables were four very big barmbracks. These barmbracks seemed uncut; but if you went closer you would see that they had been cut into long thick even slices and were ready to be handed round at tea. Maria had cut them herself.
>
> Maria was a very, very small person indeed but she had a very long nose and a very long chin. She talked a little through her nose, always soothingly: Yes, my dear, and No, my dear. She was always sent for when the women quarrelled over their tubs and always succeeded in making peace. One day the matron had said to her:
>
> -Maria, you are a veritable peace-maker!
>
> And the sub-matron and two of the Board ladies had heard the compliment. And Ginger Mooney was always saying what she wouldn't do to the dummy who had charge of the irons if it wasn't for Maria. Everyone was so fond of Maria.
>
> The women would have their tea at six o'clock and she would be able to get away before seven. ('Clay', p. 110)

People above Maria are referred to by their social position ('the Board ladies'). Consequently, 'the matron' (she has the power to grant Maria permission to have an evening out) is <u>above</u> on the social scale relative to Maria; likewise, 'the sub-matron' will occupy a position above Maria. 'The women' and 'the dummy' are <u>below</u> Maria who casts herself in the role of peacemaker amongst these uncouth ex-prostitutes. 'Ladies' are at the top of this female hierarchy at the *Dublin by Lamplight* laundry, while 'women' are at the bottom. 'The cook' is probably Maria's senior or has a similar status to Maria. People referred to by their first names ('Joe') or nicknames ('Ginger') share the same social status. All of these people are introduced with

presuming reference, as if we were already familiar with them, which strengthens the impression that it is from Maria's point of view that these people are being presented. Part of the significance of the story arises because of Maria's social status. That Maria is, at least, partially aware of her precarious social status is revealed in the following:

Example 4.37:

> After the break-up at home the boys had got her that position in the *Dublin by Lamplight* laundry, and she liked it. She used to have such a bad opinion of Protestants... (p.111)

The use of 'the boys' to refer to Joe and Alphy (two grown-up men with their own families) implies the sentence is from Maria's point of view, as she used to be their nanny or nursemaid.

In this case, the choice of the nominal group of 'the boys' is less to do with social hierarchy (Joe and Alphy are potentially higher up the social scale than Maria) and more to do with familiarity which, again, using a spatial metaphor can be considered along a horizontal axis, on which people are located relative to each other and measured in terms of closeness and distance. When Gallaher calls Tommy Chandler 'old hero' in 'A Little Cloud', the familiarity of friends is realized through this choice of vocative.

In 'The Dead', the choice of calling the three hostesses of the Christmas Party either by their surname plus title (Miss Morkan), their Christian name plus title (Miss Julia, Miss Kate), their Christian name (Julia, Kate, Mary Jane), or by a noun designating a family relationship (Aunt Julia, Aunt Kate) reflects in the text social courtesy, social hierarchy and familiarity of different characters. Each different designation or nominal group realizes a different point of view: the general social community and most guests at the party, Lily, the Aunts (themselves) and Gabriel, respectively. One of the ways that the reader recognizes that they are being positioned to view events from a character's point of view is by an inconsistent use of naming, as is the case in 'The Dead'. It is to be expected that an impartial heterodiegetic narrator would consistently use the same name for a character. The names we choose reflect how we position ourselves vis-à-vis other people along

social scales (vertical and horizontal) of status and familiarity. In narrative fiction, it is an indicator of whose point of view we are getting at that point in the text and how a character perceives him/herself in the social community of the fictional world.

4.6 Conclusion

This chapter has described and analyzed in text the first function (spatio-temporal) of point of view predicted in my model. In order to investigate spatio-temporal point of view, the chapter outlined an account of the role of deixis in constructing spatio-temporal point of view in text. The chapter developed along a cline from the most physical to the most psychological. The most physical features of deixis are locational: 'in what spatial location are we situated as we read about the events in this story?' This involves linguistic realizations of proximity ('here') and distance ('there') and movement towards or away from ('coming' versus 'going'). Much of the time in *Dubliners*, the reader is situated with a character-focalizer. However, at other times, the narrator chooses different positions for the reader such as the 'fly-on-the-wall' observer, which is the position adopted particularly in 'Ivy Day in the Committee Room', 'A Mother' and 'Grace'.

Temporal point of view is concerned with the question: 'where are we, as readers, in time in relation to the events being narrated?' and is constructed through the deictic features of adverbials of time and tense. The notions of primary and secondary tense were introduced to explain the fact that much of the time in *Dubliners* we are located in the narrator's time (primary past tense); while secondary tense realizes deictic blending between character and narrator points of view, when representing two temporal perspectives on a single event.

The spatio-temporal sections were the more physical end of our cline of analysis of the linguistic resources of deixis in text. At the more psychological end, the impact of definite and indefinite deixis on text showed how the reader can be positioned by the narrator in a character's mental space; while social deixis was the realization of how a character perceived him/herself to be situated in social space and, therefore, a linguistic indicator of the construction of character point of view.

Chapter 5: Perceptual Point of View

5.1 Introduction

In chapter 4, attention was focused on spatio-temporal point of view: the first semantic function of point of view as presented in my systemic model of analysis at the end of chapter 3 (section 3.6). Analyses and observations were carried out on sentences such as the following:

> Suddenly, he saw them coming towards him. ('Two Gallants', p.64)

The main linguistic system that interested us in our exploration of such sentences in the previous chapter was **deixis**, particularly in relation to spatial point of view as signalled through 'coming towards'. There is, however, another aspect to this sentence, that we did not highlight, which is the mental process of perception of the main verb and its role in a hypotactic verbal group complex that includes an **Act**. Acts are actions or events that are seen or heard, realized typically by non-finite imperfective clauses and sometimes perfective clauses (Halliday, 1994: 248-249). As we can see from the examples below, this structure is fairly common in *Dubliners*:

> He saw his wife making her way towards him through the waltzing couples. (p.217)
> When he saw Freddy Malins coming across the room... ('The Dead', p.218)
> ...he glanced up and saw Jack regarding him from the door of the return-room.
> ('The Boarding House', p.74)
> ...sitting there for five or ten minutes I saw Mahony's grey suit approaching. (p.21)
> ...I saw him walking slowly away from us towards the near end of the field.
> ('An Encounter', p.26)

Taking the first example sentence, we have a Senser 'He', a perception process 'saw' and another process 'his wife making her way...' encoded as a single complex phenomenon realized by an embedded non-finite clause. Mental processes of perception and phenomena (what is seen) are just one important aspect of perceptual point of view and, as illustrated by the examples above, perceptual and spatial point of view frequently work in tandem in discourse. A simple transformation of our example sentence turns it from an *expansion* of a verbal group into a **projection**,

He saw that his wife was making her way towards him through the waltzing couples.

the other major linguistic system that realizes perceptual point of view.

This is the first of two chapters dealing with *Psychological Point of View*, which is divided into: (1) *Perceptual Point of View* and (2) *Evaluative Point of View*. *Perceptual* Point of View is concerned with the processes of consciousness such as perception, cognition, affection and the representation of the discourse of consciousness. Evaluative Point of View is concerned with value-judgements: what is being evaluated and how it is being evaluated. Perceptual Point of View is realized mainly by the linguistic systems of transitivity and projection; whereas Evaluative Point of View is realized principally, although not exclusively, by linguistic systems within the Interpersonal metafunction. There is a strong overlap between these two subtypes of Psychological Point of View because the representation of affective processes necessarily entails evaluation. Values and feelings are inextricably linked in our language and in our mental processes. However, for analytical purposes, it is useful to distinguish between these two subtypes.

As perceptual point of view is concerned with the processes of consciousness (perception, cognition, affection), our analysis begins by asking three questions to identify who the mental source is for any stretch of discourse in a narrative fiction:

1) Who is perceiving the phenomena being represented in the text?

2) Whose cognitive processes or thoughts are being transmitted to the reader?

3) Who is the source of the emotions that are being expressed?

There is a fourth question that needs to be asked, which is whether the mental source is also the narratorial source. When the answer is affirmative, the perceptual point of view is attributed to the narrator. However, a narrator often tells the reader what a character sees, thinks and feels. In these cases, there are two sources which are explicitly different. A further choice is to minimize the separation between the two sources by merging narrator and character points of view. This can be summarized as follows:

Fig 5.1: Source of point of view in *Dubliners*

→ single source (narrator)

Source → two sources (narrator and character)

→ merged sources (narrator/character)

These choices are reflected in the grammar: 1) single process clause; 2) two clauses (realized through projection); 3) single projected clause (with deletion of the projecting clause). Some examples can illustrate this:

<u>*Example 5.1:*</u>
PERCEPTION: 1) He saw the cat.
2) He saw that the cat was crossing the street.
3) He looked out. The cat was crossing the street.
COGNITION: 1) He remembered the priest.
2) He remembered that the priest was ill.
3) The memories came back. The priest was ill.
AFFECTION: 1) He felt humiliated.
2) He felt that he had been humiliated.
3) His fury was choking him. He had been humiliated.

Although the first sentences encode the perceptions, thoughts, feelings of a character, the viewpoint is that of an omniscient narrator who has access to the perceptions, thoughts and feelings of the character. The narrator has not aligned himself with the character but rather has peered into or prised open the character's inner state. This is reflected in the grammar, because all the clauses simply involve two entities (a Senser and a Phenomenon) in a single process, realizing a single mental source. With a reported point of view in which two mental sources are realized, there has to be a narratorial projecting clause and the projection of the character's meaning which results minimally in two processes, as in the second sentences. In cases of narratorial alignment with a character's point of view, when narrator and character points of view merge, the merging of the two sources is realized by a projected clause with the projecting clause elided, as in the third sentences.

In example 5.2 below, the reader is presented with projections of Mr Duffy's meanings, in clause complexes where the narratorial and character source are kept explicitly separate (particularly, sentence 1). However, much of the text is composed

of free-standing (untagged) projected clauses where the source is merged (particularly, sentences 4-6, 8).

Example 5.2:
> 1) As he sat there, living over his life with her and evoking alternately the two images in which he now conceived her, he realised that she was dead, that she had ceased to exist, that she had become a memory. 2) He began to feel ill at ease. 3) He asked himself what else could he have done. 4) He could not have carried on a comedy of deception with her; he could not have lived with her openly. 5) He had done what seemed to him best.
> 6) How was he to blame? 7) Now that she was gone he understood how lonely her life must have been, sitting night after night alone in that room. 8) His life would be lonely too until he, too, died, ceased to exist, became a memory - if anyone remembered him.
>
> ('A Painful Case', p.130)

One of the principal objectives of this chapter is to show how Joyce manages to break down the separation between narratorial and character points of view. Therefore, in section 5.2, the greater part of the discussion will focus on FID (free indirect discourse), which has the potential for being 'double-voiced' and, consequently, encoding two points of view. Section 5.2 has a primarily linguistic focus outlining the different lexico-grammatical realizations of the narrative of thought, affection and perception by mental processes in the transitivity system and by the logico-semantic relation of projection. Sections 5.3, 5.4, and 5.5 deal respectively with narrative representations of perception, cognition and affection. Section 5.5, as it deals with processes of affection, represents an obvious overlap between perceptual point of view and evaluative point of view, and thus some of the points will need to be revisited in chapter 6. Section 5.6 ends the chapter with a conclusion summarizing the main points that have been made.

5.2 Represented Discourse

5.2.1 Introduction

This section discusses mental processes within the transitivity system and, more particularly, the logico-semantic relationship of projection, using the generic term 'represented discourse'[1]. Perceptual point of view is realized by mental processes and

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1 See McHale (1978), Leech & Short (1981), Caldas-Coulthard (1987), Fairclough (1988), Short (1994), Thompson, (1996) for functionalist descriptions; for generative descriptions, Banfield (1982),

the projection of meanings. Represented discourse covers both the projections of wordings (reported speech) and the projection of meanings (reported thought). Traditionally, linguistic analyses deal with reported speech/thought jointly, as does Halliday (1994) with projections of wordings and meanings.

There are, of course, complications: particularly, in Joyce, there is a great deal of reported speech within thought reports. Conversations are represented through a character's consciousness (for example, in retrospections). It is also often the case that the recognition of free indirect thought depends on 'wording' that echoes what might be considered a character's idiolect or sociolect. Despite this blurring of the boundaries between thought and speech, as perceptual point of view is concerned with the processes of consciousness (perception, cognition, affection) and the representation of the discourse of consciousness, the chapter will concentrate on projections of meanings and text examples which are mostly thought reports.

Represented discourse spans a continuum of discourse types and is used to cover a large range of discourse phenomena that are traditionally divided between direct discourse ('She wondered, "Am I too late?"'), indirect discourse ('She wondered if she was too late.') and free indirect discourse ('She was worried. Was she too late?'). The greater part of the discussion, in section 5.2.3, will focus on FID (free indirect discourse), which has the potential for being 'double-voiced' and, consequently, for encoding two merged points of view (narrator and character), breaking down the separation of the two points of view. It is also with FDD (free direct discourse) the clearest realization of an internal point of view. The section begins with a discussion of the transitivity system and mental processes in section 5.2.2 and then elaborates on projection in section 5.2.3. In section 5.2.4, I outline the model for representing acts of perception, cognition and affection in narrative fiction, which I shall be exploring in more detail in the analysis sections 5.3, 5.4 and 5.5 that follow this section.

Ehrlich (1990). Within the generative paradigm, the term 'RST' (Represented Speech/Thought) is restricted to Free Indirect Discourse.

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5.2.2. Halliday: transitivity

Before embarking on a full analytical description of represented discourse, this subsection begins with an initial discussion of the transitivity system which encodes within the clause a model of our experience of the world. The experiential meaning of the clause as a representation of 'goings-on' in the world (happening, doing, sensing, meaning, being and becoming) is realized through the configuration of the transitivity system and involves choices of selection from three semantic aspects of the clause: an obligatory PROCESS and optional participants/circumstantials (Halliday, 1994: 106-109) :

(i) processes (realized by verb groups)
(ii) participant roles (realized by noun groups)
(iii)circumstantials (realized by adverbial groups or prepositional phrases)

The semantic category of *process* is further specified into different types such as *material, mental, relational, behavioural, existential* and *verbal* processes. Process types, their meanings and key participants are summarized in the table below (Halliday, 1994: 143):

Table 5.1: Process types, their meanings, and key participants

Process type	Category meaning	Participant
material:	'doing'	Actor, Goal
action	'doing'	
event	'happening'	
behavioural	'behaving'	Behaver
mental:	'sensing'	Senser, Phenomenon
perception	'seeing'	
affection	'feeling'	
cognition	'thinking'	
verbal	'saying'	Sayer, Target
relational:	'being'	
attribution	'attributing'	Carrier, Attribute
identification	'identifying'	Identified, Identifier; Token, Value
existential	'existing'	Existent

Process types distinguish between those processes that reflect our *outer experience*, processes of the external world (actions, events), and processes that reflect our *inner experience*, processes of consciousness. This gives rise to the two categories of material processes and mental processes. Mental processes, as representations of inner experience, are strong linguistic indicators of perceptual point of view in text. Consequently, I will elaborate on the meanings of mental processes. The semantic subcategories for mental processes are the following (Halliday, 1994: 118):

1) perception = see, hear etc.
2) cognition=think, say to myself, wonder etc.
3) affection=like, frighten etc.

Examples of these three subcategories that may realize *perceptual point of view in narrative* are given:

1. Perception
Gabriel saw that there was colour on her cheeks... ('The Dead', p.242)
She noticed that he wore his soft brown hat carelessly... ('A Mother', p.156)
2. Affection
He felt how useless it was to struggle against fortune... ('A Little Cloud', p.77)
The composure of the eyes irritated him. They repelled him... ('A Little Cloud', p.91)
3. Cognition
She remembered the last night of her mother's illness.... ('Eveline', p.41)
Maria thought he was a colonel-looking gentleman and she reflected how much more polite he was than the young men... ('Clay', p.114)
I wondered why it smiled continually and why the lips were so moist with spittle. ('The Sisters', p.9)

As can be illustrated by one of the examples above, a mental process clause such as 'She remembered the last night of her mother's illness' consists of a Senser [the experiencer] ('she'), a Process ('remembered') and a Phenomenon [that which is experienced] ('the last night of her illness'). These three basic semantic aspects of mental processes are reflected in the experiential grammar of the clause: the Senser, who sees, thinks, feels (normally, the subject of the clause realized by a nominal group, but note the possibility of the Senser being the object in 'the composure of the eyes irritated him'), the Process of seeing, feeling, thinking (normally, realized by a verbal group) and the Phenomenon, what is seen, thought, felt (here we cannot talk of typical realizations as the grammatical forms are extremely diverse: from whole

clauses [finite/non-finite] to single word objects). In narratological theory, these

semantic aspects are equivalent to the *focalizer, the act of focalization,* and what is

focalized (Bal, 1985; Rimmon-Kenan, 1983). These can be equated with the systemic

terms in the following way:

Senser (=focalizer), **Mental Process** (=act of focalization), **Phenomenon** (=the
focalized object).

As the potential realizations of the **Phenomenon** are multiple, we need to examine

this aspect of the grammatical realization of perceptual point of view. The

Phenomenon is the semantic realization of what narrators/characters perceive, feel

and think. The range of entities (persons, creatures, objects, institutions, abstractions)

or processes (actions, events, qualities, states, relations) that are phenomena of our

daily experience is extremely extensive. Any of these 'things' can become the object

of consciousness in a mental process (Halliday, 1994: 115).

Example 5.3:
He *liked* music but the piece she was playing had no melody for him...('The Dead', p.211)
...he *remembered* her sullen opposition to his marriage.('The Dead', p.213).
I *had noticed* long velvet curtains... ('The Sisters', p.12)

However, there is one type of **Phenomenon** that particularly interests us which enters

into a mental process through a clause acting as a participant: a **metaphenomenon.** A

metaphenomenon is a type of phenomenon "that is constructed as a participant by

projection - that is, as indirect or 'reported' discourse" (Halliday, 1994: 115).

Metaphenomena take the form of *'projections'* that "cannot participate in processes

other than those of consciousness" (Halliday, 1994: 250).

Example 5.4:
As he proceeded *I noticed* that his accent was good.('An Encounter', p.25)
...he expressed his gratitude to the young man and *regretted* that they could not have a little drink
together. ('Grace', p.172)

With *metaphenomena,* we have taken the grammatical realizations of what is

perceived, felt, thought - the **Phenomenon** of a mental process clause - into the

grammatical area of projection which leads us from simple clauses to clause

complexes and into the major linguistic system for the realization of perceptual point

of view in text.

5.2.3 Represented Discourse and Projection

The most direct way of realizing, in narrative text, a subjective point of view is through the representation of a character's thought. The focalization of the discourse through someone's consciousness introduces a new *subject of consciousness* (a senser, in systemic terms) or "SELF, to whom all expressive elements are attributed" (Banfield, 1982: 93). In pure focalization in FID (Free Indirect Discourse) rather than in narratorial paraphrases (indirect discourse) or summaries, there may be no projecting clause or any word (noun, adjective or adjunct) that signals a report. Typically, though, in the reporting of thought, there will be a projecting (reporting) clause that frames the projected (reported) clause. The significance of this for point of view is that all types of represented discourse potentially present a dual perspective because, whether it be direct or indirect discourse, the projected clause (quote or report of thought) is contained within the scope of a projecting clause or a larger contextual frame (as in FID) that colours the reader's interpretation of the quote or reported clause. In other words, represented discourse potentially combines two thought events with distinct participants and therefore two different perspectives (McGregor, 1990; Sternberg, 1991).

Halliday's (1994) description of projection essentially involves two basic types of interclausal relationships which involve the tactic relationships of parataxis and hypotaxis, whereby one clause projects another clause either as a **wording** or **meaning**. What follows elaborates on Halliday's account of projection.

A material process clause such as (1) directly encodes our experience.

(1) He fell down the stairs

The person listening to the speaker would consider this to represent some state of affairs in the world such as the speaker being witness to an accident. However, a different kind of linguistic structure can be used, so that a speaker can report what someone else has witnessed.

(2) Maureen said, "He fell down the stairs"

We no longer have "a representation of (non-linguistic) experience" but "a representation of a (linguistic) representation" (Halliday, 1994: 250). In this 're-representation', there are now two clauses: a projecting clause with a verbal process, a clause of saying, and a projected material process clause with what was said. In (1), 'I' as speaker am responsible for everything that was said. In (2), my responsibility is restricted to the projecting clause whereas responsibility for the projected clause is attributed to Maureen. The reason for this is that, in the projected clause, it is assumed that Maureen's original words are faithfully reproduced. This does not mean that when a writer/speaker uses the paratactic structure of direct speech they will automatically always repeat the exact words of the original. Nevertheless, the idealized function of the paratactic structure of quoting is to represent the wording where there is an assumption that there is a faithful reproduction of the original words. This is reflected in the paratactic relationship of equal status of the two clauses and the fact that the projected clause could stand alone as a direct observation. Whereas the projecting clause is a primary encoding of an experience, the projected clause is a second-order phenomenon which is itself a representation - what Halliday (1994: 252) refers to as a 'metaphenomenon'.

Similarly, language can be used to report what someone thought or has deduced, say, from seeing an injured man at the bottom of a flight of stairs.

(3) Maureen thought that he had fallen down the stairs.

The difference between (2) and (3) is that the projection clause includes a mental process and the projected clause is not a wording but a **meaning**. When a projected clause is taken to represent a meaning rather than a wording, it is still a phenomenon of language (a 'metaphenomenon') but at a semantic level rather than at a lexico-grammatical level as in a wording. When a projected clause is coded as meaning through a mental process verb of cognition, there is no representation of the exact words that passed through the person's mind because there may have been no original words and because there is "no observed event as a point of reference" (Halliday, 1994: 253). This results in the basic tactic relationship for a projected meaning being

one of hypotaxis, rather than parataxis where the projection is treated as a free-standing event. In a hypotactic relationship, the projected clause is dependent on the mental process verb of the projecting clause.

This gives us the following basic types of projection (Halliday, 1994: 254):

Table 5.2: Basic types of projection nexus

Types of projecting process	Taxis	
	paratactic 1 2	hypotactic α β
verbal "	projection of wording 1 "2	
mental '		projection of meaning α 'β

The table above represents a rudimentary sketch of projection and the table can be immediately further filled in by stating the obvious fact that we can report a saying by representing it as a meaning ('indirect speech') and also report a thinking as if it were a wording ('direct thought') (Halliday, 1994: 256). This results in the more complete table 5.3.

Table 5.3: Four types of projection nexus (Halliday, 1994: 256)

Types of projecting process	Taxis	
	Quote paratactic 1 2	Report hypotactic α β
Locution " verbal	Wording 1 "2 She said, 'I can'	Wording represented as meaning α "β She said she could
Idea ' mental	Meaning represented as wording 1 '2 She thought, 'I can'	Meaning α 'β She thought she could

We can now make some initial comments about how the general semantic distinction between paratactic quoting structures and hypotactic reporting structures reflects two distinct ways of organising point of view in discourse.

(4) Gill thought, "I want to see him here this afternoon".
(5) Gill thought that she wanted to see him there that afternoon.

In (4), the viewpoint in the projected clause is that of the Senser of the mental process, Gill, and this is realized linguistically in the deictic elements: '*I, want (present tense), him, here, this*'. In (5), the viewpoint in the projected clause pertains to the speaker of the projecting clause and this is reflected in the deictic features of the projected clause: '*She, wanted (past tense), him, there, that*'. Differences in deixis in different types of projection are not just formal variations but reflect the fact that, in hypotactic projection, the deictic orientation of the projecting clause is carried over into the projected clause whereas, in paratactic projection, the deixis changes to take on the orientation of the Senser to whom the projected clause is attributed (Halliday, 1994: 253).

An intermediary form of projection between direct and indirect discourse is free indirect discourse (FID). Halliday (1994: 261) states that this mixed, hybrid form is structurally paratactic, which results in the projected clause being independent of the projecting clause and, therefore, retaining its own mood forms as in direct discourse. At the same time, it is not a quote but a report because of the shifting of time and person reference, which means that there is reporter-oriented deixis in the projected clause. Halliday states that FID is anomalous rather than intermediate and that it combines a range of different features rather than a single invariant linguistic pattern. The range of different linguistic features which trigger in the reader recognition of FID are outlined below.

One of the anomalies of FID that I will focus on is the fact that FID may be realized in sentences with or without a projecting clause. Normally, in indirect discourse, projecting clauses occupy an initial position in the sentence. With projecting clauses placed in medial or final position, the sentence is pushed towards an FID interpretation because of the weakening of the hypotactic dependency relation between the projecting and projected clause.

Example 5.5:
She would put an end to herself, she said. ('The Boarding House', p.72)
Melancholy was the dominant note of his temperament, he thought, but it was a melancholy tempered by recurrences of faith and resignation and simple joy. ('A Little Cloud', p.80)

The workmen's discussions, he said, were too timorous; the interest they took in the question of wages was inordinate. ('A Painful Case', p.123)
Segouin, Jimmy decided, had a very refined taste. ('After the Race', p.48)

In *Dubliners*, typically FID sentences representing the discourse of a character's consciousness (an internal point of view) will often initially have a projecting clause which then leads to FID sentences with no projecting clause.

Example 5.6:

> 1) He was sure that he could do something better than his friend had ever done, or could ever do, something higher than mere tawdry journalism if he only got the chance.
> 2) What was it that stood in his way? 3) His unfortunate timidity! ('A Little Cloud', p.88)

In this text, the first sentence is structurally indirect discourse, in that there is subordination (a hypotactic construction). However, despite the narrator-oriented deixis, the repeated grammatical parallelism and the overt evaluation of the projected clause offers a degree of faithfulness to an 'original' thought act by Tommy Chandler that pushes this sentence towards an FID interpretation (Leech & Short, 1981: 331). Even the projecting clause appears to be permeated by the character's modality (the adjectival 'sure'). The second and third sentences are then clearly FID without a projecting clause. This, however, raises the question of how they are recognized by the reader as FID. There are a number of linguistic resources that the writer can use to trigger this recognition in the reader. In example 5.6, it is principally the use of non-declarative mood choices (interrogative, exclamative) that mark them as FID. The unmarked mood choice of the narrator is declarative. In sentences 2 and 3, person and temporal deixis remain narrator-oriented. Changes in deixis would render these examples of FID into direct discourse or, even, free direct discourse.

This short text highlights two linguistic features of FID: **interactive** and **deictic** features. *Interactive features* are associated with face-to-face interaction giving FID the conversational quality of spoken discourse. Some of the interactive features of FID include the following (Thompson, 1994: 18-19; see also Sternberg, 1991; Banfield, 1982; McHale, 1978):

- Questions
- Exclamations/interjections
-Repetitions, hesitations, incomplete sentences

-Conversational markers
-Conjunctions at the beginning of sentences
-Vague expressions (unspecific or general nouns)
-Colloquialisms

Some examples of these linguistic elements of interactive discourse are highlighted in the following text where, after the first sentence, most of the passage is in FID.

Example 5.7:

> 1) He turned to the right towards Capel Street. 2) *Ignatius Gallaher on the London Press!*
> 3) *Who would have thought it possible eight years before?* 4)*Still*, **now** that he **reviewed**
> the past, Little Chandler could remember many signs of future greatness in his friend.
> 5) People used to say that Ignatius Gallaher was wild. 6) *Of course*, he did mix with
> a rakish set of fellows at that time, drank freely and borrowed money on all sides.
> 7) In the end he had got mixed up in some shady affair, some money transaction: at least,
> that was one version of his flight. 8) *But* nobody denied him talent. 9) There was always
> *a certain...something* in Ignatius Gallaher that impressed *you* in spite of *yourself*.
> 10) Even when *he was out at elbows and at his wits' end for money* he kept up a bold face.
> 11) Little Chandler remembered (and the remembrance brought a slight flush of pride to
> his cheek) one of Ignatius Gallaher's sayings when he was in a tight corner:
> 12) -Half time, now, boys, he used to say light-heartedly. 13) Where's my considering
> cap?
> 14) That was Ignatius Gallaher all out; and, *damn it, you* couldn't but admire him for it.
>   ('A Little Cloud', p.79; my italics, underlining, bold)

In sentences 2 and 3, we have examples of <u>exclamative</u> and <u>interrogative</u> mood choices which are more typical of interactive spoken discourse. The unmarked mood choice for written text is declarative whereas, in spoken discourse, any of the three main mood choices (declarative, imperative, interrogative) are equally likely. In a narrative like *Dubliners*, any deviation from declaratives is likely to be associated with character focalization (an internal point of view) and FID. This is also true for grammatical <u>incompleteness</u> (or incorrectness) as in sentence 2, where there is verbal ellipsis.

In sentences 4 and 6, the textual and interpersonal themes (the conjunctive and modal adjuncts: 'still', 'of course' are <u>conversational markers</u>) realize an interactive debate within Chandler's thoughts with him simultaneously defending Gallaher and conceding to public opinion about his friend; while the <u>conjunction</u> 'but' at the beginning of sentence 8 functions to emphasize the 'internal hidden polemic'[2] of this stretch of discourse, with the conjunction acting as an answer or refutation of the previous negative evaluation of Gallaher in sentence 7. The <u>vague expression</u> 'a

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2 See Bakhtin (1984: 199) on this category of dual-voiced discourse.

certain... something' in sentence 9 (this is also an example of hesitation) and the colloquialisms in sentences 10 and 14 are characteristic of spoken discourse and identified by the reader as realizations of character focalization and FID.

In sentence 4, there are *deictic features*[3] that are commonly found in FID. We have an adverbial expressing present time in a marked syntagmatic relation (they do not normally colligate) with a verb realizing past time. The reason for the acceptability of the construction is that past time is unmarked narrative time functioning like a present tense (sometimes referred to as 'epic preterite'). 'Now' is Little Chandler's time (story time), whereas the past tense is the narrator's time. The two different temporal points of view emphasize the blend or hybrid nature of FID where there is a partial blurring of attribution of discourse between character and narrator.

Typically, interactive features pertain to a character's discourse of consciousness; while the deictic features of past tense and third person pronoun signal the narrator's point of view. Some of the deictic features of this text encode the character's point of view such as the deictic 'you' in sentences 9 and 14. This makes the discourse even more strongly focalized from Chandler's point of view. The deictic 'you' presupposes an 'I' which make the sentences read as if Little Chandler was addressing an unspecified audience.

It has been emphasized that interactive features, being mimetic of character utterances, function to create the conversational quality of spoken discourse. Register (or mode) switching between 'a *spoken discourse* style' and 'a *literary written* style' is potentially a criterion for identifying FID. A prototypical, unmarked narrator would be expected to be informed, erudite and reliable. A narrator is a wordsmith, so sophistication in the manipulation of language would also be expected. The linguistic realizations of the style of this prototypical narrator are manifested by a 'standard' grammar, syntactic subordination or hypotactic structures ('more complex syntactic

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3 I have already discussed this point in chapter 4 in relation to temporal point of view. I reiterate the point here as it is generally considered to be a typical grammatical feature of FID. In chapter 4, no specific mention of it as a feature of FID was made.

structures'[4]), high lexical density (as well as 'prestige' lexis), significant modification[5],

lexical and grammatical metaphor and planned use of rhetorical staging and

structures. This generally sophisticated written mode can be contrasted to spoken

modes whose typical linguistic characteristics are interactive features (as detailed

above), conversational lexis (both informal/formal, including attitudinal and

colloquial lexis: slang, abbreviated forms, personal forms of address), 'non-standard'

grammar, a higher level of grammatical intricacy (where a relatively greater number

of clauses are used per sentence to express the same content in written modes) and

relative lexical sparsity. Spoken discourse spawns lack of fluency and coherence

through false starts, reformulations, repetitions, incomplete utterances and

grammatical slips or incongruencies (Eggins, 1994: 57-63)[6]. These aspects of

'spokenness' are filtered out in written text, which is typically characterized by well-

formed syntax, heavily lexicalized structures and metaphor.

Example 5.8:
The grey warm evening of August had descended upon the city and a mild warm air, a
memory of summer, circulated in the streets. The streets, shuttered for the repose of
Sunday, swarmed with a gaily coloured crowd. Like illumined pearls the lamps shone from
the summits of their tall poles upon the living texture below which, changing shape and hue
unceasingly, sent up into the warm grey evening air an unchanging unceasing murmur.

('Two Gallants', p.52)

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4 Tannen (1982) compares spoken and written narratives where her main conclusion is that written
narrative versions consist of greater syntactic complexity (subordinated/hypotactic structures); while
spoken narrative versions used a greater amount of coordination and juxtaposition. There is a fair
amount of research on spoken/written varieties of registers and contradictory findings (cf. Biber,
1986). Biber (1986: 409) admits that the question of subordination is difficult to resolve, but agrees
with Beaman (1984) who notes that different types of subordination are present in the two modes.
Halliday (1985) elaborates on the 'syntactic intricacy' of spoken texts which through a combination of
paratactic and hypotactic structures weave a complex web of interdependency. However, most of his
text examples are finite clauses. The 'syntactic complexity' of written texts may derive from the
subordination of both finite and non-finite clause, with written texts favouring the more reduced, more
lexicalized non-finite clauses (participials). Beaman (1984) found greater frequency of non-finite
clauses in written narrative texts, but more finite clauses in spoken narrative texts.
5 This relates to the last footnote and the more lexicalized (heavy nominal modification) of written
texts.
6 Eggins (1994: 57) does not explicitly state which spoken and written genres she is comparing (she
uses the more general labels of 'spoken' and 'written' language) but apparently she is contrasting
differences between academic expository written registers with conversational registers. Nevertheless,
she makes important points about spoken discourse which I have incorporated here.

The sophistication of the opening paragraph from 'Two Gallants' is a clear example of what might be called a *'literary written'* style which is markedly different from the *'conversational'* style of this stretch of prose:

Example 5.9:

> So Maria let him have his way and they sat by the fire talking over old times and Maria thought she would put in a good word for Alphy. But Joe cried that God might strike him stone dead if ever he spoke a word to his brother again and Maria said she was sorry she had mentioned the matter. Mrs Donnelly told her husband it was a great shame for him to speak that way of his own flesh and blood but Joe said that Alphy was no brother of his and there was nearly being a row on the head of it. But Joe said he would not lose his temper on account of the night it was and asked his wife to open some more stout. ('Clay', p.116)

The extract is told from Maria's internal point of view in FID, through her inner discourse and her faithful reproduction of the Donnellys' discourse. The report is part of an extended stretch of discourse representing her consciousness, as is the whole of 'Clay'. A double layer is established because Joe's point of view is embedded within Maria's.

Three features of this discourse can be briefly noted: 1) the abundance of colloquialisms ('God might strike him stone dead') which reflect the original wordings of the quarrel; 2) the idiolectally or dialectally marked syntactic construction of 'there was nearly being a row on the head of it' which makes this discourse attributable to Maria; and 3) the loose paratactic structuring through the conjunctions 'but' and 'and' as well as the interactive function of 'but' as marking 'contrasts', 'answers' and 'turn-taking' which reflect Maria's experience of the argument. These features of 'spokenness' in example 5.9 create a very distinct style compared to the *'literary written'* style of example 5.8.

Joyce creates dual-voiced discourse (FID), holding narrator and character voices in dialogical tension by contrasting narratorial and non-narratorial registers. As a consequence, two points of view are simultaneously established. These non-narratorial registers are read as if they were citations of the social discourse of Dublin (particularly the lower-middle class), developing a method described by Bakhtin (1984a: 201):

> For the prose artist the world is full of other people's words, among which he must orient himself and whose speech characteristics he must be able to perceive with a very keen ear. He must introduce them into the plane of his own discourse, but in such a way that this plane is not destroyed.

The reader's recognition of these social citations of speech styles and verbalized thoughts depends on the contrast established between a *'literary written'* register and the *'conversational'* registers.

Besides interactive features, other linguistic systems within the interpersonal function of language such as modality (modal auxiliaries, modal adverbs) and evaluative or attitudinal lexis ('rakish', 'shady') are potential indicators of an FID utterance (see example 5.7 above). More detailed discussion of these linguistic systems will be reserved for the next chapter on 'evaluative point of view'.

Another signal that may lead to an FID interpretation of a stretch discourse are lexical items that leave traces of a sociolectal, dialectal or idiolectal nature. An FID interpretation may be given to indirect discourse reports, even if there is strong subordination, because of the impact of these lexical items.

Example 5.10:
> She knew he had *a good screw for one thing* and she suspected that he had *a bit of stuff put by.* ('The Boarding House', p.70)
> Joe said *he wasn't so bad when you knew how to take him, that he was a decent sort so long as you didn't rub him the wrong way.* ('Clay', p.115)

Both examples have *mimetic lexical traces* of the reportee's idiolect or sociolect in the projected clauses, creating the illusion of reproducing features of the types of utterances that these characters would typically make. The fact that we know that the first example forms part of Mrs Mooney's internal point of view is largely dependent on the reader recognizing that these lexical cues belong to Mrs Mooney's sociolect and are verbal echoes of that sociolect. She is the source for the meanings and evaluations of the projected clause rather than the narrator (the reporter). The same applies to the second example, in which Joe is the source of the wording of the report rather than the narrator.

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Mimetic lexical traces, as we shall be calling them, that reproduce sociolectal, dialectal or idiolectal features, potentially intrude into stretches of narratorial discourse from an external point of view, producing the dual-voiced effect of FID.

Example 5.11:
> Mrs Kearney bought some lovely blush-pink charmeuse in Brown Thomas's to let into the front of Kathleen's dress. ('A Mother', p.156; my underlining)

This short text could be interpreted as a straight narratorial description, if it were not for the underlined nominal group, which is clearly in the register of women's fashion. The modifying attitudinal epithet 'lovely' (and the rest of the nominal group) is more coherently attributable to Mrs Kearney than the narrator but, because it emerges out of or merges with the narrator's discourse, a dual perspective is created, particularly on the ironic 'lovely'.

FID clauses can emerge straight out of a narratorial description of character actions with no indirect discourse reports in the preceding context.

Example 5.12:
> Mr Holohan pointed desperately towards the hall where the audience was clapping and stamping. He appealed to Mr Kearney and to Kathleen. But Mr Kearney continued to stroke his beard and Kathleen looked down, moving the point of her new shoe: *it was not her fault.*
> Mrs Kearney repeated:
> -She won't go on without her money. ('A Mother', p.164; *my italics*)

The colon is a minor orthographic clue that this clause is FID , but Joyce could perfectly well have used a full stop without affecting its status as FID . Here, the reader is totally dependent on context to be able to make a coherent interpretation of this clause as FID . In this case, it is principally the fact that the judgement or evaluation that is being made is more logically attributable to Kathleen.

Generally speaking, the context will impact in favour of an FID reading if, particularly, the preceding co-text is in indirect discourse and free indirect discourse:

Example 5.13:
> 1) After a quarter of a century of married life she had very few illusions left. 2) Religion for her was a habit and she suspected that a man of her husband's age would not change greatly before death. 3) She was tempted to see a curious appropriateness in his accident and, but that she did not wish to seem bloody-minded, she would have told the gentlemen that Mr Kernan's tongue would not suffer by being shortened. 4) However, Mr Cunningham was a capable man; and religion was religion. 5) The scheme might do good and, at least, it could do no harm. 6) Her beliefs were not extravagant. 7) She believed steadily in the Sacred Heart as the most generally useful of all Catholic devotions and approved of the

sacraments. 8) Her faith was bounded by her kitchen but, if she was put to it, she could believe also in the banshee and in the Holy Ghost. ('Grace', p.177-178)

In this text extract from 'Grace', a story mainly told from an external point of view, the narrator temporarily aligns the point of view with one of the principal characters, Mrs Kernan. The first sentence is from the narrator's external point of view as is the first clause of the second sentence. The mental process verb of cognition ('suspected') signals the commencement of the alignment with Mrs Kernan's point of view. In the third sentence, there are further examples of indirect discourse ('she did not wish...', 'she would have told the gentlemen that...') but with indicators of a shift towards free indirect discourse (the colloquial 'bloody-minded' and the evaluation of her husband). Sentences 4 and 5 appear to be clearly FID. In sentence 4, this is because of the positive evaluation of Mr Cunningham and the rather meaningless tautology. In sentence 5, epistemic modality and evaluation indicate that it is FID, as well as the sentential adverbial 'at least' that functions as a comment on the whole of the second clause. However, in sentence 6, the evaluation is not so clearly attributable to Mrs Kernan but, because there is no linguistic indicator to the contrary, it is presumed that the sentence realizes Mrs Kernan's point of view. If the analyst asks who thinks this statement, it appears that both narrator and character can, for very different reasons, have thought this sentence. In sentence 7, the mental process verbs of cognition and affection ('believed', 'approved') followed by prepositional phrases could be realizations of a narratorial summary of her beliefs. Again, though, the evaluations being made and the context mean that the reader is intended to interpret this as doubly-oriented discourse. The intertwining of both narrator and character discourse in the last sentence climaxes with humorous irony at the expense of Mrs Kernan and other people who think like her in this society. Although there is strong covert narratorial evaluation, the reader is expected to attribute the discourse content and overtly expressed values to the character focalizer, Mrs Kernan. This is realized by the doubly-oriented discourse which semantically characterizes FID.

Other categories of represented discourse have been recognized including a freer version of direct discourse, FDD (Free Direct Discourse) (McHale, 1978; Leech &

Short, 1981). FDD is DD but freed from the introductory projecting clause and quotation marks of DD which convey evidence of narratorial presence. In *Dubliners*, there are relatively few examples of Free Direct Discourse, and these are normally within stretches of FID.

Example 5.14:

What could he do now but marry her or run away? He could not brazen it out. The affair would be sure to be talked of and his employer would be certain to hear of it. (FID) *Dublin is such a small city: everyone knows everyone else's business.* (FDD)

('The Boarding House', p.71; my italics)

Semantically, DD and FDD are very similar, although FDD lends greater vividness and immediacy to the thoughts or speech represented. The most purely mimetic representation of discourse would be FDD, as the realization of interior monologues or dialogues with no narratorial intervention.

At the other end of the spectrum of represented discourse, where there is greatest narratorial control and intervention[7], we have the category of SID (Summarized Indirect Discourse) which is divided functionally into two categories (**summary** and **omission**), on the basis of whether the report provides a summary of a thought/speech act or merely gives notice that a speech/thought act has taken place (Thompson, 1996). As far as point of view is concerned, as narratorial control is almost total, the point of view is therefore external. However, the contents of a *summarized* report can vary significantly in the amount of information given and there is the potential for mimetic lexical traces, as can be seen in examples (1) and (2) below, where a great deal of information about the character's thoughts is revealed to the reader; in these cases, the point of view is pushed towards an internal point of view. Examples (3) and (4) are highly condensed summaries of reports from an external narratorial point of view. Examples (5), (6), (7) and (8) pertain to our second category (**omission**), where a minimal signal is given that a report has occurred but no information about the contents of the thought/speech event (see McHale, 1978; Leech & Short, 1981; Short, 1994; Thompson, 1996).

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7 This category has been developed from Leech & Short's NRSA category (1981: 34). See Appendix 2.

Example 5.15:

1) *He thought of the hobbling wretches whom he had seen carrying cans and bottles to be filled by the barman.* ('A Painful Case')

2) *...she thought of some mothers she knew who could not get their daughters off their hands.* ('The Boarding House')

3) The manager at once began to *narrate what he knew.*('Grace')

4) Mr D'Arcy came from the pantry, fully swathed and buttoned, and in a repentant tone *told* them *the history of his cold.* ('The Dead')

5)...she began to *reconstruct the interview* which she had had the night before with Polly. ('The Boarding House')

6) *The recollection of his confession* of the night before was the cause of acute pain to him... ('The Boarding House')

7) Everyone *gave* him *advice...* ('The Dead')

8) Miss Kate and Miss Julia were there, *gossiping* and laughing... ('The Dead')

Although (5) and (6) are examples where the report of what was said/thought is omitted and the point of view is external, they nevertheless signal the beginning of a switch towards an internal point of view, functioning cataphorically by pointing forward to what these characters thought. The narrator is informing the reader that we are about to be aligned with the characters' points of view as they remember events of the night before.

As can be seen from these examples, Summarized Indirect Discourse covers a wide range of grammatical structures; for the first category (**summary**), the reporting clause or word can be followed by any of these grammatical structures: prepositional phrases (1,2,), wh-clauses (functioning as objects) (3), nominal groups (4). In the second category, the linguistic criteria are: a nominalization of a speech/thought act (5,6), a relatively delexicalised verb plus a speech/thought act nominalization (7), or a speech/thought act verb (with no report following it) (8).

In Summarized Indirect Thought, it is normally presumed that the discourse is univocal and orientated from the narrator's point of view. However, in example (2), the mimetic lexical trace ('get their daughters off their hands') of the character's point of view intrudes strongly into the narrator's discourse. Mimetic lexical traces (echoes of character's wordings) always introduce the potential for another point of view dialogizing even straight narratorial descriptions and indirect discourse (as we saw above in examples 5.10 and 5.11). These verbal echoes of spoken language by themselves need not construct a non-narratorial point of view, but they can be used to

introduce a certain tone or colour to the narratorial point of view as in the example below:

Example 5.16:
> At present he was <u>about town</u>. Whenever any job was vacant a friend was always ready <u>to</u> <u>give him the hard word</u>. ('Two Gallants', p.22)

The euphemistic 'about town' for being unemployed and the streetwise colloquialism of 'to give him the hard word' are part of Corley's sociolect. They do not in themselves introduce another point of view but, if the narrator is incorporating them into his/her plane of discourse for the purposes of parody or *stylization*, then the discourse takes on a dual perspective. Characters' wordings blending with narratorial voice always have the potential to create another perspective. If other signals (normally, a projecting clause) indicate that we are getting a character's thoughts, then it makes sense that the projected clauses or reports of the character are worded as the character might do it, if they were reporting them. In these cases, mimetic lexical traces (verbal echoes of a character's spoken discourse) will play a re-inforcing role in telling the reader that we are getting that character's internal point of view. All along the represented discourse spectrum, mimetic lexical traces will potentially dialogize the discourse and create a dual perspective.

5.2.4 A Model for the Representation of Perception, Cognition, Affection and Point of View

Having finished our discussion of the various categories for represented discourse in general, we can now outline the model for representing acts of perception, cognition and affection in narrative fiction, which we shall be exploring in more detail in the analysis sections below:

Figure 5.2: Representation of Perception, Cognition, Affection and Point of View

Perception	*Cognition*	*Affection*
SIP	SIT	SIA
IP	IT	IA
⇓	⇓	⇙
(FIP)	FIT	(FIA)
	DT	
	FDT	

SIP/SIT/SIA = *summarized indirect perception/thought/affection*
IP/IT/IA=*indirect perception/thought/affection*
FIP/FIT/FIA=*free indirect perception/thought/affection*
DT=*direct thought*
FDT=*free direct thought*

As far as point of view is concerned, only the first category of summarized reports clearly realizes an external point of view. However, even summarized reports can be interpreted as realizing an internal point of view as the result of the impact on discourse of mimetic lexical traces. Indirect reports are often univocal and unambiguously from an external narratorial point of view. However, as we saw above, the hypotactic structure of an indirect report does not prevent interactive linguistic features and mimetic lexical traces from permeating particularly the projected clause which then makes the indirect report bivocal and gives the clause complex a dual perspective. The other categories (FIT, DT, FDT) realize a character's internal point of view, except that, in FIT, it is still mediated by the narrator. In DT and FDT, there is direct transmission of the character's perceptions/thoughts/feelings. As the reader is aligned closer to the character's consciousness, perceptions and affections which have to be realized in words (internally verbalized thoughts) become merged with cognition. The structure of the language reflects the intuitive view that what goes on in our heads is in form of language even if, in fact, it does not happen to be explicitly verbalized thoughts.

The next three sections concentrate on the three mental processes of perception, cognition and affection, projections of these mental processes using the model discourse above and their relationship to point of view. I turn to perception, first, as the most basic activity of human consciousness, mental activity which is mostly reflexive and unreflective, spontaneous reactions to the sensations caused by objects or persons in the environment around us. The narrator has to verbalize what is, in reality, an unverbalized or pre-verbalized process for the character.

5.3 The Representation of Perception

This section analyses the textual representation of perception in narrative fiction. The representation of perception has many aspects in common with the representation of thought and speech. However, more often than not, the representation of perception involves not a representation of discourse as in reported thought or speech but a representation of the world[8]. The Senser, in perception clauses, is typically non-agentive. S/he is the recipient of an experience rather than being the producer or causer of an event or piece of discourse[9].

This section will, first, analyse different types of perception and the linguistic indicators that an act of perception has occurred. The categories for these different types of perception are the five basic senses through which humans experience and perceive the world: Sight, Hearing, Touch, Smell, Taste. Then, we will look at how the representations of these perceptions match up with categorizations of speech and thought reports. This will help to explain the 'what' and 'how' of perception. The 'why'

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8 The most notable exception is the case of the verb `hear', which presupposes minimally a report of some sound (`I heard the rain impinge upon the earth...' `Araby', p.31) but normally reports communicative interaction:

      Gabriel heard his wife answer yes and saw her come down towards them. (`The Dead', p.241)

Nevertheless, `hear' is clearly a perception process, as can be seen in the reciprocal roles played by `hearing' and `speaking', where `hear' entails a receiver (a Senser) as part of its meaning and `speak' a producer (a Sayer) of discourse. The role of producer is not compatible with `hear'.

9 This is also true of affective processes where the Senser is non-agentive. Affective processes are emotional reactions to an event or piece of discourse.

will be related to the non-alignment or alignment of the narrator with the character's perception system; in other words, questions of external and internal point of view.

Although Sight (or seeing) is the process of perception most relevant to point of view, any of the perception categories of Sight, Hearing, Touch, Smell, Taste can introduce or imply an internal point of view. These types of perception, potentially indicating internal points of view, range from the most banal to heightened forms of consciousness. In the examples below, I will start by looking at 'signalled' perceptions (with mental processes) and show what function they serve in establishing point of view and, then, go on to look at examples, where there is no linguistic sign that we are being presented with a character's perceptions.

Example 5.17:

(1) He ate his food greedily and *found it so good* that he made a note of the shop mentally.
('Two Gallants', p.62)
(2) It passed slowly out of sight; but still *he heard in his ears the laborious drone of the engine reiterating the syllables of her name.* ('A Painful Case', p.131)

(3) The *light* and *noise* of the bar held him at the doorway for a few moments. He *looked* about him, but *his sight* was confused by the shining of many red and green wine-glasses. The bar *seemed* to him to be full of people and he *felt* that the people *were observing* him curiously. He *glanced* quickly to right and left (*frowning* slightly to make his errand appear serious), but when *his sight* cleared a little he *saw* that nobody had turned to look at him: *and there, sure enough, was Ignatius Gallaher leaning with his back against the counter and his feet planted far apart.* ('A Little Cloud', p.80-81)

(4) *I noticed* how clumsily her skirt was hooked at the back and how the heels of her cloth boots were trodden down all to one side. The fancy came to me that the old priest was smiling as he lay there in his coffin.
But no. When we rose and went up to the head of the bed *I saw* that he was not smiling. There he lay, solemn and copious, vested as for the altar, his large hands loosely retaining a chalice. His face was very truculent, grey and massive, with black cavernous nostrils and circled by a scanty white fur. There was a heavy *odour* in the room - *the flowers*.
('The Sisters', p.13)

(5) She moved her hand about here and there in the air and descended on one of the saucers. *She felt a soft wet substance with her fingers* and was surprised that nobody spoke or took off her bandage. *There was a pause for a few seconds; and then a great deal of scuffling and whispering*. Somebody said something about the garden, and at last Mrs Donnelly said something very cross to one of the next-door girls and told her to throw it out at once: that was no play. Maria understood that it was wrong that time... ('Clay', p.117)

The first example is a perception of *taste*: it represents Lenehan's delight at finding good, cheap food and can be considered a banal example of perception. The second example is a perception process of *hearing* which, with the metaphorical nominal

group as its object (the phenomenon of the perception), represents a heightened form of awareness and consciousness. It is the prelude to the coda, being the last sentence of the penultimate paragraph of the story, of James Duffy's awakening to his reality, his self-awareness of the burden of loneliness. In the first two examples, the perception process is essentially realized by the verbal group. Although both perception processes are narratorial summaries, the point of view is more closely aligned to the character in the second example.

In the third example, the extract presents a character who has a strong social awareness of the fact that people in Dublin are constantly watching each other. This combined with a sensitive or timid nature causes a certain amount of paranoia in Little Chandler. The first two sentences describe Little Chandler's perceptions on his entry into Corless's. They appear to be from the narrator's external point of view. However, a purely external observer would not be in a position to judge whether these statements were true (whether 'his sight was confused') unless the narrator had some access to the character's consciousness. The expressions of his perception and behavioural processes in these first two sentences are realized principally by nominalizations and verbs rather than indirect discourse. In the third sentence, the use of the epistemic modal 'seemed to him' and the non-factive 'felt'[10] signal that we are being given a restricted view based on Little Chandler's perceptions and worries. In the third sentence, the point of view has shifted further away from the narrator's external point of view to Little Chandler's internal point of view. At the beginning of the fourth sentence, the point of view is maintained as realized by the behavioural process verbs ('glanced, frowning') which are near mental processes. The non-finite clause 'to make his errand appear serious' shows that the narrator has access to the character's motives. In the second half of the fourth sentence, Little Chandler's perceptions are realized by an indirect report of perception ('he saw') which shifts the alignment of point of view closer towards Little Chandler. This indirect report of perception is followed by two clauses in free indirect discourse (or is this an example

10 'Felt' is an affective process, not a perception process.

of free indirect perception?). At this point, the reader is completely aligned with Chandler's perceptual system and we are presented with the discourse of his consciousness.

In example 4, the extract contains two sentences that have syntactic structures resembling those of any other report of indirect discourse. We can denominate these sentences with the mental process verbs 'noticed' and 'saw': 'Indirect Perception'. Typically, seeing is an unreflective act of consciousness and, therefore, a different kind of mental process from 'notice' which entails some conscious reflection ('I saw his face' versus 'I noticed his face'). This difference though is neutralised in projection. In example 4, 'noticed' and 'saw' are interchangeable. As in 'A Little Cloud', the projection of a perception process aligns the reader closer to the character's point of view because the perception act comes closer to a cognition process. In the indirect discourse report with 'notice', the projected clause encodes an evaluation ('how clumsily') which involves a conscious act of reflection on some state of affairs in the world.

The other relevant part of this text (4) is the nominalization of an act of perception ('odour') followed by 'the flowers'. This nominal group ('the flowers') could well be a candidate for Free Direct Perception which is not so much paratactic as atactic.

The last example, where I have underlined a perception process ('felt') of *touch*, is perhaps the most important moment in the story 'Clay'. The second clause in the same sentence is an indirect report of affection, of Maria's feelings. However, could the following sentence be the perception equivalent to FIS or FIT? The reader has already been aligned with Maria's perceptual system and I think this sentence can be classified as an example of FIP (Free Indirect Perception). The content of the sentence is appropriate to a person who is temporarily disorientated, blindfolded, and encodes her limited perception of the actions of the people around her. The sentence that follows continues within Maria's point of view because of the use of the indefinite pronouns ('somebody, something') signalling Maria's temporary confusion and lack of understanding. Although the narrator reports to the reader the conversation between

Mrs Donnelly and the children, it is reported as Maria overhears and perceives it. In the last sentence of the paragraph, the IT clause introduced by 'understood' implies that, till that moment, she was disoriented and dependent on her sense perceptions.

In these examples of different types of perception processes, there are clear structural and semantic similarities with the representation of speech and thought. We can summarize these similarities in the following way:

1) SIP (Summarized Indirect Perception): linguistic realization: perception process verbs plus information about what is perceived in a nominal group
Examples:
She felt a soft wet substance with her fingers... ('Clay')
...he heard in his ears the laborious drone of the engine reiterating the syllables of her name.
('A Painful Case')

2) IP (Indirect Perception): linguistic realization as in Indirect Discourse
Examples:
...he saw that nobody had turned to look at him ('A Little Cloud')
...Gabriel saw that there was colour on her cheeks and that her eyes were shining. ('The Dead')
I noticed how clumsily her skirt was hooked at the back and how the heels of her cloth boots were trodden down all to one side. ('The Sisters')
She noticed that he wore his soft brown hat carelessly on the side of his head and that his accent was flat. ('A Mother')

3) FIP (Free Indirect Perception)
Examples:
She felt a soft wet substance with her fingers and was surprised that nobody spoke or took off her bandage. *There was a pause for a few seconds; and then a great deal of scuffling and whispering*.
('Clay')
..Mrs Kearney saw at once that the house was filled with paper.*The audience behaved indecorously as if the concert were an informal dress rehearsal*. Mr Fitzpatrick seemed to enjoy himself; he was quite unconscious that Mrs Kearney was taking angry note of his conduct. ('A Mother')
...he saw that nobody had turned to look at him: *and there, sure enough, was Ignatius Gallaher leaning with his back against the counter and his feet planted far apart*. ('A Little Cloud')

4) FDP (Free Direct Perception)
Examples:
There was a heavy odour in the room - *the flowers*. ('The Sisters')

I said above that the representation of perception involves not a representation of discourse as in reported thought or speech but a representation of the world. Consequently, in the examples above of *Indirect Perception* and *Free Indirect Perception,* the focus is on the external: on visible, audible actions, objects and persons. The sentences encode behaviour that can be seen or heard which depends on

the sense perceptions more than on thought processes. Nevertheless, in indirect and free indirect perception, perception tends to merge over into cognition. A writer can only represent perceptions in words. A character like Maria (example 5) has her perceptions presented in the words that would have passed through her head, if she had processed the perception as a conscious act of cognition.

It is therefore not surprising that they can signal the commencement of an alignment of character and narratorial point of view. Perception processes are often the first of a series of mental process used by a narrator when switching to an internal point of view. Before the contents of the mind of a character are revealed, the first step is the alignment of the narration with the character's system of perception. A preliminary step to this alignment with the character's perceptual system is the use of behavioural verbs which represent consciousness as a form of behaviour. In 'The Boarding House', there is a good example of this shift towards an internal point of view with a paragraph break marking the exact point where the switch from external to internal point of view takes place.

Example 5.18:
>   1) When he reached the foot of the staircase he *glanced* up and *saw* Jack *regarding* him from the door of the return-room (SIP).
>   2) Suddenly he *remembered* the night when one of the music-hall artistes, a little blond Londoner, had made a rather free allusion to Polly (SIT). 3) The reunion had been almost broken up on account of Jack's violence (FIT). ('The Boarding House', p.74)

In the main clause of the first sentence, there is first a behavioural process verb ('glanced') followed by a perception process ('saw') and a Phenomenon ('Jack'). When Bob Doran catches sight of Jack 'regarding him', this triggers in him a train of thoughts signalled in sentence 2 by the cognitive process ('remembered'). In sentence 3, his thoughts are encoded by a clause in FIT and the reader is aligned with his internal point of view.

In 'Two Gallants', we have another good example of this gradual slide to an internal point of view with a paragraph break marking the point where the switch from external to internal point of view occurs.

> When he reached the corner of Merrion Street he took his stand in the shadow of a lamp and brought out one of the cigarettes which he had reserved and lit it. He leaned against the lamp-post and *kept his gaze fixed* on the part from which he expected to *see* Corley and the young woman return (SIP).
>
>   *His mind became active* again (SIT). *He wondered* had Corley managed it successfully. *He wondered* if he had asked her yet or if he would leave it to the last (IT).
>
> <div align="right">('Two Gallants', p.63)</div>

The first sentence is full of material processes and is straight narratorial description from an external point of view. The camera is fixed solely on Lenehan's actions. In the second clause of the second sentence, the camera begins to zoom in and there is movement in the narrative towards alignment with the character's perspective, which occurs with the grammatical metaphor of a behavioural process in a phase structure ('kept his gaze fixed'). This gradual alignment is continued by the perception process verb 'see' and the actual beginning of the revelation of the contents of the character's mind is marked by a mental process of cognition realized metaphorically by an intensive relational process ('his mind became active'). The following two sentences (indirect thought reports) reveal to the reader the contents of Lenehan's mind and the high level of uncertainty he feels over the successful conclusion of Corley's adventure. In these last two sentences, the point of view has switched partially to Lenehan's internal point of view, as the reader gets projections of his meanings.

However, in the text as a whole, this is one of only three occasions where the discourse represents Lenehan's mental processes as indirect thought or free indirect thought. Unlike, in other stories in *Dubliners*, the choice to narrate a perception process of the main character does not always lead to a 'deep' internal point of view. In fact, 'Two Gallants' is marked (relative to other stories in *Dubliners*) for the significant amount of text time during which the reader is aligned with the main character's perceptual processes but not his thoughts.

Lenehan is presented to the reader as someone who prefers watching other people, rather than taking measures or acting to improve his own social standing, to liberate himself from the shackles of his social environment (see Kennedy, 1982: 92-93). These are some of the many perception processes of which Lenehan is the Senser:

1) After waiting for a little time he *saw* them coming towards him...

2) Suddenly he *saw* them coming towards him.

3) He leaned against the lamp-post and *kept his gaze fixed* on the part from which he expected to *see* Corley and the young woman return.

4) He came level with his friend and *looked* keenly in his face. He could *see* nothing there.

5) He took them as a warning and *glancing* back towards the house which the young woman had entered to *see* that he was not *observed*...

6) His *eyes*, twinkling with cunning enjoyment, *glanced* at every moment towards his companion

7) Lenehan *observed* them for a few minutes.

8) *His bright, small eyes searched* his companion's face for reassurance

9) As he approached Hume Street corner *he found the air heavily scented* and *his eyes made a swift anxious scrutiny* of the young woman's appearance.

10) *Lenehan's eyes noted* approvingly her stout short muscular body.

11) *He kept the pair in view* until *he had seen* them climbing the stairs...

12) Though *his eyes took note* of many elements of the crowd

13) *His eyes searched* the street: *there was no sign of them.*

14) *He strained his eyes* as each tram stopped at the far corner of the square.

15) His broad figure hid hers from *view* for a few seconds and then she reappeared running up the steps.

16) ...on his way up the street *he heard* many groups and couples bidding one a

17) ...but Lenehan's *gaze was fixed* on the large faint moon circled with a double halo.

18) ...he extended a hand towards the light and, smiling, opened it slowly to *the gaze* of his disciple. A small gold coin shone in the palm.

We can begin by analyzing the grammar and function of the perception processes in the eighteen examples above. In the first seven examples, the perception processes are realized by different grammatical forms of the verb 'to see' with their phenomenon encoded in non-finite participles and nominals. There is one example (5) of indirect perception where the perception is encoded in a projected clause. These processes of perception are further enhanced by the large number of behavioural process verbs associated with Lenehan that have a perceptual meaning ('glance, gaze, look, observe').

We have 6 examples of a perception process, where there is a synecdochic nominal group with 'eyes' as the head. Likewise, in examples (11) and (14), the nominal 'view' realizes two perception processes acting as the head of two prepositional phrases functioning as circumstantials. In example (13), there is also a clause ('there was no sign of them') that is a potential candidate for the perception equivalent of FID, Free Indirect Perception (FIP). The text data (9 & 16) also includes two other types of perception process: that of *hearing* ('he heard') and of *smell* ('he found the air heavily

scented'). The last example (17) with the nominal 'gaze' will be discussed later as the final image of the story.

As we can see, a fairly wide range of experiential structures in the transitivity system realize perception processes. The great variety of linguistic features and patterns realizing perception processes means that the reader is constantly being aligned with Lenehan's perceptual system. The reader tracks Lenehan round Dublin and sees Dublin through his eyes. Lenehan's point of view is constructed mainly through perception signals, but rarely is the perception encoded in a projected clause. This is because the moment that a perception is projected as a meaning it merges over into cognition and the reader is aligned more closely to the character's internal point of view.

The narrator can align him/herself with a character perceptually and spatially but not necessarily cognitively or affectively. We can say that Lenehan's perceptual and spatial point of view are chosen and the narrator (camera-like) follows Lenehan round Dublin. We see what Lenehan sees but only occasionally do we get given the discourse of his consciousness and thereby a certain psychological distance is maintained. The *contents* of the character's perceptual point of view are revealed, but the narrator avoids any deeper alignment with the character's consciousness. This narratorial distance is highlighted in the final image of the story which is constructed with a photographic or filmic quality. The last sentence is from Lenehan's perceptual point of view and is an example of Free Indirect Perception[11].

Example 5.21:
> Then with a grave gesture he extended a hand towards the light and, smiling, opened it
> slowly to *the gaze* of his disciple. A small gold coin shone in the palm.('Two Gallants', p.65)

This maintenance of a slight distance is congruent with the narrator's initial evaluation of the character. These are some of the unfavourable narratorial descriptions that are applied to Lenehan at the beginning of the story:

Example 5.22:
> Most people considered Lenehan a leech...

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11 In passing, we can note the ironical biblical imagery of the last two sentences of 'Two Gallants'.

He was insensitive to all kinds of discourtesy. ('Two Gallants', p.53)

The fact that he elicits any sympathy at all is because of the partial alignment of the narrator with Lenehan through his perceptual point of view. If the narrator wants to align himself more deeply with a character's point of view, he reveals a character's thoughts as well as what he perceives. The linguistic means for the representation of a character's thoughts is analyzed in the next section.

5.4 The Representation of Thought

5.4.1 Categories for the Representation of Thought

This section discusses the representation of thought through report structures: categories and examples are summarized below. After this initial classification of the represented discourse of thought, the relationship of point of view to three of these categories (*Summarized Indirect Thought, Indirect Thought, Free Indirect Thought*) is explored.

Mental processes of cognition are the commonest signals of an internal point of view. With mental processes of cognition, the narrator is not simply aligning him/herself with the spatial position and the perception system of a character but also with the discourse of the character's consciousness. The contents of the character's mind are made available to the reader through metaphenomena (projected clauses). An increased subjectivity colours the discourse as character thoughts are revealed. The main narratorial function of the representation of a character's thought processes is to reveal the motives, desires and aspirations of characters. The representation of these thoughts can be classified according to the categories for represented discourse in general (both speech and thought) as in section 5.3, except that the examples are exclusively for thought reports (see Thompson, 1996 ; Short, 1994; Leech & Short, 1981; McHale, 1978):

1) *Summarized Indirect Thought*:
a) STA: summarized thought act: (grammatical realization: thought act verbs, nominalizations of thoughts acts and grammatical metaphors of thought acts)

Mr Kernan deliberated. ('Grace')

The recollection of his confession of the night before was a cause of acute pain to him...('The Boarding House')

His mind became active again. ('Two Gallants')

She tried to weigh each side of the question. ('Eveline')

b) SCTA: summarized contents of the thought act (grammatical realization: thought act verbs + nominal groups, embedded 'wh-' clauses, prepositional phrases)

She thought her plans over. ('A Mother')

As he walked on he preconsidered the terms in which he would narrate the incident to the boys. ('Counterparts')

She knew what *artistes* should go into capitals and what *artistes* should go into small type. ('A Mother')

He thought of what Gallaher had said about rich Jewesses. ('A Little Cloud')

He thought of how she who lay beside him had locked in her heart for so many years that image of her lover's eyes when he had told her that he did not wish to live. ('The Dead')

2) *Indirect Thought*:
Grammatical realization: 'that-' clauses, 'wh-' clauses including 'if-'/'whether-' clauses, 'to-' infinitive clauses, exclamations in 'how-' clauses.

He knew that people went there after the theatre to eat oysters... ('A Little Cloud')

I thought he was looking for something in the grass. ('An Encounter')

All at once the idea struck him that perhaps Corley had seen her home by another way and given him the slip. ('Two Gallants')

She knew it was that that had given her the palpitations.('Eveline')

I wondered why it smiled continually... ('The Sisters')

He wondered whether he could write a poem to express his idea. ('A Little Cloud')

...he judged her to be a year or so younger than himself. ('A Painful Case')

...he realized how hopeless was the task of finishing his copy of the contract before half past five. ('Counterparts')

3) *Free Indirect Thought*: (as discussed in section 5.2)

He was sure that he could do something better than his friend had ever done, or could ever do, something higher than mere tawdry journalism if he only got the chance. What was it that stood in his way? His unfortunate timidity! ('A Little Cloud')

All the indignities of his life enraged him... Could he ask the cashier privately for an advance? No, the cashier was no good, no damn good: he wouldn't give an advance.... ('Counterparts')

4) *Direct Thought*: these have a very self-conscious aspect to them and are rare in *Dubliners*.

He echoed her phrase, applying it to himself: *What am I to do?* The instinct of celibate warned him to hold back. ('The Boarding House')

He repeated to himself a phrase he had written in his review: *One feels that one is listening to a thought-tormented music.* ('The Dead')

5) *Free Direct Thought*:

It is all very well for the man: he can go his ways as if nothing had happened, having had his moment of pleasure but the girl has to bear the brunt. ('The Boarding House')

Dublin is such a small city: everyone knows everyone else's business. ('The Boarding House')

The interactive features and interpersonal meanings that motivate a FID (Free Indirect Discourse) interpretation have already been pointed out earlier in the chapter. It was also signalled that *mimetic lexical traces* increase the probabilities of a FID interpretation. The division of *Summarized Indirect Thought* into two is partially accounted for because of the need to represent the fact that mimetic lexical traces of a character's discourse potentially intrude into the discourse of the narrator. Typically, indirect reports are considered as univocal with a unique point of view. Along the spectrum of reported discourse, *Summarized Indirect Thought* is supposedly the area of maximum narratorial control and intervention. The words and thoughts of the character are represented from the narrator's point of view; but, in the example below, a single lexical item seems to penetrate the narrator's discourse to open up a dual-voiced interpretation.

Example 5.23:
As he walked on he preconsidered the terms in which he would narrate the incident to the boys.
('Counterparts', p.103)

This is a fairly straightforward piece of narration with a *summarized indirect thought* report except for the fact that the nominal group 'the boys', in the postmodifying clause qualifying the thought report, is part of the main character's (Farrington's) idiolect not the narrator's. 'The boys' is the way Farrington would refer to his friends; it encodes the solidarity and comradeship he feels towards Nosey Flynn, Leonard and O'Halloran. It is in marked contrast to the sophistication of the narrator's thought act verb 'preconsidered'. This single lexical item colours the whole of the sentence.

Similarly, in this example of *indirect thought,*

Example 5.24:
But she knew that it would not be ladylike to do that: so she was silent. ('A Mother', p.158)

a single lexical item 'ladylike' encodes not only the values and spoken register of Mrs Mooney but permits the narrator the lightest touch of irony. Mimetic lexical traces as markers of character subjectivity like interactive features in FID are particularly relevant to point of view. It is the relationship of point of view to these categories of

the representation of thought (*Summarized Indirect Thought, Indirect Thought, Free Indirect Thought*) that we now explore.

5.4.2 Point of view and the representation of thought

The most characteristic switch from an external point of view to an internal point of view is the narrator's increasing alignment with the discourse of the character's consciousness which is typically realized by varying patterns of *Summarized Indirect Thought---> Indirect Thought---> Free Indirect Thought*. The pattern is normally a gradual move towards increasing mimesis of character discourse. The movement of the internal discourse of a character towards a key moment of doubt and self-questioning is a pattern repeated in *Dubliners* in several of the stories ('A Little Cloud', 'The Dead', 'The Boarding House', 'Eveline', 'A Painful Case').

Example 5.25:

> (1) As he sat there, living over his life with her and evoking alternately the two images in which he now conceived her (SIT), he realised that she was dead, that she had ceased to exist, that she had become a memory (IT). (2) He began to feel ill at ease. (3) He asked himself what else could he have done (IT). (4) He could not have carried on a comedy of deception with her; he could not have lived with her openly (FIT). (5) He had done what seemed to him best (FIT). (6) How was he to blame? (FIT) (7) Now that she was gone he understood how lonely her life must have been, sitting night after night alone in that room (FIT/IT). (8) His life would be lonely too until he, too, died, ceased to exist, became a memory - if anyone remembered him (FIT).
> (9) It was after nine o'clock when he left the shop. ('A Painful Case', p.130)

In the previous paragraph of the example above, the narrator has already aligned himself spatially and perceptually with the character. At the beginning of the paragraph, several subordinate clauses with SITs mark the beginning of the disclosure of the character's thought processes to the reader. The narrator is clearly announcing that he is going to tell us what Mr Duffy is thinking. We are positioned in such a way that it is as if we were listening to his thoughts; we are audience to a mental soliloquy. In the first sentence, this takes the form of three short projected clauses of indirect thought with a single projecting clause as head. The indirect thought clauses repeat a similar ideational content through parallel grammatical structures but with slight variations of emphasis that encode the impact of Mrs Sinico's death on Mr Duffy. The next sentence is a narratorial summary of the contents of an affective process. The full

effect of the realization of Mrs Sinico's death begins to undermine Mr Duffy's confidence prompting self-questioning and doubt. This finds expression in the reported question of the indirect thought, in sentence 3, where there is principally the representation of the ideational contents of Mr Duffy's thoughts. The interpersonal modal 'could', however, suggests there were other possibilities or decisions that Mr Duffy might have taken. The answer to the question, which he has asked himself, is in the manner of self-justification, realized by three FIT clauses over two sentences. The fact that sentence 3 is indirect discourse opens up the possibility that we interpret sentences 4 and 5 as FIT as the narrative moves to represent a 'deeper' internal point of view. It is the deontic modality ('could not') of sentence 4 and the epistemic modality ('seemed to him') of sentence 5 that provide the linguistic evidence for interpreting these as FIT, an almost direct representation of Mr Duffy's consciousness[12]. Despite his self-justification, he continues to be racked by doubt with regards to his responsibility and role in Mrs Sinico's death. In sentence 6, it is the interrogative form of the direct question that establishes the sentence as FIT. The fact that Mr Duffy asks himself the question ('How was he to blame?') suggests that he feels he might be to blame. Nevertheless, the reader is positioned by Joyce through the realization of FIT in this clause to create a dual perspective. The reader is aligned with the character's mental processes so that the reader can sympathize and pity the character who, being the person he is (celibate, solitary, limited) and having the social pressures on him (Mrs Sinico was already married), could not do anything else but reject her with the ensuing dramatic consequences (Mrs Sinico's death). Simultaneously, the reader sees that Duffy is to some extent 'to blame' as is the society he inhabits. Joyce achieves the dual perspective precisely through utilizing FIT, as a less mediated form of representation of Duffy's consciousness and thereby aligning the reader closely with the character's point of view so that we are able to both empathize with and criticize the character (and his social milieu).

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12 See chapter 6 for a more detailed discussion of modality in *Dubliners*.

In the following paragraph, we have two more analogous direct questions, realizing FIT, which imply that within the question is the answer[13]:

Why had he withheld life from her? = He had withheld life from her.
Why had he sentenced her to death? = He had sentenced her to death

The direct question in FIT in sentence 6 represents the peak moment of this paragraph where Mr Duffy penetrates through his own self-defence mechanisms to become aware of the loneliness he inflicted on Mrs Sinico. The question is touched by an ironical note because it echoes the sentence at the end of the newspaper report of Mrs Sinico's death (from earlier in the text): "No blame attached to anyone". The next two FIT sentences show Mr Duffy's awareness of both Mrs Sinico's and his own loneliness while expressing his self-pity. Mr Duffy encodes linguistically his own death in the repetition of the same clauses that he applied to his realization of Mrs Sinico's death.

he realised that she was dead, that she had ceased to exist, that she had become a memory.
he, too, died, ceased to exist, became a memory - if anyone remembered him.

A parallel fate (death/loneliness) is encoded in this extract through grammatical parallelism and lexical repetition (lonely, alone, lonely/too, too). The first sentence of the following paragraph switches suddenly back to an external point of view marking a break in the narrative of thought and a change to the external physical actions of Mr Duffy.

Although, in the example above, there is a relatively smooth transition from the more indirect forms (SIT, IT) to free indirect thought, the order in which different syntactic forms of reporting thought occur in narrative text is by no means fixed. Summarized Indirect Thought can lead directly into Direct Thought and Free Indirect Thought especially when the SIT provides information about the contents of the thought act. In this example, the mood change (the exclamative), the medial position of the projecting clause and, more particularly, the present tense verb indicate the switch to DT in the second sentence. The third sentence is in FIT, because the tense of

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13 These questions function like rhetorical questions which do not expect an answer but, in pragmatic terms, have made an assertion that cannot be denied. The perlocutionary effect is the equivalent of a statement.

the verb and personal pronoun realize the narrator's deixis, while the interrogative mood clearly represents Chandler's internal point of view.

Example 5.26:

> He thought of what Gallaher had said about rich Jewesses. (SIT) Those dark Oriental eyes, he thought, how full they are of passion, of voluptuous longing!... (DT) Why had he married the eyes in the photograph? (FIT) ('A Little Cloud', p.91)

More radically, FIT can erupt in the middle of a description of character actions from an external point of view resulting in an abrupt shift to an internal point of view.

Example 5.27:

> He turned to the right towards Capel Street. Ignatius Gallaher on the London Press! (FDT) Who would have thought it possible eight years before? (FIT) ('A Little Cloud')

In fact, in this example, the second clause could even be interpreted as Free Direct Thought because of its ellipsis of formal syntax and the exclamative. The reader has been tapped directly into the character's thoughts. Despite its syntactically well-formed question, the following sentence could also be an example of FDT if it was not for the word 'before'. A slight change renders it into FDT: 'Who would have thought it possible eight years ago?'

More subtle examples of FIT emerging within the discourse of the narrator make for an unmarked shift from an external to an internal point of view.

Example 5.28:

> 1) Mr Kernan sent a letter to his office next day and remained in bed. 2) She made beef-tea for him and scolded him roundly. 3) She accepted his frequent intemperance as part of the climate, healed him dutifully whenever he was sick and always tried to make him eat a breakfast. 4) There were worse husbands. (FIT) 5) He had never been violent since the boys had grown up (FIT) and she knew that he would walk to the end of Thomas Street and back again to book even a small order. (IT)
>
> 6) Two nights after his friends came to see him. 7) She brought them up to his bedroom, the air of which was impregnated with a personal odour, and gave them chairs at the fire.   ('Grace', p.176)

The reading of sentence 4 as FIT and, consequently, a switch to Mrs Kernan's internal point of view depends partially on its *contents* and is not so much the result of the syntax of the clause; although, in the previous sentence, the mental process verb 'accepted' does give an explicit (though subtle) signal marking the shift. The information is the kind of intimate knowledge that only a wife can know. The reader's suspicion of an unstated proposition that Mr Kernan could sometimes be 'a bad

husband' is given further credence by sentence 5 where violent behaviour is insinuated. A logical presupposition is triggered in the reader by two adverbials: 'never' and the adverbial clause 'since the boys had grown up'. The second clause of sentence 5, which is an indirect thought report but, with mimetic lexical traces ('to book even a small order'), is congruent with an internal point of view. Sentences 6 and 7 represent the beginning of a new paragraph and a return to an external point of view; but note that the deictic verbs 'came' and 'brought' represent potential alignment with Mr Kernan's spatial point of view.

The recognition of FIT because of the *contents* of the discourse can also be seen in the example below. The internal point of view has already been established through the alignment with Gabriel's perception system, but the switch to the discourse of his consciousness occurs within a subordinate postmodifying clause. The information given to the reader, previous to this clause, could have been known by anybody entering the room with or without Gabriel; whereas, after the postmodifying clause beginning with 'which', there is information that only Gabriel and his aunts are privy to.

Example 5.29:

> Gabriel's eyes, irritated by the floor, which glittered with beeswax under the heavy
> chandelier, wandered to the wall above the piano. A picture of the balcony scene in
> Romeo and Juliet hung there and beside it was a picture of the two murdered princes
> in the Tower // which Aunt Julia had worked in red, blue and brown wools when she was
> a girl (FIT). Probably in the school they had gone to as girls that kind of work had been
> taught for one year his mother had worked for him as a birthday present... (FIT).
>
>   ('The Dead', p.212)

The reporting of thought processes through SIT, IT and FIT has no necessarily fixed order and, likewise, FIT may emerge directly out of the narrator's discourse with no initial gradual shift towards FIT through IT or SIT. However, in general, these three types of thought report function together in narrative text. Where there is a SIT clause or IT clause, the probability of a FIT clause increases. The move towards an internal point of view and deeper probing of a character's consciousness will often begin with a SIT or IT clause followed by FIT. *Summarized Indirect Thought* can signal the beginning of an internal point of view with the contents of the thoughts of the

character being disclosed in an indirect thought or free indirect thought report. *Indirect Thought* reports actually give us the contents of the thoughts of the character but from the narrator's orientation. Nevertheless, mimetic material of the character's consciousness can intrude into the projected clause to give two voices and, thus, two points of view in the one clause. *Free Indirect Thought* is the category for representing thought that most closely aligns narratorial and character point of view, being the clearest indicator of an internal point of view. The principal motivation for using Free Indirect Thought is to bring the reader as close as possible to the thoughts and feelings of the character without the narrator handing over total control of the discourse to the character as in Free Direct Thought. In FDT, the result is almost as if the character was narrating and addressing the reader directly: the equivalent within stream-of-consciousness narration to a stage soliloquy (for example, Molly Bloom's interior monologue). The point of view, consequently, becomes almost univocal. In FIT, on the other hand, there is minimally the maintenance of the narrator's deictic orientation as the linguistic realization of narratorial intervention in the discourse, with the potential for two points of view that are closely entangled and intertwined.

The psychological alignment of the narrator with a character entails some empathy. This does not mean that FIT is always used to create a sympathetic attitude towards the character. Inevitably, though, the closer we are positioned to a character and the more we understand a character's motives, the more likely we are to sympathize with that person. FIT plays a major role in revealing to the reader a character's motives through an in-depth view into the workings of the character's mind; while the intermingling of narrator and character discourses can evoke or provoke in the reader sympathy, distance or irony.

Irony, in Joyce's *Dubliners*, often means very subtle forms of FIT. I would suggest that perhaps what we are really dealing with in these cases is what Bakhtin (1984) calls 'double-oriented' discourse. In Sinclair's (1985, 1986) terminology, the narrator avers a statement whose point of view the narrator does not expect the reader to

attribute to him/her. In other words, the mental source (the point of view) pertains to a character.

Example 5.30:
> 1) Everything went on smoothly. 2) Mrs Kearney bought some lovely blush-pink charmeuse in Brown Thomas's to let into the front of Kathleen's dress. 3) It cost a pretty penny; but there are occasions when a little expense is justifiable. 4) She took a dozen of two-shilling tickets for the final concert and sent them to those friends who could not be trusted to come otherwise. 5) She forgot nothing and, thanks to her, everything that was to be done was done. ('A Mother', p.156)

'A Mother' is told mostly from an external point of view but there are some subtle shifts of viewpoint which involve the main character's (Mrs Kearney's) discourse intruding on the narrator's discourse. Above, in section 5.2, we talked about the register of the text providing clues to a FIT interpretation in this extract. Three further semantic clues can be brought to bear in our interpretation of this passage from 'A Mother' as FIT. The three semantic pressures that push this text towards FIT are the *context* (the surrounding verbal context), the *contents* and *values*. *Contextualization* of stretches of discourse will often resolve indeterminacies of meaning or, as in this case, open up potential meanings not explicitly stated in the discourse. The extract appears to be a straight narratorial description, if it were not for certain linguistic signals that hint at a 'double-oriented' discourse and a dual perspective through which we identify an ironical tone that permeates these sentences. The first sentence seems to be straightforward enough until we ask ourselves 'smoothly' from whose point of view. The preceding verbal context has informed us that Mr Holohan is rather agitated and constantly in need of advice, so he cannot possibly be thinking that everything is going smoothly and the question is irrelevant as far as the narrator is concerned. However, the preceding text has also told us of Mrs Kearney's plans which are that "she is determined to take advantage of her daughter's name". Up to this point in the text, she has had everything her own way. Consequently, from the contextualization of this clause, we deduce that 'smoothly' is at least potentially attributable to Mrs. Kearney's point of view. The second sentence also has some linguistic clues that push it towards FIT and an internal point of view. The nominal group ('lovely blush-pink

charmeuse') belongs to the *register* of women's fashion which the reader is more likely to associate with Mrs Kearney than the narrator. In the third sentence, the discourse is clearly Mrs Kearney's, because of the colloquial *mimetic lexical trace* 'pretty penny' and the clichéd generic statement (present tense) in the following clause that express *values* more coherently attributable to Mrs Kearney than the narrator. The fourth sentence again is apparently a straightforward description of what Mrs Kearney did, until we look more closely at the *contents* of the subordinate relative clause at the end of the sentence, which expresses the sentiments of Mrs Kearney and creates irony through the juxtaposition of 'friends' with 'who could not be trusted'. Similarly, the final sentence is ironical because of the fact that the sentence *can* be read as if Mrs Kearney had actually thought the ideational content of the second clause. Why should the narrator who avers this sentence be 'thanking her'? It seems unlikely the mental source (the point of view, the positive evaluation of Mrs Kearney) is attributable to the narrator.

The fact that we recognize the dual perspective (and, consequently, the irony) ultimately rests upon the question of source. If there is evaluation (as in 'lovely' or the generic statement), then it must have a source. If there is a mental process ('trusted'), despite its passivization and agency deletion, it must again have a source (a Senser), for which the most likely candidate is Mrs Kearney. Therefore, there are linguistic signals that raise the question of attribution throughout this text making the reader aware of the dual perspective, created by having to continuously ask who is the person saying/thinking this stretch (word/clause) of discourse. All or some of the semantic components *(register, context, content, values)*, along with the linguistic realizations discussed above in this section and section 5.2, will produce a FIT text and, consequently, a reduction in the separation between the two sources (narrator and character) of point of view in the text. In FIT, the narrator often avers a statement that is to be understood as being attributable to a character constructing the possibility of a dual perspective.

5.5 Representation of Affection

The representation of affective processes has not been subjected to any in-depth research within discourse stylistics. The syntactic structures for the representation of affective processes, like processes of perception, are similar to the representation of speech and thought. The reason for looking at Affection is the result of the fact that, if a narrator wants to tell us about a character's feelings, he has to have access to the character's interior and their inner experiences. This means that the representation of feelings through projected potentially clauses signals a switch to an internal point of view.

In this section, I firstly examine ways in which the narrator can describe feelings from an external point of view. Secondly, the discussion will focus on the projection of feelings as the realization of an internal point of view. Thirdly, the point at which the differentiation between thought and emotion becomes blurred in text will be explored. Finally, Martin's (1996) concepts of **inscribed** and **evoked** affect will be applied to a text from *Dubliners*.

While the expression of thoughts and feelings are intricately linked and intertwined, they are not identical processes and, as far as point of view is concerned, there is an important distinction between feelings that are described (external point of view) and feelings that the narrator allows the character to express or we are given access to through the discourse of the character's consciousness (internal point of view). In straight narration, a narrator may attribute feelings to a character using any of the major word classes.

Example 5.31:

verb: He felt humiliated...; I disliked the words in his mouth...; He longed to execrate aloud...

noun: A vague terror seized Gabriel...; A dull anger began to gather again...; he courted the causes of his fear...

adjective: Mr Doran was very anxious...; My aunt was surprised...; He was so angry...

adverb: She waited on patiently, almost cheerfully, without alarm...; His wife clasped her hands excitedly...

However, verbal groups, nouns and adjectivals can project feelings and, therefore, align the reader more closely with the character's point of view. The examples given below are equivalent or synonymous to *indirect thought.*

<u>*Example 5.32:*</u>
(1) He loathed returning to his home. ('Counterparts', p.108)
(2) He longed to recall to her those moments... ('The Dead', p.244)
(3) He hoped Mr Alleyne would not discover that the last two letters were missing. ('Counterparts', p.99)
(4) The man felt that his position was bad enough. ('Counterparts', p.101)
(5)He felt that they were hard-featured realists and that they resented an exactitude which was the product of a leisure not within their reach. ('A Painful Case', p.123)
(6)He watched her leave the room in the hope that she would look back at him, but he was disappointed. ('Counterparts', p.106)
(7) Gabriel waited again and then, fearing that diffidence was about to conquer him,..... ('The Dead', p.248)
(8) He had felt proud and happy then, happy that she was his, proud of her grace and wifely carriage. ('The Dead', p.246)
(9) He was surprised that she seemed so little awkward. ('A Painful Case', p.121)
(10) Maria was delighted to see the children so merry... ('Clay', p.116)

The first two examples are *Indirect Affection* but with non-finite clauses (imperfective and perfective, respectively) in a hypotactic verbal group complex, in which are encoded the contents or object of Farrington's and Gabriel's feelings, while the affective process verb itself realizes the nature of the feeling. These two examples are on the borderline between *expansion* of the verbal group and *projection*; as projections, they project ideas as proposals. Examples 3, 4 and 5 are fairly typical and straightforward examples of indirect discourse (*indirect affection*). In 3, the projected clause expresses futurity which Halliday (1994: 259) considers a prototypical example of a mental process of affection projecting a proposal. In 4, the attribute 'bad enough' (head 'bad', submodifier 'enough') of the relational process in the projected clause appears to be a *mimetic lexical trace* of Farrington's idiolect; while, in 5, the lexis and grammar seems to reflect Mr Duffy's pedantry (a mimicking of his idiolect). Examples 6, 7, 8 and 9 illustrate the fact that the affective process in the projecting clause can be realized syntactically by other forms besides a finite verb such as nominalization (6), a non-finite imperfective verb (7) or an adjective (8,9,10).

Example 8 is more mimetic because of the suggestion of subjectivity through the repetition of the adjectivals 'happy' and 'proud'.

Equivalents to the other categories for the reporting of speech and thought are more difficult to justify. Examples 11 and 12 are *Free Indirect Affection* with the typical interactive and interpersonal features of FID.

Example 5.33:
(11) He felt savage and thirsty and revengeful, annoyed with himself and with everyone else. *Mr Alleyne would never give him an hour's rest; his life would be a hell to him. He had made a proper fool of himself this time. Could he not keep his tongue in his cheek?* ('Counterparts', p.102)
(12) *It was useless. He couldn't read. He couldn't do anything.* The wailing of the child pierced the drum of his ear. *It was useless, useless! He was a prisoner for life.* His arms trembled with anger...
('A Little Cloud', p.92-93)

Although both examples represent scenes of strong emotions, these untagged feelings are indistinguishable from thoughts. In this section, I propose that we can talk about summaries (external point of view) and paraphrases (internal point of view) of affective processes,

Example 5.34:
Mr Duffy abhorred anything which betokened physical or mental disorder. ('A Painful Case', p.120)
I was afraid the man would think I was as stupid as Mahony. ('An Encounter', p.25)

but that feelings expressed in the form of FID are similar to thought processes. In these cases, the feelings are encoded as wordings that the character might have used in the expression of their anger (as in examples 11, 12), which are equivalent to internally verbalized thoughts.

5.7 Conclusion

This chapter has presented a description of perceptual point of view as the second semantic function of point of view in my systemic model. The linguistic realizations of perceptual point of view are mainly to be found within the ideational metafunction (in the transitivity system and projection) but, in the case of FID, interpersonal features of mood and modality become important for the recognition of this discourse form of realizing an internal point of view. As far as FID is concerned, besides the fact that its linguistic features blur the boundaries between the interpersonal and

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ideational, the recognition of FID is the product of the semantic pressures of register, contextualization, content and values impacting on text.

The three mental processes of perception, cognition and affection associated with the representation of a character's consciousness were discussed in terms of a model presented at the end of section 5.2. It was found that both perception and affection processes are projected in similar structures to that of represented speech and thought. The different categories for the reporting of thought (Summarized Indirect Thought, Indirect Thought, Free Indirect Thought) represent a progressively closer narratorial alignment with the discourse of the character's consciousness. While SIT represents external points of view through summaries of character thoughts, FIT with its increased interactive features and mimetic lexical traces represents internal points of view through an imitative discourse of the character's thoughts. With FIT and the representation of affective processes and their projections, the ideational aspects of the discourse become increasingly permeated by the interpersonal as a result of the semantic impact of the subjective and evaluative in discourse, which brings us to the border between perceptual point of view and evaluative point of view, the theme of the next chapter.

Chapter 6: Evaluative Point of View

6.1 Introduction

This is the second of the two chapters dealing with *Psychological Point of View*, which is divided into: (1) *Perceptual Point of View* and (2) *Evaluative Point of View*. Evaluative Point of View is concerned with value-judgements: what is being evaluated and how it is being evaluated. The chapter concentrates mainly on who is doing the evaluation and, particularly, how evaluations are realized in narrative fiction rather than what is being evaluated. The principal variables are: (1) character or narrator evaluation; (2) explicit or implicit evaluation.

In the last chapter, linguistic features in extracts, like that below, were analyzed from within the ideational metafunction. More particularly, the analyses concentrated on mental process verbs within the transitivity system and the linguistic system of *projection*.

Example 6.1:

> He wondered whether he could write a poem to express his idea. (ID) Perhaps Gallaher
> might be able to get it into some London paper for him. (FID) Could he write something
> original? (FID) He was not sure what idea he wished to express but the thought that
> a poetic moment had touched him took life within him like an infant hope. (ID)
> He stepped onward bravely. ('A Little Cloud', p.79)

Furthermore, this type of text would have been analyzed in terms of whether a sentence was Indirect Discourse or Free Indirect Discourse, representing a 'deeper' internal point of view. However, the recognition of FID is not simply a matter of whether it follows on from ID in the text and represents a freer version of ID without an inquit tag, as it can emerge in straight narration of events and descriptions. The recognition of FID, which results from a character's voice permeating a narrator's discourse, depends more on other linguistic systems than strictly speaking projection structures. These linguistic systems include mood, modality and evaluative lexis. In the last chapter, it was seen how a non-declarative mood choice would often signal that the discourse was FID and, therefore, a character internal point of view. In particular, it was noted that non-quoted questions were signals of FID and, although

they are not strictly speaking evaluative, they can be seen as a means of conveying modality and can be defined semantically as the speaker's doubt about the truth of a proposition (Perkins, 1983).

The linguistic systems of mood, modality and evaluative lexis are the principal lexico-grammatical realizations of evaluative point of view. Halliday's interpersonal metafunction encompasses both mood and modality choices and is my point of entry for the analysis of the linguistic realizations of evaluative point of view (section 6.2). In section 6.2, the intention is to define more precisely what the lexico-grammatical signals of evaluative point of view are.

Textual analysis in this chapter focuses on both character and narratorial evaluations, although the latter are given priority in the hierarchy of the textual world of narrative fictions. It is assumed that more authorial weight (authority) is deposited with a narrator (unless shown to be unreliable) than a character and, within this textual hierarchy, a major character will carry more weight than a minor character. As a consequence of the hierarchical organization of the fictional world, the chapter has to take into consideration the two text levels of *discourse* and *story*. At the story level, we are dealing with the character's evaluative point of view (section 6.3) while, at the discourse level, we are dealing with the narrator's evaluative point of view (section 6.4). Typically, in *Dubliners*, the default option is that **explicit** evaluation is character-sourced, while **implicit** evaluation is narrator-sourced. In section 6.4, I discuss how the narrator evokes the reader's reactions, without resorting to overt evaluation of a character's personality or psychology, through two externally verifiable aspects of a character: 1) *appearance* 2) *actions/ behaviour* (including *speech*).

As the narrator's point of view (in *Dubliners*) is often implicit and this impacts on the global organization of the discourse, implicit evaluations are explored in section 6.5 through the concept of **structural** evaluation; while, in section 6.6, more extensive exploration of the rhetorical organization of text is developed through a discussion of the **layering** of points of view. The chapter concludes briefly

summarizing the main points (section 6.7) that have been discussed, as well as linking forward to the next chapter through areas of overlap between evaluative and ideological point of view.

Consequently, this chapter is concerned with the following questions:

1) What are the lexico-grammatical signals of evaluative point of view?
2) How is a character's evaluative point of view realized in text?
3) How is the narrator's evaluative point of view realized in text?
4) How is an implicit narratorial point of view realized in text?
5) What impact does this have on the discourse organization?
6) How does a narrator achieve a layering of points of view in text?

The following sections offer some answers to these questions.

6.2 Interpersonal Metafunction

This section explores how the grammar of the language is structured to make interpersonal meanings. The linguistic systems of mood, modality (including modal adjuncts), polarity and attitudinal lexis (chiefly, in the nominal group) realize the interpersonal meanings that are significant for evaluative point of view. Each of these linguistic systems will be outlined below before analyzing textual examples (in sections 6.3, 6.4, 6.5) in which they function as realizations of evaluative point of view. The section begins with Mood as the principal grammatical system that organizes the clause as an exchange, as an interactive event.

6.2.1 Mood

Interpersonal meanings are principally concerned with establishing social relationships through interaction. To manage the establishment of social relationships between interlocutors, we take turns in our conversations and adopt **speech roles**. Discourse semantic choices of speech roles, in exchange structures which involve speech acts such as affirming, asking, commanding, denying, offering, are realized in the grammar by the Mood system. Halliday proposes two basic types of speech roles in interaction:

(i) giving, and (ii) demanding

Halliday (1994: 68) explains these two basic speech roles in the following way: "Either the speaker is giving something to the listener (a piece of information, for example) or he is demanding something from him." In an interactive exchange, the semantic choice of the speech roles of giving and demanding is interrelated with the nature of what kind of **commodity** is being exchanged. According to Halliday (1994), these may be either: (i) goods-&-services or (ii) information. In the case of 'goods-&-services' exchanges, "the exchange commodity is strictly non-verbal: what is being demanded is an object or an action" (ibid.); for example, when you go to a greengrocer's and ask for a kilo of oranges. In the case of 'information', the commodity that is being exchanged is purely verbal, such as when a student goes to his/her tutor to ask for some advice. Halliday's (1994: 69) basic speech role types and commodity types are crossclassified below:

Table 6.1: Giving or demanding, goods-&-services or information

Commodity exchanged: Role in exchange:	a) goods-&-services	b) information
i) giving	'offer' Would you like an orange?	'statement' She gave me an orange
ii) demanding	'command' Give me an orange	'question' What did she give you?

If we look at the table above of speech functions, we find that they are typically realized by three basic Mood categories: declarative, interrogative and imperative[1]. These three basic Mood categories are the grammatical realizations of the different speech functions chosen during interaction in dialogue. Dialogues, though, progress and develop so there is a need in analysing discourse to look at more than one speech turn, to look at how each turn develops or builds on the previous one. In other words, one of the four **speech functions** (offer, command, statement, question), in the table above, may function as the initiation of an exchange. These **initiating** moves expect a **response** move. In the table below, the speech functions

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1 Both the speech functions `question' and `offer'. are congruently realized by interrogatives. Of course, an `offer' can be realized as a statement: `I can get you an orange.' Note that although both `questions' and `offers' are realized by interrogatives, `offers' normally have to be modulated.

(initiating moves) and their expected responses (as well as 'discretionary alternatives') are given (Halliday, 1994: 69) (for detailed work on systemic analysis of the exchange structure, see Sinclair & Coulthard, 1975; Berry, 1981; Ventola, 1987; Martin, 1992; Eggins, 1994):

Table 6.2: Speech functions and responses

	initiation	expected response	discretionary alternative
give goods-&-services demand " " give information demand "	offer command statement question	acceptance undertaking acknowledgement answer	rejection refusal contradiction disclaimer

As we have seen, we have been able to broadly correlate speech functions (the social purpose of the language being used) with basic Mood categories. However, to explore interpersonal meanings further, we need to describe the Mood structure of the clause in more detail: its functional constituents and their grammatical realizations. Let us consider the following extract from:

Example 6.2:
　　　-O, I never said such a thing!
　　　-O, but you did!
　　　-O, but I didn't!
　　　-Didn't she say that?
　　　-Yes. I heard her.
　　　-O, there's a... fib!　　　　　('Araby', p.35-36)

This short conversation is a piece of light flirtatious banter between a young woman and two men. The first clause belongs to the woman and is a denial of something she may or may not have said. The second clause is a re-affirmation by one of the men contradicting the woman's denial, while the third sentence is a re-iteration of the denial by the same woman. On closer inspection of the transition from the first clause to the second clause, there is ellipsis of one part of the clause as if it were not quite so important for carrying the argument forward. The part that has been maintained and carries the weight of the proposition is bandied about, tossed back and forth like a ball in a series of exchanges. This is the MOOD element ('you did'; 'I didn't'). It comprises two main parts (Halliday, 1994: 72, 75):

(i) Subject, a nominal group (minimally with just a pronominal head e.g. 'I'), and
(ii) Finite Operator, which is the element of the verbal group that simultaneously

selects for polarity and either temporal reference or modal reference to the speech event.

The Finite element therefore carries three potential strands of meaning, by which a proposition may become arguable, by being circumscribed through:

(a) the expression of reference to the time of speaking, time relative to 'now'. ('What time are we talking about?')
(b) the expression of reference to the judgement of the speaker. ('What modalities [probabilities/obligations] are we talking about?')
(c) the expression of polarity: whether something is the case or isn't. ('Is it the case or not?')

This can be illustrated in the following declarative sentence:

(1) She couldn't visit me this evening.

She	couldn't	visit	me	this evening
Subject	Finite:past/ modal/negative	Predicator	Complement	Adjunct: circumstantial
MOOD		RESIDUE		

Sometimes, the Finite element is not realized by a separate verbal operator but within the main lexical verb. So, in the first clause ('O, I never said such a thing!') in example 6.2, 'said' encodes temporal reference as well as the process that is predicated of the Subject. The lexical import is a function of the Predicator, one of the functional elements of the Residue. The Residue is that element of the clause that is elided in the second and third clauses in example 6.2 above. The Residue comprises three functional elements: *Predicator*, *Complement* and *Adjunct*.

Some examples of the structural features utilized in the realizations of the basic Mood categories are given below (not all the structural features exemplified are obligatory or fixed in their order):

(2) [declarative] She is taking me to the cinema

She	is	taking	me	to the cinema
Subject	Finite:present	Predicator	Complement	Adjunct: circumstantial
MOOD		RESIDUE		

(3) [interrogative] Did you study music, Geoff?

Did	you	study	music	Geoff?
Finite: past	Subject	Predicator	Complement	Adjunct: vocative
MOOD		RESIDUE		

(4) [imperative] Come here!

Come	here!
Predicator	Adjunct: circumstantial
RESIDUE	

[imperative] Don't do that!

Don't	do	that!
Finite	Predicator	Complement
MOOD	RESIDUE	

(4) [exclamative] What a good book *Dubliners* is!

What a good book	*Dubliners*	is!
Wh-complement	Subject	Finite: present
RESIDUE	MOOD	

As I said above, the finite element specifies simultaneously three strands of meaning: *temporal* or *modal* reference to the speech event and *polarity*. It is the modal reference to the speech event, as an important linguistic resource of evaluation, that will now be further elaborated.

6.2.2 Modality

The interpersonal metafunction is concerned not only with social roles as realized by the discourse roles of questioner, informer, responder in the linguistic system of mood but also with the language used to express attitudes in propositions and proposals realized by the modality system. Modality, according to Halliday (1994: 88-92, 354-363), covers the area of meaning between yes and no, the intermediate degrees between positive and negative polarity, whereby the speaker can present judgements of the probabilities in the propositions (clauses as exchange of information) or judgements of obligations in the proposals (clauses as exchange of 'goods-&-services') that s/he is making. The speaker's propositions and proposals become arguable in modal terms as more or less likely and more or less desirable. This initial distinction, derived from the twin speech functions of propositions and proposals, produces two basic kinds of modality: **modalization** and **modulation**.

From this basic binary distinction, Halliday (1994: 89) extends modality to cover

various modal concepts such as possibility, probability, usuality, obligation, inclination, volition and permission. *Modalization* is the speaker/writer's judgement of the degrees of likelihood attached to a proposition which can be either (i) degrees of probability: 'possibly/probably/certainly' or (ii) degrees of usuality: 'sometimes/ usually/always'. *Modulation* is the speaker/writer's judgement of the desirability of the proposition and can either represent (i) degrees of obligation: 'allowed to/supposed to/required to' or (ii) degrees of inclination: 'willing to/anxious to/determined to'. These four types of modalization and modulation are presented in the figure below (Halliday, 1994: 357):

Fig 6.1: System of types of modality

```
                        (1) modalization------------> (i) probability ('may be')
                        ('indicative' type)          (ii) usuality ('sometimes')
MODALITY
--------------------->
TYPE
                        (2) modulation--------------> (i) obligation ('must do')
                        ('imperative' type)          (ii) inclination ('will do')
```
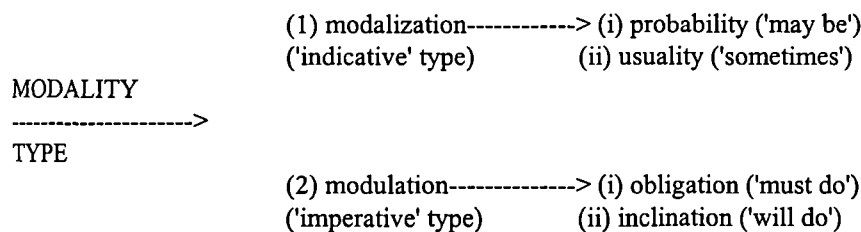
We can illustrate what this basic distinction between modalization and modulation actually means through some examples. A categorical assertion such as:

(1) Chris is winning

is at the same time a commitment by the speaker to the truth of that proposition. Categorical assertions are the strongest type of epistemic statement (Lyons, 1977). However, if we say:

(2) Chris may be winning
(3) Chris can't be winning
(4) Chris must be winning
(5) It's likely/possible/probable that Chris is winning
(6) I think/believe/doubt Chris is winning

all of these statements qualify our commitment to the truth of the proposition: 'Chris is winning'. We are not making a categorical statement but expressing degrees of commitment to the truth of a situation. These statements are modified by epistemic modals which are, in systemic terms, linguistic realizations of modalization. However, a different kind of modification is being made when the speaker says:

(7) Alice should go.

(8) Alice mustn't go.

(9) Alice can go.

These deontic expressions of modulation impose obligation, prohibition and permission. Both deontic and epistemic modality express a relation to reality. While deontic modality, as in (7), (8) and (9), expresses the speaker's desire to bring about changes in reality, epistemic modality expresses the speaker's degree of confidence in an interpretation of reality. In an unmodalized or unmodulated utterance, the process is taken as reality (or fact).

The second variable affecting modality is the distinction in the **value** set on the modal judgement which can be: *high, median* or *low*. In other words, linguistic realizations of epistemic and deontic modality such as modal auxiliaries and modal adjuncts/adjectivals/participials can be classified according to higher or lower levels of certainty/usuality or obligation/inclination (Halliday, 1994: 358).

Table 6.3: Three 'values' of modality

	Certainty	Obligation	Usuality	Inclination
High	must-certain	must-required	always	determined
Median	will-probable	should-supposed	usually	keen
Low	may-possible	could-allowed	sometimes	willing

The third variable that Halliday outlines for modality is the distinction between subjective and objective modality, which can be either explicit or implicit. These four potential **orientations** provide two possible means whereby modality can be metaphorically realized. Firstly, through an explicit subjective clause, this gives prominence to the writer/speaker's assertion of their point of view:

(10) I think/believe/doubt that Maureen is right.

However, we can also make the proposition seem as if it were not our point of view at all, through an explicit objective clause, by "claiming objective certainty or necessity for something that is in fact a matter of opinion" (Halliday, 1994: 363):
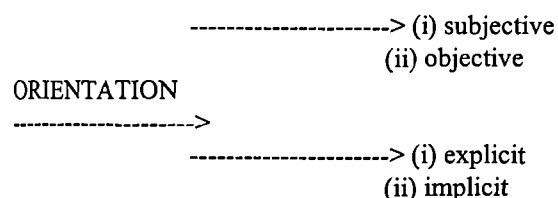
(11) It's certain that Maureen doesn't know.

They are considered **metaphors of modality** because the modal element is not congruently realized as a constituent of the clause, as with modal auxiliaries or

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adjuncts, but as "a separate, projecting clause in a hypotactic clause complex" (Halliday, 1994: 354).

These variables of the system of orientation in modality are represented in the network figure below (Halliday, 1994: 358):

Fig 6.2: System of orientation in modality

```
                    ----------------------> (i) subjective
                                            (ii) objective
ORIENTATION
--------------------->
                    ----------------------> (i) explicit
                                            (ii) implicit
```

In discussing the principal features of the modality system, linguistic expressions of modality have been introduced to exemplify its functions. Some of the linguistic realizations of modality exemplified have included: the finite category of modal operators (modal auxiliaries), modal adjuncts, interpersonal metaphors (based on projection). These and various other linguistic realizations of modality are summarized in the table below[2] (Halliday, 1994; Perkins, 1983):

Table 6.4: An outline of linguistic realizations of modality

1. Modal auxiliaries: may, might, shall, should, could, can, must, had to, will, would...
2. Modal adjuncts: allegedly, certainly, hopefully, perhaps, possibly, probably, seemingly, surely...
3. Modal Adjectival expressions: It is sure/likely/certain/permissible/possible/necessary/obligatory to/that...; I am sure/certain that...
4. Modal Participial expressions: (i) Epistemic: it is believed/claimed/considered/doubted/thought that...   (ii) Deontic: it is advised/allowed/compelled/forced/obliged/required to...   (iii) Boulomaic: it is desired/feared/hoped/regretted/wished that...
5. Modal Nominal expressions: (i) Epistemic: assumption, belief, claim, certainty, consideration, doubt...   (ii) Deontic: demand, instruction, order, request, suggestion, warning...
6. Modal Lexical Verbs: allege*, appear, believe, claim*, conjecture*, desire, fear, feel, hope, order*, prohibit*, require*, seem, suggest*, suppose, think, want to, wish, yearn for, long for

At first glance, this list may not seem very controversial but the inclusion of such categories as speech act verbs[3] opens up a significant part of the lexicon to be

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2 A fully comprehensive list of expressions of modality would be very large; there are also grammatical structures such as hypothetical 'if-clauses' and the use of the past tense as expressing social distance, tentativeness ('Did you want anything?'; 'I thought I would come with you').
3 Examples of speech act verbs are asterisked and included under 'modal lexical verbs' (for a full

incorporated into modality. Dali (1981: 51) has suggested that all speech act verbs can be represented as having the underlying semantic features of: *'say'* + *modal element*. In discourse stylistics, Caldas-Coulthard (1994) has classified speech act verbs into different categories (such as those that mark the manner and attitude of the speaker) highlighting their interpretative role in quotation in factual and fictional narratives. Within systemic linguistic analysis of academic discourse, Thompson & Ye (1991) have shown the evaluative role of reporting verbs; while Hunston (1989) has extended Halliday's concept of *interpersonal metaphor* demonstrating its evaluative function through analyses of projecting verbs. These more delicate analyses of modal grammar have a strongly lexical orientation, but are not incompatible with Halliday's conception of the lexicogrammar, which is that, as lexicogrammatical options become more and more specific, they tend to be realized by the choice of a lexical item rather than grammatical structure.

Lee (1982: 104-111) makes the provocative suggestion that part of our interpretative procedures of a literary text (in fact, of any text) involves recognizing 'modalised lexemes'. He asks us to consider:

(15) Tom credits Dick with X
(16) Tom blames Dick for X

He suggests that both 'blame' and 'credit' relate to identical choices in the ideational component which can be expressed by the following proposition if modality features are removed from the two verbs:

(17) Tom states[4] that Dick is responsible for X.

It is therefore speaker[5] positive or negative evaluation that transforms (17) into (15) or (16) which, in a literary text, may be taken as a signal of an evaluative point of view.

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discussion, see Perkins, 1983: 94-99)
4 In his article, Lee (1982) uses `claims' rather than `states'. However, `claims' entails speaker epistemic modality so I have substituted the more neutral `states'.
5 The speaker refers to the person who has averred the whole clause complex rather than Tom who is attributed responsibility for the contents of the projected clause (cf. Sinclair, 1988).

One of the problems with Lee's analysis is that the evaluative features of the lexemes are not in fact features of modality, in the sense of the speaker's attitude towards the truth or obligation of the respective utterances. What Lee is calling 'modalized lexemes' are, in the terms used here, realizations of 'evaluative lexis'. In other words, they are signs that have become conventionalized in society to represent values of goodness and badness. The lexical item 'credit' (in one of its senses) means that you have achieved something that society considers worthy ('He was credited with being an expert'); whereas 'blame' shows that the person has acted in such a way as to receive social disapproval or condemnation ('I was blamed for the theft'). Socio-cultural values are the arbitrators of 'goodness' and 'badness' as encoded in these two lexical items rather than representing any recourse to epistemic 'truth' or 'certainty/uncertainty' (modalization). It is possible to consider these lexical items as expressions of deontic modality (modulation) in the sense of their relationship with social responsibility but the preferred analysis here is that of the representation of conventionalized social value.

In this chapter, linguistic expressions of modality will be understood to be one of the linguistic resources for the realization of the more general semantic category 'evaluation'. Modality has been treated separately here (and in the text analysis below) because, unlike other kinds of evaluation, it has its own structural realizations (modal operators) which play a crucial part as Finites in the grammar of the clause. Apart from this, modality shares most of its features with other kinds of evaluation: the possibility of being realized at a number of points in the clause by different word classes (noun 'possibility', adverb 'possibly', adjective 'possible', verb 'may'), and of potentially being cumulative over the clause and clause complex ('I think it is possible that Joyce might conceivably have written *Finnegan's Wake* as a massive intellectual spoof'); both modality and evaluation have their metaphorical realizations ('the possibility' = modal; 'the inadequacy' = evaluative). The separation of modality and evaluation is largely due to a more traditional form-oriented view that modality is equivalent to modal verbs (particularly, the closed class of

auxiliaries) and, consequently, grammatical, whereas evaluation is lexically realized and, therefore, not grammatical. In a functional approach[6], where modality and evaluation are linguistic resources realizing the discourse semantic domains involved in the expression of the speaker/writer's personal opinions (attitudes) and judgements, this distinction becomes far less important. Semantically, both modality and evaluation are concerned with the issue of source and subjectivity. In other words, linguistic indicators of modality and evaluation always pose the question to the reader who is the source of this opinion/judgement and signal that someone's point of view is being constructed. In *Dubliners*, modality normally means a non-narratorial point of view and is character-sourced. Similarly, explicit evaluation is normally character sourced; while an implicit evaluation (through the organization of the discourse) is narrator sourced.

Research into evaluation has emphasized the structural and organizing role of evaluation in discourse. In chapter 3, it was stated that the principal social function of a literary work was to evoke an evaluation in the reader and that this had to be based on the writer's appeal to shared social values that provide the writer/reader with the potential for a shared point of view (Hunston, 1994: 191). This argument was developed from a discussion of Sinclair (1983, 1988) who has in various places argued for the structural role of evaluation in both spoken (I-R-F model) and written (P-R-D model) text as well as it being essential for the dialogic and interactive nature of text. Earlier work by Labov (1972) on oral narratives had already proposed a structural slot in his six part model: Abstract - Orientation - Complication - Evaluation - Result - Coda. The Evaluation is "the means used by the narrator to indicate the point of the narrative, its raison d'être: why it was told" (Labov, 1972: 366). In other words, evaluation provides the reason for the story's tellability, its significance, and includes how the narrator expects the narratee to receive the story

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6 As I said above, a systemic-functional approach is lexicogrammatical; as grammatical choices become more and more delicate, they tend to be realized by the choice of a lexical item rather than grammatical structure.

by highlighting the *point* of the text. Hoey (1983) and Winter (1982) have likewise given evaluation a structural role in discourse in their analysis of clause relations. Hunston (1994: 191-210) proposes that evaluation performs three distinct kind of functions in text (the texts are academic discourse). Firstly, it has a *status* function that determines how the writer perceives the status of the propositions being made, by assessing the fit between the propositions and the world. Propositions are placed on a scale of evaluation from *certain-uncertain*. Secondly, it has a *value* function that assesses the worth of the research activity described in the text along a scale of *good-bad*. The evaluation of value depends on the goals of the academic discourse community within which the text has been produced and may be accumulative rather than limited to a single sentence. Thirdly, it has a *relevance* function that shows the importance of the information imparted in the text through a *relevance marker* that states the exact nature of the significance of the information. *Relevance* is judged on a scale of evaluation from *important-unimportant*. All three of these functions of evaluation play a role in the organization of discourse by establishing boundaries between units of discourse, with *relevance* being the most fundamental unit organizer in that it highlights the evaluative *point* of the unit.

In this chapter, we shall develop the argument in the same direction towards the organizing role of the narrator's evaluative point of view. The discussion will begin with lower lexico-grammatical units (words, phrases and groups) progressing towards higher units (clauses, clause complexes) and the larger discourse units of narrative constituted by focalization, quotation and narration. Switches between these different types of discourse frequently entail a switch in point of view. The organizations of these different points of view will depend on how the narrator wants to present the diverse evaluations that these points of view represent. Consequently, the narrator's own evaluative point of view will impact on the organization of the discourse.

6.2.3 Evaluative lexis

Within the interpersonal metafunction, Halliday (1994: 184) deals briefly with evaluation as 'attitudinal lexis' within the nominal group. These interpersonal meanings, the expression of the subjective opinions of speakers and writers, are realized by *epithets* which form one of a group of functional elements in the nominal group that categorize the class of *thing* (the headword of the nominal group) that is being talked about. The *epithet* specifies some quality pertaining to the *thing* which may be either an inherent property or it may be the expression of the speaker/writer's subjective opinion towards the *thing*. If the adjectival epithet (e.g. long, white, slow) is an inherent property of the *thing*, it is experiential in function; while those that realize a subjective opinion (e.g. tedious, graceful, mournful) have an interpersonal function. Experiential and interpersonal epithets are differentiated by the fact that experiential epithets are potentially defining while the interpersonal ones are not. However, many epithets have the potential to realize both experiential and interpersonal meanings. When, in 'Clay', we learn that Maria is 'small', this adjective could refer merely to her size (experiential meaning) but it acquires interpersonal meaning through intensifiers 'very, indeed' and a network of synonyms constantly reminding the reader of her smallness ('little', 'tiny', 'minute', 'diminutive'). The context and the rhetorical organization of the text impact on the epithet to give it an interpersonal meaning.

An experiential epithet 'yellow' in the nominal group 'yellow teeth' can evoke attitudinal meaning[7] through connotation; this can be further reinforced by a context such as "he had great gaps in his mouth between his yellow teeth". This description of the old josser in 'An Encounter', like the priest's "big discoloured teeth" in 'The Sisters' and the woman's "two projecting front teeth" in 'Two Gallants', are descriptive details added to other qualitative characteristics attached by the narrator to these characters that develop a particular evaluative point of view (see below in section 6.4.2).

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[7] Note how this depends on shared social values between reader and writer. See chapter 3, p.95.

Adjectivals, as well as realizing elements within the nominal group, function as attributive complements in relational processes. The *carrier* (an entity which can be an object or a person) has some quality ascribed to it. This quality (or epithet) which is ascribed to it is the *attribute*.

He	was	squat and ruddy
Carrier	Process: intensive	Attribute

There are a series of verbs ('become, turn, grow, seem, appear, keep, stay, remain, look, sound, taste, feel') that are functionally similar to 'be', which enter into this type of relational process. There are other types of relational processes but, in this case, rather than an attributive intensive process, we have an attributive possessive process. An example of this type of structure realizing an attributive possessive process is given in which the carrier is the *possessor*, while the attribute is that which is *possessed*.

He	had	a very good voice
Carrier: possessor	Process: possession	Attribute:possessed

This results in two structures for realizing an evaluative point of view.

A. X is/isn't Y = X is/isn't good/bad

B. X has/hasn't Y = X has or has not a good/bad quality

So far, the discussion of evaluation has focussed exclusively on adjectives. Evaluation can be realized by all the clause constituents: nouns (including nominalized attributes), verbs (for example, as above, 'blame/credit') and adjuncts (these will be discussed in section 6.4.3). In *Dubliners*, we occasionally have examples of nominalized attributes (these are normally from the narrator's evaluative point of view):

Example 6.3:
> 1) The other, who walked on the verge of the path and was at times obliged to step on to the road owing to his companion's rudeness, wore an amused listening face. (p.52)
> 2) A shade of mockery relieved the servility of his manner. ('Two Gallants', p.55)

Despite the potentially numerous linguistic realizations of evaluation, in the

examination of character's and narrator's evaluative point of view in the text analysis sections below, I will be restricting myself to adjectivals and adjuncts.

6.3 *Evaluative point of view*: character level

This section applies the different grammatical realizations of interpersonal meanings to text with a view to understanding how the evaluative point of view of different characters is constructed in Joyce's short stories. The section commences with character mood choices. This is followed by an analysis of character modality choices, the impact of negation on the character's evaluative point of view and, finally, an exploration of character choice of evaluative lexis. As I said above in the introduction, mood choices are not directly related to evaluation, but interrogatives can function to express modality:

> Questions may also be regarded as a means of conveying modality in so far as they may be defined semantically as the expression of a speaker's ignorance or doubt with regards to the truth of a proposition... Since the questions qualify the truth of a proposition by making it relative to a the speaker's uncertainty, they may be regarded as expressing epistemic modality, and in particular 'addressee-oriented' epistemic modality (Perkins, 1983: 111).

As we will see below, character interrogative Mood choices express epistemic doubt and uncertainty.

6.3.1 Character Mood choices

Mood choices in *focalization,* through the discourse of a character's consciousness, play an important role in realizing a character's doubt and self-questioning. Interrogative and, less frequently, imperative choices in *Dubliners* often express a form of self-evaluation on the part of a character. Questions, in discourse focalized through a character's consciousness, are indicative of an evaluative point of view. Some examples of this self-questioning carried out by character-focalizers in the short stories of *Dubliners* are given below. As can be seen, this is a pattern that is repeated consistently across the stories.

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<u>*Example 6.4:*</u>

<u>(1) Eveline: Eveline</u>

She had consented to go away, to leave her home. Was that wise?

Could she still draw back after all he had done for her?

<u>(2) Two Gallants: Lenehan</u>

Would he never get a job?

Would he never have a home of his own?

<u>(3) The Boarding House: Mr. Doran</u>

What could he do now but marry her or run away?

But what would grammar matter if he really loved her?

Her echoed her phrase, applying it to himself: *What am I to do?*

<u>(4) A Painful Case: Mr. Duffy</u>

Was it possible he had deceived himself so utterly about her?

How was he to blame?

Why had he withheld life from her?

Why had he sentenced her to death?

<u>(5) A Little Cloud: Tommy Chandler</u>

Could he write something original?

Could he, too, write like that, express the melancholy of his soul in verse?

Why had he married the eyes in the photograph?

Could he not escape from his little house?

Was it too late for him to try to live bravely like Gallaher?

The questions normally represent some sort of moral crisis for the character concerned. They are functionally similar to Longacre's (1976) *peaks* (in fact, the questions signal or realize the peaks) in that they often represent a developing conflict or climax in an *episode* of the text. In the case of Eveline (1), she is questioning whether or not to elope, to escape a life of constant misery: hard work, the threat of violence and a penurious lifestyle of penny-pinching and squabbling over money. Lenehan (2) is even more gravely beset by economically dire circumstances. Mr Doran (3), who has a stable economic position, is thrown into epistemic doubt by the prospect of an imminent marriage into which he has been entrapped.

Mr Duffy's (4) epistemic crisis is brought on by the death of Emily Sinico, his former "soul's companion". A closer inspection of the function of these four questions in the text points to an increasing awareness and a change in Duffy's point of view towards his companion and towards his own life[8]. The function that this narratorial device can serve is that it enables an impersonal narrator to plant a question in the reader's mind. The reader as private audience to the character's

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[8] See chapter 5, p.186-188, for a more detailed analysis of these four questions.

thoughts might want to consider why Duffy sentenced her to death. What is it in Duffy's character that has motivated him to take such an ill-fated decision? Have social norms had any impact on his decision? Has his own personal philosophy let him down? The *evaluative* point of view is signalled by the self-questioning and self-evaluation that the character undergoes, while simultaneously working at another text level between narrator and reader.

Little Chandler's (5) epistemic troubles and self-doubt are instigated by the visit of an old friend, Gallaher, now a successful London journalist. The two main problems in Little Chandler's life that emerge from the text are: 1) his lack of self-confidence in himself (as a writer), and 2) his apparently loveless marriage. Both of these problems are linked to a flaw in his nature that is his acute timidity or timorousness. Nevertheless, the primary function of the interrogatives is to express Little Chandler's self-doubt. To these questions, there is no answer for Little Chandler, because - consciously at least - he does not know whether or not he could write something original, although we can guess that his answer would be an unconvincing and hopeful 'yes'. This can be seen in the paragraph that follows after Little Chandler has asked himself: 'Could he write something original?'.

Example 6.5:
> He tried to weigh his soul to see if it was a poet's soul. Melancholy was the dominant note of his temperament, he thought, but it was a melancholy tempered by recurrences of faith and resignation and simple joy. If he could give expression to it in a book of poems perhaps men would listen. He would never be popular: he saw that. He could not sway the crowd but he might appeal to a little circle of kindred minds. The English critics, perhaps, would recognise him as one of the Celtic school by reason of the melancholy tone of his poems; besides that, he would put in allusions.

Although, for Little Chandler, there may be no answers to the questions he poses to himself, between narrator and reader, there is in most cases a kind of 'ghost' answer:

Example 6.6:
Could he write something original?
→ *No, he clearly can't write anything original.*
Could he not escape from his little house?
→ *No, he clearly can't escape from his little house.*
Was it too late for him to try to live bravely like Gallaher?
→ *Yes, it is clearly too late for him to live bravely.*

In other words, Joyce is exploiting the interrogative form to construct a technique

whereby points of view are layered. He has to present Little Chandler as asking

himself the questions to put the issues on the table and, simultaneously, leaves them

open for the reader to decide. Furthermore, the questions, as relatively unmediated

FIT (discourse from Chandler's point of view), allow for the fact that:

(a) the narrator does not have to comment on whether or not Little Chandler's
questioning is valid or ludicrous and, as I have said, the reader has to make up their
own mind;
(b) the reader sees Chandler's point of view and is consequently more inclined to
understand/pity him, because the reader recognizes the pathos of having unfulfillable
aspirations.

Moreover, Joyce deliberately changes our view of Chandler, as we read the story,

from assuming that we have a better idea of the real answers than Chandler (i.e. he

appears fairly ridiculous for much of the story) to seeing him as a more tragic figure

because he knows his aspirations are unobtainable.

Example 6.7:
    It was useless. He couldn't read. He couldn't do anything. The wailing of the child pierced
    the drum of his ear. It was useless, useless! He was a prisoner for life.
                                                                ('A Little Cloud', p.93)

Like other characters (Eveline Hill, James Duffy) in *Dubliners*, heightened

moments of crisis in Little Chandler's life are represented to the reader through

interrogatives.

At one level, the questions asked by characters in focalization do not expect an

answer or the response is already known and/or given in the discourse that follows.

They are not questions in the sense that there exists an identifiable interlocutor in the

text who responds to them. However, what is odd about these questions is that they

involve a two-participant production (narrator/character) and a one-participant

reception (reader). Consequently, only at the discoursal level can we talk about a two

participant (narrator/reader) interaction, while the responder at the story level is the

character him/herself (Thompson & Thetela, 1995).

However, question forms are not the only interpersonal resource that realizes a

character's evaluative point of view, when representing their epistemic doubt, but

also the linguistic system of modality.

6.3.2 Character Modality choices

In this subsection, I analyze modality as a linguistic means of realizing character evaluation in text and investigate some examples of how this is achieved. As I said above, many of the characters in *Dubliners* suffer from bouts of epistemic doubt although, in the case of Little Chandler, his problems are seemingly less dramatic and seemingly of a relatively more elevated nature than, for instance, the more dramatic and more worldly financial problems that beset Lenehan ('Two Gallants') and Farrington ('Counterparts'). Little Chandler is relatively comfortable and can indulge in fantasies about becoming a poet. His evaluative point of view on his potential to become a poet is analyzed in example 6.8 below, with particular attention paid to the modals realizing his point of view. The heavy modalization of this stretch of text signals that it is character-sourced.

Example 6.8:

A light began to tremble on the horizon of his mind. He was not so old - thirty-two. His temperament *might* be said to be just at the point of maturity. There were so many different moods and impressions that he *wished* to express in verse. He felt them within him. He tried to weigh his soul to see *if* it was a poet's soul. Melancholy was the dominant note of his temperament, he thought, but it was a melancholy tempered by recurrences of faith and resignation and simple joy. *If* he *could* give expression to it in a book of poems *perhaps* men *would* listen. He *would* never be popular: he saw that. He *could* not sway the crowd but he *might* appeal to a little circle of kindred minds. The English critics, *perhaps*, *would* recognise him as one of the Celtic school by reason of the melancholy tone of his poems; besides that, he *would* put in allusions. He began to invent sentences and phrases from the notices which his book *would* get.
Mr Chandler has the gift of easy and graceful verse....A wistful sadness pervades these poems....The Celtic note. It was a pity his name was not more Irish-looking. *Perhaps* it *would be better to* insert his mother's name before the surname: Thomas Malone Chandler, or better still: T. Malone Chandler. He *would* speak to Gallaher about it.

('A Little Cloud', p.80)

An analysis of the realizations of epistemic modality in this text produces the following results: might (2), if (2), could (2), perhaps (3), would (4). There are also realizations of boulomaic modality: 'wished', of deontic modality: 'would be better to' and speaker intention or inclination ('he would speak to Gallaher'). The most prominent modality is epistemic expressing Chandler's uncertainty about his capabilities as a poet. This uncertainty of thought, as encoded in the modals, marks Chandler's self-assessment and evaluation. It is the discourse of the hypothetical rather than the real. In fact, the story is peppered with tokens of 'could' associated

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with what Chandler 'could/might do' rather than what he actually does. There are 20

tokens of 'could' in the story with another 15 tokens of hypothetical 'if'. Chandler's

modal universe (cf. Dolezel, 1976) is the product of epistemic uncertainty

(modalization) and a more fatalistic alethic world of possibility and impossibility.

Chandler has an overwhelming sense of powerlessness with respect to his future

(example 6.7 above is repeated as 6.9).

Example 6.9:
> It was useless. He couldn't read. He couldn't do anything. The wailing of the child pierced
> the drum of his ear. It was useless, useless! He was a prisoner for life.
>
>   ('A Little Cloud', p..93)

Joyce's characters, like Little Chandler, are often represented as experiencing

internal conflict. The frequency of modal auxiliaries and adjuncts increases when the

text is filtered through the point of view of a character in conflict with him/herself:

Example 6.10:
> While her tongue rambled on Gabriel tried to banish from his mind all *memory of the*
> *unpleasant incident with Miss Ivors. Of course* the girl or woman, or whatever she was,
> was an enthusiast but there was a time for all things. *Perhaps* he <u>ought not to</u> have
> answered her like that. But she <u>had no right to</u> call him a West Briton before people,
> even in joke. She had tried to make him ridiculous before people, heckling him and staring
> at him with her rabbit's eyes. ('The Dead', p.217)

Examples of epistemic modality are italicised, while realizations of deontic modality

are underlined. What is interesting about this passage is that there are two modal

strands running through the text. One strand concerns socially correct behaviour,

while the other is Gabriel's certainty or uncertainty. Simpson (1993) has developed a

model for classifying texts based on the foregrounding of either deontic or epistemic

modality. In other words, texts are categorized according to whether deontic

modality is foregrounded while epistemic modality is suppressed or vice versa.

However, narrators often want to represent to their readers characters that are

divided because they have to resolve a conflict or a division of interests. Gabriel

feels a division between his understanding of reality (a particular point of

disagreement between himself and Molly Ivors) and his social obligations and

responsibilities, reflected in the text through the juxtaposition of epistemic 'perhaps'

and deontic 'ought to'. In a similar manner, characters can feel a division between

what they want or desire and their social duty.

Example 6.11:

> He echoed her phrase, applying it to himself: *What am I to do?* The instinct of the celibate
> <u>warned</u> him to hold back. But the sin was there; even his sense of honour told him that
> reparation <u>must</u> be made for such a sin.... <u>He longed to</u> ascend through the roof and fly
> away to another country where he would never hear again of his trouble, and yet a <u>force</u>
> <u>pushed</u> him downstairs step by step. The implacable faces of his employer and of the
> Madam stared upon his discomfiture. ('The Boarding House', p.74)

In this text, the expression of deontic obligation ('reparation <u>must</u> be made') and

responsibility ('What am I to do?') represents a developing conflict, unfolding inside

the young man, Mr Doran, between his desire to free himself ('He longed to...') from

his obligations and the social forces that push him to comply with social norms.

Simultaneously, the interrogative form realizes his epistemic indecisiveness.

Consequently, there are three modal strands running through this extract: the two

opposing forces realized by the two modal strands of deontic and boulomaic

modality, between social responsibility and personal wishes, and a third strand of

epistemic indecision

In young boys and adolescents, confusion sometimes arises around their

awakening sexuality, as in the following passage of romantic pastiche of adolescent

puppy love:

Example 6.12:

> My eyes were *often* full of tears (I *could* not tell why) and *at times* a flood from my heart
> *seemed* to pour itself out into my bosom. I thought little of the future. *I did not know*
> *whether* I *would ever* speak to her or not or, *if* I spoke to her, how I *could* tell her of
> my confused adoration. But my body was like a harp and her words and gestures were
> like fingers running upon the wires. ('Araby', p. 31)

Although congruent realizations of epistemic modality are prominent as are modals

expressing 'usuality' (*italicised* in the text), there are also examples of metaphorical

realizations of boulomaic modality ('adoration'), that is expressions of desire. The

text has two modal strands: epistemic and boulomaic modality.

What I am suggesting with these extracts is that the norm for a text is not

necessarily one type of foregrounded modality but multiple modalities realizing the

complex and sometimes conflicting meanings that texts are made up of. These mixed

modalities represent the internal conflict in a character and, consequently, their

internal point of view. Here is another text example of mixed modalities (epistemic and deontic) which represents the epistemic crisis and moral dilemma that Mr Duffy is trying to resolve.

Example 6.13:

> He asked himself what else *could* he have done. He *could not* have carried on a comedy of deception with her; he *could not* have lived with her openly. He had done what *seemed* to him best. How *was he to blame*? Now that she was gone he *understood* how lonely her life *must* have been, sitting night after night alone in that room. ('A Painful Case', p. 130)

The first sentence expresses epistemic doubt realized by a low value modal verb, which is in contrast with the second sentence, where the character attempts through notions of honour and self-vindication to dismiss his feelings of uncertainty as realized by the high value modulation (deontic modality) of negated 'could'. Nevertheless, his doubts still haunt him in sentence three as realized by the modal lexical verb 'seem' which leads to the deontic modality of the following clause where he wonders if he has really fulfilled his duty of responsibility towards Emily Sinico. The last sentence answers this question expressing his awareness and consciousness that to some extent he has failed her realized by the epistemic modal lexical verb 'understood' and the high value epistemic modal 'must'.

As we saw in example 6.11, it is perfectly possible for a question form ('What am I to do?') to realize epistemic uncertainty, showing that Mood and Modality are emantically functioning in harmony to express the interpersonal meanings of a character's evaluative point of view. Typically, a character's evaluative point of view is recognized through an increase in non-declarative mood and modality choices expressing character opinions and judgements.

In 'Two Gallants', mood and modality choices work in tandem as a direct reflection and construction of the impact on the protagonist (Lenehan) of his social conditions. Lenehan ekes out a precarious existence as a raconteur and is 'vaguely associated' with the racing world. His parasitic dependence on what he can extort from others provides him with food and drink, but most of the time he is to be found roaming around Dublin as a semi-destitute vagrant. Lenehan's discourse is peppered with interrogative mood forms and modals expressing his insecurity and uncertainty,

which simultaneously reflect his low social status and inferior relationship to Corley, from whom he currently hopes to gain some economic advantage. Some examples of discourse which are attributable to Lenehan, because of the non-declarative mood choices and increased modality, are illustrated below:

Example 6.14:
(1) *Would* he never get a job? *Would* he never have a home of his own?
(2) All at once the idea struck him that *perhaps* Corley had seen her home by another way and given him the slip. His eyes searched the street: there was no sign of them. Yet it was *surely* half-an-hour since he had seen the clock of the College of Surgeons. *Would* Corley do a thing like that?
(3) He *wondered* had Corley managed it successfully. He *wondered if* he had asked her yet or *if* he *would* leave it to the last.

The high level of insecurity realized by mood and modality expressing Lenehan's evaluative point of view is particularly marked in (2), to the extent that he shows no confidence in himself or his companion, Corley. Throughout *Dubliners*, realizations of modality and non-declarative mood choices express moral crises in the personalities of the characters, although none of these characters seems to develop towards any greater epistemic certainty or release from entrapment within a limited and limiting social environment; the boy in 'Sisters' and Gabriel in 'The Dead' being the only characters attributed with any spiritual growth.

However, Mood and Modality choices are not the only linguistic realizations of the interpersonal meanings expressed by a character's *evaluative* point of view. One aspect closely related to these two linguistic systems is that of *polarity*.

6.3.3 Negation

The realization of *negative polarity* as an expression of a character's evaluative point of view has a rather special effect on the discourse. In stretches of character-focalized discourse, it appears to be an unconscious expression of evaluation or an attempt to repress a strongly negative evaluation. Some examples will help to clarify the point:

Example 6.15:
Mr Kernan sent a letter to his office next day and remained in bed. She made beef-tea for him and scolded him roundly. She <u>accepted</u> his frequent intemperance as part of

the climate, healed him dutifully whenever he was sick and always tried to make him eat a breakfast.// There were worse husbands. *He had never been violent* since the boys had grown up and she knew that he would walk to the end of Thomas Street and back again to book even a small order. ('Grace', p.176)

'Grace' is mainly told from an omniscient narratorial point of view. In other words, the point of view is mostly external with relatively little internal focalization from a character's point of view. Occasionally, though, the narrative shifts in a barely perceptible manner to Mrs Kernan's point of view as in this extract. The moment of transition from an external to an internal character point of view is marked by two slashes (//) in the passage (although there is a subtle indication of a beginning of a shift to Mrs Kernan's point of view, realized by the mental process verb 'accepted'). Linguistically, this transition to Mrs Kernan's point of view is marked by the evaluative statement ('There were worse husbands') which is realized by a FID clause. What interest us, though, is the negation by Mrs Kernan of a highly damning evaluation of her husband along with the circumstantial adjunct (the subordinate clause beginning with 'since') that is likely to trigger in the reader an implicature of former domestic violence. In this sentence, Mrs Kernan appears to have unwittingly implied her husband in acts of cruelty, while simultaneously being the vehicle for narratorial designs. Consequently, the evaluative point of view functions both at the story (character) and discourse (narratorial) level in this extract.

In 'Eveline', the main character is associated with a series of negative statements, a number of which imply that her relationship with her father is an unhealthy one and that her present social situation is a historical continuation of the past relationship that her father maintained with her mother, in which violence is insinuated as the cause of her mother's death.

Example 6.16:
(1) Her father was *not so bad then*; and besides, her mother was alive.
(2) *She would not be treated* as her mother had been.
(3) When they were growing up *he had never gone for her*, like he used to go for Harry and Ernest...; but latterly he had begun to threaten her and say what he would do to her only for her dead mother's sake.
(4) But in her new home, in a distant unknown country, *it would not be like that*.
(5) It was hard work-a hard life-but now that she was about to leave it *she did not find it a wholly undesirable life.*

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As negatives generally imply dialectic interaction, this reinforces the impression that the discourse is attributable to the character and is character-focalized. This is because, in 'Eveline', the negatives function to highlight an internal dialectic (an argument) that is developing within Eveline, whether she should leave home or not ('She tried to weigh each side of the question'). At the same time, each of these negative statements, focalized from Eveline's point of view, involves the reader in a covert implication. In the first statement, Eveline's evaluation invites the reader to deduce that 'Her father is bad <u>now</u>'. The second statement begs the question 'How was Eveline's mother treated?'. From the textual implications, it seems that the reader is expected to infer and supply the answer: 'badly/violently'. More importantly, it raises the question of why Eveline finds it necessary to deny the proposition. At some level of her consciousness, Eveline thinks it possible that she will be treated like her mother. Consequently, negatives in focalized stretches of discourse (character point of view) function in a similar way to questions. They reveal to the reader, without the narrator needing to spell it out, what characters' <u>unconscious</u> views of/fears about their world are.

The third statement is apparently unambiguous and an analysis of the clause complex shows that her father did not behave towards Eveline, in quite such a brutal manner as he behaved towards her brothers. The fact, though, that she has to explicitly deny that he hadn't 'gone for her' suggests that she thinks he might (the scenes of violence in her childhood have obviously left psychological scars if not physical: '...it was that that had given her the palpitations'). In the second half of the sentence, it is stated clearly that she is currently under the threat of physical violence. The fourth statement negates something that is referentially vague and potentially sinister. The fifth sentence, a concessive paratactic enhancement clause complex, initially unambiguously affirms an unpleasant state of affairs through the repeated negative evaluation of the epithet 'hard'. However, Eveline rapidly retracts, conceding through a tortuous double negative and a submodifier ('wholly') that her present life is not so 'undesirable' after all. Semantically, it is interesting to consider

what is implied by 'not wholly undesirable'. Eveline's life is obviously far from being paradisiacal yet she tries to continuously negate or repress the unpleasantness of her reality, which is not without its horrors, the memory of the scene at her mother's deathbed probably being one of the most terrifying. It is, in fact, negation of life or negativity that is our final image of Eveline in the story but this time from the narrator's external point of view: "Her eyes gave him *no sign* of love or farewell or recognition".

6.3.4 Evaluative lexis

In section 6.2 above, one of the linguistic resources presented as realizing interpersonal meanings was the use of attitudinal epithets. This section will concentrate on the use of these evaluative adjectives in stretches of discourse which are character-focalized. Evaluative epithets (in *Dubliners*) are typically attributable to the character-focalizer. Like non-declarative mood, modality and polarity choices, evaluative epithets can signal that the discourse is from the character's evaluative point of view.

The 'thing' that is being evaluated, the object of focalization, is normally another character although the act of evaluation may reveal as much about the person making the evaluation as the person being evaluated. For instance, Gabriel's evaluation of his aunts appears to demonstrate an element of hypocrisy in his personality in the context of his eulogistic after-dinner speech.

Example 6.17:
> What did he care that his aunts were *only two ignorant old women*? ('The Dead', p.219)

Likewise, in 'A Little Cloud', Chandler's evaluation of Gallaher seems to show an element of unwarranted snobbishness in his character, although Chandler does recognize his own failings. This extract illustrates the way attitudinal lexis, modality and mood choices work in tandem to realize a character's evaluative point of view.

Example 6.18:
> 1) Little Chandler ordered the drinks. 2) The blush which had risen to his face a few moments before was establishing itself. 3) A trifle made him blush: and now he felt

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warm and excited. 4) Three whiskies had gone to his head and Gallaher's strong
cigar had confused his mind, for he was a delicate and abstinent person.
5)The _adventure_ of meeting Gallaher after eight years, of finding himself with
Gallaher in Corless's surrounded by lights and noise, of listening to Gallaher's stories
and of sharing for a brief space Gallaher's _vagrant_ and _triumphant_ life, upset
the equipoise of his _sensitive_ nature. 6) He felt acutely the contrast between
his own life and his friend's, and it _seemed_ to him _unjust_. 7) Gallaher was his _inferior_
in birth and education. 8) He was _sure_ that he _could_ do _something better_ than his friend
had ever done, or _could_ ever do, _something higher_ than _mere tawdry_ journalism _if_ he only
got the chance. 9) What was it that stood in his way? 10) _His unfortunate_ timidity!

('A Little Cloud', p.88)

The first sentence of the extract is clearly from the external point of view of the
narrator, as it is the narrator's report of a speech act and an act that any person in the
room could have observed. In the second sentence, the narrator's external point of
view is maintained as 'the blush' is also something externally observable but it is a
behavioural process (which is related to a representation of a mental process of
affection). The third sentence with its mental process of affection ('felt') begins a
shift in the alignment of point of view towards Little Chandler (note the shift in
deictic time 'now' towards the character's point of view). The fourth sentence is still
basically an external point of view but the mental process ('had confused his mind')
continues a gradual shift towards Chandler's point of view. The fifth sentence is a
summary of all the previous events of the story up to this point, as well as being
apparently in a narratorial register. The whole story is packed into an extremely long
nominal group consisting of a single headword ('the adventure') modified by three
embedded non-finite prepositional clauses. The long initial nominal group realizing
the Phenomenon and the rather formal nominal 'equipoise' realizing the participant
role of Senser in a complex grammatical metaphor are all signs of a sophisticated
narratorial register. However, in particular, the evaluative epithet 'triumphant' raises
the question who is the source of this evaluation. It appears to be ironic, as it is
likely to have Chandler as its source. The same effect can be seen earlier in the story:

Example 6.19:
    As he sat at his desk in the King's Inns he thought what changes those eight years had
    brought. The friend whom he had known under a shabby and necessitous guise had
    become a _brilliant_ figure on the London Press. ('A Little Cloud', p.76)

The evaluative epithet 'brilliant' has to be ironic as Gallaher's life is only an ideal

from Chandler's point of view whereas, in fact, Gallaher's journalistic life appears to consist of snooping around 'high society' for a story. Although Chandler admires Gallaher for his knowledge of the world and professional success, he is aware that there is a certain cheapness to Gallaher's journalism: 'mere tawdry journalism'. The irony of 'triumphant' and 'brilliant' is further emphasized by their close collocation with negative evaluations ('shabby', 'necessitous', 'vagrant'[9]). The fact that 'triumphant' is ironic raises further questions about whether 'sensitive' is not also ironic as is the nominal 'adventure' (it is an adventure for Chandler, but it is only a drink in a bar with an old friend).

In the sixth sentence, the switch to the character's internal point of view is completed by the affective process 'felt' and confirmed by the epistemic modal 'seemed', which is followed by the evaluative adjective 'unjust'. The rest of the extract is in FID utilizing all the linguistic resources for interpersonal meanings that we have highlighted in this section on character evaluative point of view. There is ample modalization: 'sure, could (x 2)'; non-declarative mood choice: interrogative and imperative; evaluative adjectives: 'better, tawdry'. Furthermore, the evaluations are intensified through the use of linguistic parallelism to represent Chandler's mounting emotion. The frustration that Little Chandler experiences in contrasting his lifestyle with Gallaher's is made evident through the repetition of the structure with 'do' ('could do', 'had ever done' 'could ever do') expressing a discourse of annoyance and vexation resulting from the character's feelings of impotence, which have been brought to the surface by Gallaher's visit. This feeling of inferiority with respect to Gallaher is covered up by a superficial snobbishness which is realized by a parallel grammatical structure of comparison: 'something better than his friend.....something higher than mere tawdry journalism.....'. Chandler's inferiority complex is further emphasized in another parallel structure at the end of the same paragraph, where Chandler's evaluative point of view is realized by the verb 'patronising'.

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9 In fact, 'vagrant' may be a positive evaluation for Chandler as he may associate it with travelling widely and seeing the world.

Example 6.20:

> Gallaher was only *patronising him by his friendliness* just as he was *patronising Ireland by his visit*. ('A Little Cloud', p.76)

Occasionally, the source of the evaluation is not specified when using evaluative adjectives and yet it remains character-sourced rather than narrator-sourced. The source is not an individual character or the narrator but a communal voice representing lower middle class Dublin society. The clearest examples of this tendency in *Dubliners* are in 'A Mother' and 'The Dead'. In 'The Dead', this narrative strategy is utilized to represent a voice of consensus that affirms social approbation of the Misses Morkan's annual dance.

Example 6.21:

> It was always a *great* affair, the Misses Morkan's annual dance. Everybody who knew
> them came to it, members of the family, old friends of the family, the members of Julia's
> choir, any of Kate's pupils that were grown up enough and even some of Mary Jane's
> pupils too. *Never once had it fallen flat*. For years and years it had gone off in *splendid*
> *style* as long as anyone could remember;... ('The Dead', p. 199)

The approbation of the social event is encoded in the evaluative adjectives 'great', 'splendid'; while the voice of consensus is realized by the impersonal pronouns 'it', 'everybody', 'anyone'. What is actually being evaluated positively is the ritualistic ('annual') and traditional nature of the event ('for years and years', 'as long as anyone could remember').

In 'A Mother', the narrator attributes the communal voice to a more specific group of 'people', a sector of the Irish nationalist movement. The use of 'people' in the projecting clause, in the text below, distances the narrator from the positive evaluations being made.

Example 6.22:

> They were all friends of the Kearneys - musical friends or Nationalist friends; and, when
> they had played every little counter of gossip, they shook hands with one another all
> together, laughing at the crossing of so many hands and said good-bye to one another in
> Irish. Soon the name of Miss Kathleen Kearney began to be heard often on people's lips.
> People said that she was *very clever* at music and *a very nice girl* and, moreover, that
> she was a believer in the language movement. Mrs Kearney was *well content* at this.
>
> ('A Mother', p.154-155)

The section of text where the narrator describes to the reader the exchanges between nationalist friends outside the cathedral is obviously from the narrator's lightly ironic point of view ('played every little counter of gossip'). The fact that the narrator

decides to delegate the attribution of positive evaluation to a community voice is significant in that it reinforces the irony that permeates the narrator's discourse in the sentences prior to the projection.

It is a fairly common narratorial strategy, in *Dubliners*, through a variety of linguistic structures such as projection, passivization and grammatical metaphor to create distance between the narrator and an overt evaluation by delegating the evaluation (positive or negative) to a communal voice.

Example 6.23:
(1) Most people considered Lenehan *a leech*... ('Two Gallants')
(2) He was widely *respected*. ('A Mother')
(3) He was called Little Chandler because, though he was but slightly under the average stature, he gave one the idea of being a *little* man. ('A Little Cloud')

In our last example from 'A Little Cloud', the narrator's voice is barely disguised and it is to the linguistic realizations of the narrator's evaluative point of view that we now turn.

6.4 *Evaluative Point of View*: Narratorial level

This section applies the different grammatical realizations of interpersonal meanings to text with a view to understanding how the evaluative point of view of the narrator is constructed in Joyce's short stories. Although the singular form of the nominal 'narrator' has been used in the previous clause, it would be incorrect to speak of a homogeneous narratorial figure that transcends story borders. The main distinction is obviously between the first person narrator (a boy/adolescent figure) of the first three stories and the impersonal third person adult narrator of the rest of the collection of stories. However, within the third person narrator category, the narratorial type varies from intrusive and ironical ('A Mother') to complete delegation of point of view and complete permeation of the narratorial voice by the protagonist ('Clay'). In the former, the point of view is predominantly external, while in the latter the point of view is firmly fixed with Maria. In 'Eveline', there are strong similarities with the narratorial strategy of 'Clay'; whereas in 'A Painful Case', there is a gradual shift from external to, what might be termed, a 'deep' internal point of view. The ending

of the story represents an existential crisis in the main character which has its parallel in 'The Dead', although 'The Dead' transcends the individual, Gabriel, moving towards the universal. In 'A Little Cloud', there are constant shifts between external and internal points of view. 'Grace' is predominantly told from an external narratorial point of view with brief shifts to principally Mrs Kernan's point of view but, like 'A Little Cloud', it is interspersed with dialogue but of an even longer and more diverse nature with more character participants. In 'Ivy Day in the Committee Room', mimesis is total and the dialogue develops with stage-like directions. Unlike other stories, the narrator's voice is univocal. It is not infected by other character voices and access is denied to character thoughts. The narrator's point of view is consistently external. The text is a clear example of an impersonal narrator's spatial point of view being constantly maintained within the confines of a single room. In 'A Boarding House', the narrator commences in a traditional omniscient fashion but then relinquishes control of the point of view, delegating it first to Mrs Mooney and then Mr Doran whose thoughts are represented as occurring at parallel times, focusing on parallel events, resulting in a dual perspective for the reader with a third perspective provided by the narrator's framing external point of view. In 'Counterparts' and 'Two Gallants', the character point of view is what may be denominated a 'shallow' internal point of view with the focus being mainly external on the physiognomy, behaviour and speech of the two protagonists with occasional shifts into the discourse of their consciousnesses.

This brief overview of different narratorial positions in *Dubliners* illustrates that, despite the general tendency to limit the point of view to one character, there are many varied narratorial strategies at work in connection with point of view. To begin this section, we shall attempt to depict a general prototypical narratorial register, the *dialogical angle* of the narrator, to coin a Bakhtinian phrase (see Fowler, 1989: 79-80), in terms of the type of interpersonal meanings that the narrator makes in *Dubliners*. This will be followed by a more detailed analysis of the different grammatical realizations of the interpersonal meanings of the narrator's evaluative

point of view.

6.4.1 Narratorial Register

The tenor of the narrator in *Dubliners* is generally impersonal and self-effacing (less so in the first person narratives, for obvious reasons). In general, when the narrator does narrate in his 'own' voice, he chooses the least marked and the least intrusive style.

Example 6.24:

> He lived in an old sombre house and from his windows he could look into the disused distillery or upwards along the shallow river on which Dublin is built. The lofty walls of his uncarpeted room were free from pictures. He had himself bought every article of furniture in the room: a black iron bedstead, an iron washstand, four cane chairs, a clothes-rack, a coal-scuttle, a fender and irons and a square table on which lay a double desk. A bookcase had been made in an alcove by means of shelves of white wood. The bed was clothed with white bed-clothes and a black and scarlet rug covered the foot. A little hand-mirror hung above the washstand and during the day a white-shaded lamp stood as the sole ornament of the mantelpiece. ('A Painful Case', p. 119)

As noted earlier[10], the narrator's language is grammatically complete (no ellipsis) and lexically neutral (no colloquialisms or clichés). The impersonal tenor of the narrator is reflected in the Mood choices, which are overwhelmingly declarative and there is consistent use of the past tense. There is also little modulation and a relative lack of modalization. Modalization is mostly found in the first person narratives expressing the protagonist-narrator's epistemic worries, as can be seen in 6.12, which is reproduced again below:

> My eyes were *often* full of tears (I *could* not tell why) and *at times* a flood from my heart *seemed* to pour itself out into my bosom. I thought little of the future. I *did not know whether* I *would ever* speak to her or not or, *if* I spoke to her, how I *could* tell her of my confused adoration.

If the narrator's discourse is relatively unmodulated and unmodalized, there is one option within the interpersonal grammar that the narrator figure exploits fairly regularly and that is negative polarity. This often takes the form of the rhetorical figure, **litotes**, whose pragmatic effect is the result of an understatement.

Example 6.25:

(1) To save himself he had the habit of leaving his flattery open to the interpretation of raillery.

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10 See chapter 5, p.164-167.

But Corley had _not_ a subtle mind. ('Two Gallants')

(2) His line of life had _not_ been the shortest distance between two points... ('Grace')

(3) His own domestic life was _not_ very happy... he had married an unpresentable woman who was an incurable drunkard. He had set up house for her six times; and each time she had pawned the furniture on him. ('Grace')

(4) Her beliefs were _not_ extravagant... Her faith was bounded by her kitchen but, if she was put to it, she could also believe in the banshee and in the Holy Ghost. ('Grace')

Likewise, the narrator sometimes utilizes negation for ironic purposes; in this example, the negative functioning as a premodifier in an adverbial group works in tandem with 'wholly' to produce the irony.

Example 6.26:

> Riviere, _not wholly_ ingenuously, undertook to explain to Jimmy the triumph of the French mechanicians. ('After the Race', p.49)

The impersonality of the narrator, in _Dubliners_, is diminished and qualified by two principal traits of the narratorial voice: _humour_ and _irony_. Examples of these two traits or narratorial stances are illustrated from 'A Mother':

Example 6.27:

1) Humour:

> He sang his music with great feeling and volume and was warmly welcomed by the gallery; but, unfortunately, he marred the good impression by wiping his nose in his gloved hand once or twice out of thoughtlessness.

2) Irony:

> Special puffs appeared in all the evening papers reminding the music-loving public of the treat which was in store for it on the following evening.

All of these extracts, although from an external narratorial point of view and including seemingly fairly overt evaluations, manage through various narratorial strategies to avoid the attribution of any of the evaluations directly to the narrator. In example 6.27, in the first text, the evaluations are attributed to an unspecified observer (a member of the audience/gallery) who is in the theatre at the time of the concert performance. In the second text, it is to the evening papers, that include the puffs, that the ironical nominal 'the treat' is attributed. The irony works because it involves the narrator averring something that he does not expect the reader to fully believe and therefore has to attribute (sometimes, without any explicit signals) to another voice.

The humour and irony of the narration is sometimes transformed into the grotesque, sinister and satirical. This extract from 'Two Gallants' describes Corley in terms which border on the grotesque:

>His head was large, globular and oily; it sweated in all weathers; and his large round hat,
>set upon it sideways, looked like a bulb which had grown out of another.
>
>   ('Two Gallants', p.54)

In example 6.28, the situation is more complicated but the narrator, rather than making any explicit evaluation of Corley's personality, focuses on his physical appearance, his physiognomy. Generally speaking, narrators in *Dubliners* rarely overtly evaluate a character's personality. The default option is that **explicit** evaluation is character-sourced, while **implicit** evaluation is narrator-sourced. The narrator evokes the reader's reactions, without resorting to overt evaluation of a character's personality or psychology, through two aspects of a character:

1) *appearance* = stative = most typically expressed by adjectives;
2) *actions/behaviour* (including *speech*) = dynamic = most typically expressed by verbs which are evaluated/commented on through adjuncts

The distinction that I am establishing is that which Martin (1996) proposes between **inscribed** and **evoked** affect. Inscribed affect explicitly states that someone is 'good/bad', whereas evoked affect expects that the reader will be positioned in order to respond negatively or positively to an implicit evaluation of a person. In 'The Boarding House', the reader is told that Mr Mooney is 'a shabby stooped little drunkard' and that 'he went for his wife with the cleaver'. His appearance and his actions/behaviour are described, but there is no clearly overt narratorial evaluation of Mr Mooney as 'a bad man'.

In character-focalized discourse, the evaluative point of view of the character is realized through mood and modality choices. Sometimes, modality choices are foregrounded in a character's discourse; for example, foregrounded modalization in Little Chandler's discourse presents his world as that of epistemic uncertainty. The evaluative point of view of the narrator, however, is not typically realized by foregrounded mood and modality choices (a declarative, unmodulated and unmodalized point of view is still a choice, despite its seeming neutrality and impersonality). The evaluations which the narrator makes are those related to the character's appearance, actions/behaviour and speech, which are principally realized

by evaluative lexis, particularly evaluative adjectives and adjuncts. Evaluative adjectives will be examined in section 6.4.2, while the evaluative role of adjuncts will be explored in section 6.4.3. When the narrator's evaluations are **implicit**, they are realized by **structural** and **rhetorical** features of the discourse which will be analysed and explicated in section 6.5.

6.4.2 Adjectivals: their evaluative function in Narratorial Point of View

Adjectivals play an evaluative role in text through **labelling a person**. Narrators have various linguistic means at their disposition in order to create a **value picture** of a character, of which adjectival descriptions are one of the most fundamental (Leech & Short, 1981: 273). These descriptions can be simply the physical appearance and behaviour of a character or, much less frequently in *Dubliners*, take on the more complex dimensions of a character's personality. Joyce's narrators tend to focus on salient physical features that sometimes border on the grotesque. The grotesqueness may be as much in what is insinuated rather than what is actually stated. Nevertheless, there are a series of fairly realistic physical descriptions in *Dubliners*, some of which have unsavoury details that most readers would find slightly alienating. These descriptions are designed to position the reader, evoking negative affect. One of these descriptions is that of the priest in 'The Sisters':

Example 6.29:

> Even as he raised his large *trembling* hand to his nose little clouds of smoke dribbled through his fingers over the front of his coat. It may have been these *constant* showers of snuff which gave his *ancient* priestly garments their green *faded* look for the red handkerchief, *blackened*, as it always was, with the snuff-stains of a week, with which he tried to brush away the fallen grains, was quite *inefficacious*. ('The Sisters', p.10)

This description focuses on the priest's unpleasant habit of pushing snuff up his nose and the resultant effect on his attire and handkerchief. The accumulative effect of the epithets and other adjectivals is a discomfiting portrait of the priest's vice which is further enhanced by other narratorial comments about his physical attributes:

...the lips were *so moist* with spittle.
His face was *very truculent, grey* and *massive*, with *black cavernous* nostrils...

The priest is not the only character in *Dubliners* who is given a strongly realist

physical description through the fixing on specific details of their appearance. The following are examples of the physical attributes given to characters in 'The Sisters' (1), 'Two Gallants' (2), 'An Encounter' (3), 'Counterparts' (4) and 'The Dead' (5).

Example 6.30:
(1) When he smiled he used to uncover his big discoloured teeth and let his tongue lie upon his lower lip... His face was very truculent, grey and massive with black cavernous nostrils...
(2) She had broad nostrils, a straggling mouth which lay open in a contented leer, and two projecting front teeth.
(3) ...he had great gaps in his mouth between his yellow teeth.
(4) Farrington's heavy dirty eyes leered at the company...
(5) He had coarse features, a convex and receding brow, tumid and protruded lips. His heavy-lidded eyes and the disorder of his scanty hair made him look sleepy.

Moreover, through evaluative epithets, the physical appearance of a character can take on psychological dimensions reflecting more directly on their personality:

Example 6.31
(1) Corley glanced sideways at his friend and an *unpleasant* grin appeared on his face.('Two Gallants')
(2)...a tawny moustache did not quite cover an *unamiable* mouth. His cheekbones also gave his face a *harsh* character... ('A Painful Case')
(3) Gabriel leaned his ten *trembling* fingers on the tablecloth and smiled nervously at the company.

In 'The Dead', the word 'trembling' is associated with Gabriel five times while, in the rest of the collection, it appears only once. Similarly, of the 12 tokens of the words 'nervous' and 'nervously' in *Dubliners*, four of these are attributed to Gabriel's persona.

Above, it was mentioned that the grotesque related to the humorous tenor adopted by the narrator in some of the stories. This shifting boundary between the humorous and the slightly grotesque can be illustrated by looking at narratorial descriptions that combine representations of the character's physical appearance and behaviour. The information the reader is given about characters' actions and behaviour are equally important in guiding the reader towards an evaluation of a character. Joyce chooses to ascribe behaviour patterns to particular characters in order to evoke a response in the reader.

In 'Counterparts', Mr Alleyne is introduced to us in the following way where, especially in the second sentence the attributive adjectives 'pink' and 'hairless' (in themselves not necessarily evaluative) with the intensifying submodifier 'so' and the

simile 'like a large egg...' provoke a sentiment of humour but, at the same time, there is an element of ridicule in the distorted grotesqueness of the image.

<u>*Example 6.32*</u>
> Simultaneously Mr Alleyne, a little man wearing gold-rimmed glasses on a clean-shaven face, shot his head up over a pile of documents. The head itself was <u>*so pink*</u> and <u>*hairless*</u> that it seemed <u>*like a large egg reposing on the papers.*</u> ('Counterparts', p.95)

This description is not without intentionality as it frames a conversation between Mr Alleyne and Farrington, where the interpersonal mood choices present Mr Alleyne as a dictatorial boss. The narrator's evaluative point of view of Alleyne is important for the reader's ability to sympathize with Farrington, who is in many respects a despicable character. The narrator is no less scathing with Farrington but the negative evaluation of Alleyne produces a textual counterpoint (another perspective) by which the reader is positioned temporarily on Farrington's side in a situation of exploitation in the unequal relationship between employer and employee. As the work relationship between Alleyne and Farrington deteriorates, the images of Alleyne become less humorous and more grotesque. Alleyne is shown as if he is unable to control himself.

<u>*Example 6.33*</u>
> Mr Alleyne flushed to the hue of a wild rose and his mouth twitched with a dwarf's passion. He shook his fist in the man's face till it seemed to vibrate like the knob of some electric machine. ('Counterparts', p.101)

This alternative point of view suggests that there is a *layering* of points of view and a counterbalancing of points of view working in the organization of the text. In this text, the narrator's point of view of Alleyne acts as a *counterpoint*, but simultaneously adds another layer to the interpretation of the text.

The narrator's evaluative point of view is most clearly presented when an explicitly damning or praising epithet is used with reference to a character's personality. As I said above, in *Dubliners,* the narrator normally eschews overt evaluations of any of the characters' personalities. Nevertheless, in one of the stories 'A Mother', where there is a more intrusive narratorial point of view, the main character, Mrs Kearney, is depicted in very negative terms.

> Miss Devlin had become Mrs Kearney out of *spite*. She had been educated in a high-class convent where she had learned French and music. As she was naturally *pale* and *unbending* in manner she made few friends at school. When she came to the age of marriage she was sent out to many houses where her playing and *ivory* manners were much admired. She sat amid the *chilly* circle of her accomplishments, waiting for some suitor to *brave* it and offer her a *brilliant* life. ('A Mother', p.153)

The negative picture is built up partially through evaluative adjectives, but also through other linguistic resources such as the nominal 'spite', the implication in the material process verb 'brave' and the irony of the adjectival 'brilliant'. Despite this highly antagonistic attitude of the narrator towards Mrs Kearney, it is by no means certain that the reader, at the end of the story, is expected to conclude that Mrs Kearney's point of view is completely erroneous[11].

The narrator's evaluative point of view is also realized by evaluative adjectives when motivated by explicit social criticism. This is the closest that the narrator arrives at establishing a direct link between his/her ideology and the psychological evaluations made of characters in the stories. In these two examples, the criticism is directed towards the kind of people who are involved in charitable or religious activities.

Example: 6.35

1)She was *an old garrulous woman*, a pawnbroker's widow, who collected used stamps for *some pious purpose.* ('Araby')
2)The belfry of George's Church sent out constant peals and worshippers, singly or in groups, traversed the little circus before the church, revealing their purpose by *their self-contained demeanour* no less than by the little volumes in their gloved hands. ('The Boarding House')

This type of direct criticism of social behaviour is extremely rare in *Dubliners* although occasionally an evaluative adjective is slipped into a straight piece of narration adding an ironical tone.

Nobody answered this question and Mary Jane led the table back to the *legitimate* opera.('The Dead')

The only place in *Dubliners* where a narrator produces an overt ideological and political statement is in the first paragraph at the beginning of *After the Race*. The ideological statements are realized through juxtaposing antonymous evaluative nominals and a politically loaded oxymoron.

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11 See chapter 7, p.266-270.

> At the crest of the hill at Inchicore sightseers had gathered in clumps to watch the cars careering homeward and through this channel of *poverty* and *inaction* the Continent sped its *wealth* and *industry*. Now and again the clumps of people raised the cheer of the *gratefully oppressed*. ('After the Race', p.44)

6.4.3 Adjuncts: their evaluative function in Narratorial Point of View

In this section, the evaluative function of circumstantial adjuncts will be explored in relation to two aspects by which the narrator's evaluative point of view is manifested in text: character actions/behaviour and character speech. Each of these two aspects will be dealt with in turn illustrated through text examples.

Circumstantial adjuncts function to signal how the action of the verb is done: how, why, where, when. In systemic terms, they express some circumstance associated with the process represented in the clause as experiential meaning. They are typically realized by an adverbial group or prepositional phrase. Circumstantial meanings are varied and include reference to important semantic areas such as time (when?), place (where?), cause (why?), manner (how?) and matter (about what?) that relate to the various types (material, mental, relational etc.) of experiential processes in the transitivity system. Halliday (1994: 151) proposes nine semantic categories of 'circumstantiation', but clearly this is a highly productive area of the language and many more semantic categories could be developed. The particular kind of **circumstantial adjunct** under analysis here is a subcategory of adjuncts of manner: *quality* and will be our principal focus as a means for realizing the narrator's evaluative point of view in text.

One of the means available to a narrator of evaluating a character is through descriptions of their actions and behaviour. The narrator can assume a stock of common or shared values that make certain character actions and behaviour more or less acceptable to the reader. In the text examples below, the narrator's evaluative point of view, as realized by adjuncts of manner, is based on the assumption that positive value is invested in the human qualities of 'bravery, boldness, decisiveness' and are held in greater respect than 'timorous' or 'cowardly' actions. In 'A Little

Cloud', the main character is introduced to the reader in the second paragraph:

Example 6.37:
>   He was called Little Chandler because, though he was but slightly under the average
>   stature, he gave one the idea of being a little man. ('A Little Cloud', p. 76)

This sentence is syntactically constructed in the form of a hypotactic clause complex of enhancement, in which the subordinating conjunction ('because') introduces a qualifying adverbial clause which gives the reason for Thomas Chandler being named 'Little Chandler'. Within the subordinated clause, there is further qualification in the form of a concessive clause, which has even further modification through the submodifying 'but slightly' within the relational process clause. This is a highly grammatically complex way of saying: 'I present to you, reader, a little man'. Could he be a 'little' man in any other significant manner?

From paragraph 5 onwards, the narrator begins to utilize a series of adjuncts of *manner* (in this case, the subcategory of manner: *quality*) to describe Chandler's actions that enhance or confirm that he is in fact a 'little' man in more than one sense. In paragraph 5, we are told that he 'walked *swiftly* down Henrietta Street', an innocuous enough description. In paragraph 6, the same verb with the same adverb modifier is repeated twice: 'Walking *swiftly*...'; 'It was his habit to walk *swiftly* in the street even by day...'. Furthermore, in the same paragraph, we are informed:

Example 6.38:
>   ...and whenever he found himself in the city late at night he hurried on his way
>   *apprehensively* and *excitedly*. ('A Little Cloud', p.78)

Chandler doesn't just walk 'swiftly' but also 'apprehensively and excitedly'. These manner adjuncts attribute a nervous disposition to this character At the end of the same paragraph, in a similar vein, but this time by means of a manner adjunct of *comparison* realized by a prepositional phrase, we are told that the 'sound of low fugitive laughter made him tremble *like a leaf*.

In paragraphs 10 and 11, we have further examples of Chandler's nervous disposition realized by modifying adjuncts of manner:

para 10: ...he halted before the door *in indecision.*

para 11 He glanced *quickly* to right and left (frowning slightly to make his errand appear serious),...

If we now examine the way the realization of Chandler's verbal and behavioural processes are modified by circumstantial adjuncts, we find a similar coherent line of narratorial evaluation:

Example 6.39:
(1) said Little Chandler *modestly*
(2) said Little Chandler, *with timid insistence*
(3) Little Chandler smiled, looked *confusedly* at his glass
(4) Little Chandler looked at his friend *enviously*

These adjuncts are in direct contrast to those associated by the narrator with Chandler's friend and interlocutor, Gallaher:

Example 6.40:
(1) said Ignatius Gallaher, *cheerfully*
(2) He sipped a little of his drink while Ignatius Gallaher finished his *boldly*.
(3) Ignatius Gallaher slapped his friend *sonorously* on the back.
-Bravo, he said, I wouldn't doubt you, Tommy.
(4) Ignatius Gallaher in the act of drinking closed one eye *expressively* over the rim of his glass. When he had drunk he smacked his lips *decisively*, set down his glass and said:
-No blooming fear of that, my boy...
(5) -Why, man alive, said Ignatius Gallaher, *vehemently*, ...
(6) He tossed his glass to his mouth, finished his drink and laughed *loudly*.

Clearly, it is not just the circumstantial adjuncts that create the impression that Chandler acts timorously, but the accumulation of these linguistic tokens throughout the text *provide one of the* linguistic means by which the narrator attaches certain personal qualities to Chandler to which the reader is expected to respond. In this case, it is expected that the reader may sympathize with the character's timidity, but will contrast this with his aspirations of becoming a poet (a minor celebrity) of the 'Celtic school'. The attack on his child represents his limitations, an overly timorous nature which leads to frustration. The reader will be positioned to be sympathetic towards his timidity, evoking pity towards him, but will reject his cowardly act of vengeance on his innocent child at whom he shouts in frustration and anger. The frustration and anger erupts because Chandler recognizes his inability to "live *bravely* like Gallaher". The 'bravely' is of course undercut by irony because even the ideal (Gallaher) which Chandler dreams of is not really a very elevated ideal.

In 'Counterparts', certain manner adjuncts are repeated or form semantic groups

with adjectivals, all of which are attributed to the main character, Farrington, and create an overwhelmingly negative impression of him as violent and stupid. The fact that a reader can feel any sympathy towards this character shows how powerful the effect is of aligning the narrator's point of view with that of a character as is occasionally the case in this story.

Example 6.41:
(1) The man jumped up *furiously* and pointed to the fire.
(2) ...retreated out of the snug as *furtively* as he had entered it.
(3) The man stared *fixedly* at the polished skull which...
(4) He stood still, gazing *fixedly* at the head upon the pile of paper...
(5) ...he continued to stare *stupidly* at the last words he had written:...
(6) ...he said *stupidly*.
(7) to bring his fist down on something *violently*.
(8) The man sat down *heavily* on one of the chairs...
(9) The man walked *heavily* towards the door...
(10) He went *heavily* upstairs until he came to the second landing...
(11) ......said Farrington *fiercely*, turning on the man.
(12) .....said the man, striking at him *viciously* with the stick.

One particularly significant kind of behaviour which writers often focus on in short stories and longer narrative fictions is speech. Adjuncts of manner functioning as narratorial frames to character dialogues can also act as realizations of the narrator's evaluative point of view in modifying character speech. Adjuncts of manner play an important role in modifying the neutral verb 'said' which is the twelfth commonest word (750 tokens, 1.1% of the total text) in *Dubliners* and far commoner than any other speech act verbs of which 'asked' is its nearest rival (127 tokens, 0.2% of the total text). In fact, 'saying' is the most common form of action/behaviour in *Dubliners*. A survey of verbs used 50 or more times in *Dubliners* (excluding auxiliaries and modals) shows that the most frequently used verbs are 'said' and 'asked'. The most common material process verbs are: went (113), came (101), began (100), go (95), made (90) etc.

In 'The Dead', a conversation between Molly Ivors and Gabriel Conroy is marked by an evaluative narratorial frame realized by adjuncts in the projecting clauses that colour all the projected clauses representing the dialogue between Molly and Gabriel. If we isolate the adjuncts that are attached to the person of Molly Ivors, the narrator's evaluation of this character consists of two main features: her frankness

and her flirtatiousness.

Molly:
said + abruptly, bluntly, frankly, in a soft friendly tone, suddenly
Miss Ivors promptly took his hand in a warm grasp and said in a soft friendly tone...
...said Miss Ivors, laying her warm hand eagerly on his arm.
...Miss Ivors said warmly...

We can now compare these adjuncts with those that the narrator employs to evaluate how Gabriel behaves and participates in the interaction. The choice of adjunct by the narrator impacts on the way the reader is meant to understand the development of the interaction between Molly and Gabriel.

Gabriel:
...asked Gabriel, blinking his eyes and trying to smile.
He continued blinking his eyes and trying to smile and murmured *lamely* that he saw nothing political in writing reviews of books.
...said Gabriel *shortly*.
...said Gabriel *awkwardly*.
Gabriel glanced right and left *nervously*...

The overall picture that the narrator conveys of Gabriel is that of nervousness and of perplexity. Gabriel, whose mental equilibrium has already been disturbed by his conversation with Lily, has his mental discomposure further aggravated by Molly Ivor's directness. At the beginning of the conversation, Molly and Gabriel exchange question for question, but Molly rapidly takes control of the conversation and becomes the interrogator while Gabriel limits his replies to statements of self-justification and self-defence. The adjuncts of manner in the projecting clauses function to highlight Gabriel's lack of serenity and increasing tension.

In this section on the narrator's evaluative point of view, it has been emphasized that two main aspects of a character: 1) *appearance*, 2) *actions/behaviour* (including *speech*) can evoke the reader's reaction without the narrator resorting to overt evaluation. The narrator can guide the reader's responses by describing the character's appearance and/or the manner of behaving (including manner of speaking); and he can further guide the reader's response (more implicitly) by choosing what the character does and says. Hitting a child (as carried out by Farrington and Chandler in their respective stories) in itself evokes a rection from the reader, whether or not, as in the case of Farrington, Joyce adds the descriptive

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detail of stating that he did it 'viciously'. More complex **implicit** evaluation through the narrator's organization of the discourse is now explored in section 6.5.

6.5 Narratorial evaluation: structural

6.5.1 Introduction

This subsection discusses a potential means, at the level of discourse, that narrators have of expressing their evaluative point of view implicitly. This will be denominated **structural** evaluation. Structural evaluation is so termed because the process of evaluation results from:

(i) the position of the lexico-grammatical unit within the discourse

(ii) the recurrence of the lexico-grammatical unit within the discourse

This can be illustrated with an example:

Example 6.42:

> The first tenor and the contralto, however, brought down the house. Kathleen played a selection of Irish airs *which was generously applauded*. The first part closed with a stirring patriotic recitation delivered by a young lady who arranged amateur theatricals. *It was deservedly applauded*; and, when it was ended, the men went out for the interval, content. ('A Mother', p.166)

The values assigned to lexical items in text are not necessarily stable; words can be subjected to negotiation and destabilized during the reading process. Contextual evidence can make a reader of a text reverse a previously hypothesized positive evaluation into a negative one. In this example, the evaluation is not just in the lexical item ('generously') itself, but rather it is the result of its place in the discourse within a parallel grammatical structure establishing a relationship of *comparison or contrast* with 'deservedly'. This is one of the ways a narrator can evaluate characters implicitly.

6.5.2 Examples and discussion of structural evaluation

One of the clearest examples of structural evaluation is to be found in 'Clay'. This story is extremely short (2,635 words) and, during the course of this short text, the following clause is repeated three times:

...the tip of her nose nearly met the tip of her chin

The repetition produces informational superfluity or redundancy. On the one hand, the reiterated clause seems to be breaking both the Gricean maxims of *quantity* ('Do not make your contribution more informative than is required') and *manner* ('Be brief') (Grice, 1975: 45). On the other hand, they are doing neither; they simply replicate the same information, the same words. The question that the reader asks him/herself is why this clause is replicated three times. Further inspection of the surrounding context of the three repetitions of this clause increases the sense of informational redundancy.

Example 6.43:
(1) There was a great deal of <u>laughing and joking</u> during the meal. Lizzie Fleming said Maria was sure to get the ring and, though Fleming had said that for so many Hallow Eves, <u>Maria had to laugh</u> and say she didn't want any ring or man either; and when she laughed her grey-green eyes sparkled with <u>disappointed shyness</u> and *the tip of her nose nearly met the tip of her chin.*

(2) And <u>Maria laughed again</u> *till the tip of her nose nearly met the tip of her chin* and till her minute body nearly shook itself asunder because she knew that Mooney meant well though, of course, she had the notions of a common woman.

(3) They insisted then on blindfolding Maria and leading her up to the table to see what she would get; and, while they were putting on the bandage, <u>Maria laughed and laughed again</u> *till the tip of her nose nearly met the tip of her chin.*
   They led her up to the table amid <u>laughing and joking</u> and she put her hand out in the air as she was told to do. She moved her hand about here and there in the air and descended on one of the saucers. She felt a soft wet substance with her fingers and was surprised that nobody spoke or took off her bandage.

The reader is not only told repeatedly over and over again about Maria's physiognomy but also that she laughs continually. Is she trying to cover something up? Is her 'disappointed shyness' an outward sign of a deeper hurt? Why are all the others also 'laughing and joking'? Are they laughing with her or against her? The answers to these questions are not given but the reader is left with an overwhelming sense that the jokes are aimed at Maria, at her expense, who tries to deflect them by laughing them off and by being a good sport. The narratorial evaluation, that Maria cannot completely eschew her grimy reality, is implicit in the reiterated structures and the repetition of given information.

   If the whole text is from Maria's point of view (as I suggested in the last chapter) and this is realized by childish discourse, which conforms to the child story genre

where consistent repetition is an important feature (because Maria is rather simple and childlike), then the reiterated structures would be coherent with her simple-minded point of view. The structural evaluation would then be as much Maria's own self-deprecating view of herself as anything explicitly stated by the narrator.

In 'The Boarding House', the narrator utilizes lexico-grammatical parallelism extensively to express meanings of connivance, complicity and social conformity. An obvious example of the way that the narrator triggers evaluations in the reader through parallel structures and lexical items is the fifth paragraph of the text.

Example 6.44:

> Polly knew that she was being watched, but still her mother's persistent silence *could not be misunderstood*. There had been *no open complicity between mother and daughter, no open understanding* but, though people in the house began to talk of the affair, still Mrs Mooney did not intervene. Polly began to grow a little strange in her manner and the young man was evidently perturbed. At last, when she judged it to be the right moment, Mrs Mooney intervened. *She dealt with moral problems as a cleaver deals with meat*: and in this case she had made up her mind. ('The Boarding House', p.68)

The repeated negation of mother and daughter complicity in the two nominal groups of the existential process after the double negative of the previous clause, which represents a stylistically marked mode of assertion, will raise doubts in the reader about mother and daughter intentions. The penultimate clause of the paragraph echoes the last clause of the first paragraph of the text ('One night *he went for his wife with the cleaver* and she had to sleep in a neighbour's house'). In the earlier incident, Mrs Mooney was the victim of an aggression; whereas now she is about to perpetrate her own particular form of aggression on Mr Doran, who has fallen prey to her plans to marry him to Polly.

The utilization of linguistic parallelism to express connivance and complicity is even more pronounced in the retrospective narration of Mrs Mooney's interview with Polly, on the subject of her relationship with Mr Doran. The interview is presented from Mrs Mooney's point of view and as if it were her reconstruction of the event.

Example 6.45:

> .... she began to reconstruct the interview which she had had the night before with Polly. Things were as she had suspected: *she had been frank in her questions and Polly had been frank in her answers. Both had been somewhat awkward*, of course. *She had been made awkward* by her not *wishing* to receive the news in too cavalier a fashion or to

> seem to have connived and _Polly had been made awkward_ not merely because allusions of
> that kind always _made her awkward_ but also because she did not _wish_ it to be thought that
> in her _wise innocence_ she had divined _the intention_ behind her mother's tolerance. (p.69)

The _verba sentiendi_ (mental process verb) 'suspected' informs the reader that what follows are Mrs Mooney's thoughts, further emphasized by the colon which is sometimes used before reported discourse. The report of Mrs Mooney's thoughts, although encoded as FIT (Free Indirect Thought), is strongly manipulated by the narrator's rhetorical organization. The linguistic parallelism creates a mirror like structure to the text that symbolically reflects the complicity of mother and daughter implicating them both in a premeditated plan to entrap Mr Doran into marriage. The last sentence with its numerous clauses and highly wrought, complex syntax is a grammatical mirror of the circumventive and circuitous mode of behaviour and communication of mother and daughter in their ensnaring of Mr Doran. Polly is compromised linguistically by the contradiction encapsulated in the oxymoron 'wise innocence'. Finally, the lexical item 'intention' reminds the reader of an earlier mention in paragraph 4 that

> As Polly was very lively _the intention_ was to give her the run of the young men.

In 'A Painful Case', structural evaluation is accomplished through the repetition of one word 'blame'. In the newspaper article announcing Mrs Sinico's death, 'blame' is used by the narrator/newspaper reporter three times. Each time it is utilized, it is given end weight by being placed at the end of both the sentence and paragraph.
Example 6.46:
> ... _in view of certain other circumstances of the case, he did not think the railway officials
> were to blame._
> The jury returned a verdict in accordance with the medical evidence and _exonerated
> Lennon from all blame._

The word is further highlighted by appearing in the last sentence of the newspaper report of the death: 'No _blame_ attached to anyone'. The full impact of the word does not occur until Mr Duffy, Mrs Sinico's former 'soul companion', begins to feel uneasy about his responsibility for her death and asks himself: 'How was he to _blame_?'. A retrospective reading of the previous use of 'blame' at the end of the newspaper article bestows it with a light touch of irony.

In 'Counterparts', the beginning and ending of the story are marked by the variants

of the same word unit or lexeme 'fury'. The story opens in the following manner:

Example 6.47:

> The bell rang *furiously* and, when Miss Parker went to the tube, a *furious* voice called
> out in a piercing North of Ireland accent:
> -Send Farrington here!

Towards the end of the story as the angry, disgruntled Farrington wends his way

home after an evening out at the pub with his friends, his frustration wells up inside

him. The narratorial description transfers the lexeme 'fury' and its other word class

derivations from Alleyne to Farrington.

Example 6.48:

> His heart swelled with *fury* and, when he thought of the woman in the big hat who had
> brushed against him and said Pardon! his *fury* nearly choked him.

At home, Farrington vents his frustration and anger on his son in his wife's absence.

Much as Farrington is the recipient of abuse at his office, so he is the abuser at

home.

Example 6.49:

> The man jumped up *furiously* and pointed to the fire.
> -On that fire! You let the fire out! By God, I'll teach you to do that again!
> -Now, you'll let the fire out the next time! said the man, striking at him viciously with
> the stick.

Narratorial social evaluation or criticism remains implicit but the link is clearly

made in the language through the variant forms of the lexeme 'fury' that exposes the

relationship between abuse and exploitation in the workplace and violence in the

home.

There are two major rhetorical devices that are regularly employed in the

realization of **structural evaluation** in *Dubliners*: **parison** (grammatical

parallelism) and **polyptoton** (repetition of words derived from the same root).

Lexico-grammatical parallelism is extensively exploited at all levels of the clause

(the clause complex, clause, group, phrase, word, sound) in *Dubliners* to realize

diverse narratorial meanings. As we saw above, the exact repetition of a whole

clause in 'Clay' ("Maria laughed and laughed again till the tip of her nose nearly met

the tip of her chin") implied a narratorial evaluation that Maria was deflecting

laughter aimed at her. Repetitions of whole clauses but with slight variations can

likewise imply a narratorial evaluation that the reader is left to infer.

Example 6.50:

> Her hopes and visions were so intricate that she no longer saw the white pillows on which
> her gaze was fixed or *remembered that she was waiting for anything.*
> Then *she remembered what she had been waiting for.* ('The Boarding House', p.75)

These clauses are placed at the end of the text of 'The Boarding House' and the second one at the very end of the text. The oddity of these clauses is that Polly is waiting for the announcement of a major event in her life, Mr Doran's proposal of marriage. The fact that the narrator highlights that she cannot remember what she is waiting for implicates the reader in some kind of value judgement of Polly.

Linguistic parallelism functions not only at the level of syntax in *Dubliners* but also at the lexical and phonological level. Sometimes, the narrator turns a character's discourse back onto the character. In other words, the character's own discourse betrays or contradicts what he or she is saying and evaluating. The character's point of view rebounds on him/herself.

Example 6.51:

> -...But we are living in a sceptical and, if I may use the phrase, a thought-tormented age:
> and sometimes I fear that this new generation, educated or *hypereducated* as it is, will
> lack those qualities *of humanity, of hospitality, of kindly humour* which belonged to
> an older day.

Gabriel's discourse in defence of an older, less educated era of Irish history is undermined by his own 'hypereducated' discourse. The reader already knows what Gabriel thinks of his aunts ("What did he care that his aunts were only two ignorant old women?") so the homage he is rendering to his aunts (and niece) for their hospitality and humanity is more of an annual ritual rather than a sincere defence of their values.

With this last example, we have been analyzing lexis which takes us to those word relationships, that are established by the fact of being derived from the same word root. Hoey (1991: 55) would consider this type of lexical relationship as what he has termed *complex lexical repetition.*

polyptoton: repetition of words derived from the same root:

1) ...Mr Fitzpatrick's *vacant smile* irritated her very much.
Mr Fitzpatrick came in, *smiled vacantly* at the room and said:... (*A Mother*)
2) ...You'll *apologize* to me for your impertinence...
He had been obliged to offer an abject *apology* to Mr Alleyne for his impertinence... (*Counterparts*)

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3) Freddy Malins' left hand accepted the glass *mechanically*, his right hand being engaged in the *mechanical* readjustment of his dress. (*The Dead*)

4) He would *fail* with them just as he had *failed* with the girl in the pantry. He had taken up a wrong tone. His whole speech was a mistake from first to last, an utter *failure*. (*The Dead*)

As can be seen, from the examples, relationships are established between all word classes: 1) adjective-adverb, noun-verb; 2) verb-noun; 3) adverb-adjective; 4) verb-noun. The functions of these lexical repetitions can vary from the humorous (3) to the more profound (4). In the former example, the narrator describes Freddy Malins' inebriated behaviour creating a humorous caricature of the clown. While, in the latter example, Gabriel reflects seriously on his personal limitations, with the placing of 'failure' at the end of both sentence and paragraph giving it a climactic end-focus or end-weight. The repeated lexicalization of his sense of failure as realized by the rhetorical device of polyptoton (and synonym) proportions incremental meaning that is not just limited to this reaction to his conversation with Lily but is repeated again in his assessment of his interaction with Molly Ivors.

Perhaps she would not be sorry to see him *fail* in his speech. ('The Dead', p.219)

Later, in his dialogue with Gretta, the rhetorical network of realizations of polyptoton based on Gabriel's feeling of 'failure' is extended.

Gabriel felt humiliated by the *failure* of his irony and by the evocation of this figure from the dead, a boy in the gasworks. ("The Dead" p.251)

His sense of personal failure is strongly interrelated lexico-grammatically and semantically through a more extended rhetorical network in the text developed through realizations of polyptoton based on the root of the verb 'fall' (there are seventeen tokens of this lexical item in the text). The twin concepts of 'fail' and 'fall' link the personal and universal.

6.6 The layering of points of view

One of the ways a narrator potentially implies a point of view is through the *layering* of points of view in *focalization*. We can begin by analyzing various possible types of *layering*:

Example 6.52:

While she spoke she turned a silver bracelet round and round her wrist. She could not go, she said, because there would be a retreat that week in her convent. ('Araby', p.32)

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Firstly, in this clause complex, there is an event which is being presented in which a character (a Sayer/Actor) is speaking and fidgeting. Secondly, there is someone (a Senser/a Focalizer) who is listening to her and, at the same time, observing her behaviour closely. Thirdly, there is the speaking agent (the narrator) who avers what is being proposed in the clause complex. The narrator has ultimate responsibility for this utterance. However, what is not clear from our analysis is whether the narrator and focalizer are the same person, as no perceiving agent is actually named. The narrator does not attribute the perceptions to anyone, yet someone is doing the perceiving and these perceptions are being presented to the reader. In this case, it is a first person narrative, where the roles of narrator (adult) and focalizer (boy) are embodied in the same person, although they are differentiated by time.

Example 6.53:

> She sat at the window watching the evening invade the avenue. Her head was leaned
> against the window curtains and in her nostrils was the odour of dusty cretonne.
> She was tired.
> Few people passed. The man out of the last house passed on his way home; she heard
> his footsteps clacking along the concrete pavement and afterwards crunching on the
> cinder path before the new red houses. ('Eveline', p.37)

This is the beginning of a third person narrative where, initially, there is an external focalizer who focalizes on Eveline who is herself looking out through the window at the avenue. At the beginning of the second paragraph, the external focalizer slowly disappears and the perception process verb 'heard' aligns the reader with Eveline's internal point of view. Nevertheless, the first sentence (and even the whole first paragraph) is two layered. The behavioural process verb 'watch' is something that you can observe someone doing as well as indicating that someone is carrying out an act of perception. Similarly, in the intensive relational process 'she was tired', the attribute can be something that is observable as well as being a realization of Eveline's feelings. In both our first two examples, we can say that there are two layers of point of view, although in the second example it becomes more apparent.

A triple layering of point of view is possible but this requires a mixture of *narration* and *focalization*.

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> Mrs Kearney bought some lovely blush-pink charmeuse in Brown Thomas's to let into the
> front of Kathleen's dress. It cost a pretty penny; but there are occasions when a little
> expense is justifiable. She took a dozen of two-shilling tickets for the final concert
> and sent them to those friends who could not be trusted to come otherwise.
>
> ('A Mother', p.156)

This extract could be a straight piece of narration, but it is in fact focalized from Mrs
Kearney's point of view with the first and third sentences being Free Indirect
Discourse while the second sentence is Free Direct Discourse. How do we know this
stretch of discourse is from Mrs Kearney's point of view? The register switch in
sentence 1, the evaluations being made in all three sentences and the change to the
present tense in sentence 2 indicate that this is Mrs Kearney's point of view. This
story, though, is told primarily from an external point of view and, immediately prior
to this extract, the narrator has described Mrs Kearney in a highly unfavourable
manner. Therefore, on reading this extract, the reader is already conscious of the
narrator's point of view. In the extract, the narrator's point of view is temporarily
backgrounded, while Mrs Kearney's point of view is foregrounded. However, the
foregrounding of Mrs Kearney's point of view allows for a third layer to emerge,
because her discourse betrays her and permits narratorial ironization of her value
judgements. In particular, the self-contradictory statement ('those friends who could
not be trusted') exposes her hypocrisy.

Within the global context of the story, there is also an example of **structural
evaluation** in this extract based on the recontextualization and repetition of the
lexical item 'expense'.

Example 6.55:

4) ...the few people in the hall grew fewer and fewer, she began to regret that she had put herself to
any expense for such a concert. ('A Mother', p.157)
5) Mrs Kearney said that the Committee had treated her scandalously. She had spared neither trouble
nor expense and this was how she was repaid. ('A Mother', p.166)

The narrator, through a simple textual strategy, can implicitly comment on Mrs
Kearney's behaviour as a social climber.

The layering of points of view through *focalization* does not have to result
necessarily in irony and social satire, but can imply something more sinister. The
narrator, in 'Encounter', presents through the eyes and ears of a boy the discourse of

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a perverted old man. The boy is audience to the pervert's discourse and naively filters it to the reader. The narrator, however, is aware that the reader will put a more negative interpretation on the boy's version of the old Josser's discourse.

Example 6.56:

> He said that when boys were that kind they ought to be whipped and well whipped. When a boy was rough and unruly there was nothing would do him any good but a good sound whipping. A slap on the hand or a box on the ear was no good: what he wanted was to get a nice warm whipping. ...he would whip him and whip him; and that would teach him not to be talking to girls. And if a boy had a girl for a sweetheart and told lies about it then he would give him such a whipping as no boy ever got in this world. He said that there was nothing in this world he would like so well as that. He described to me how he would whip such a boy as if he were unfolding some elaborate mystery. He would love that, he said, better than anything in this world... ('An Encounter', p.27-28).

The boy intuitively senses the danger in the situation deciding to make his escape from the old man, but the full implication of this encounter is left for the reader to grasp. The sexual transgression enacted in front of the reader as spectator has ideological consequences on a social level (as a strongly naturalistic depiction of Dublin society) and on a cultural level (as appropriate thematic content for serious fiction, given the literary and generic conventions of the period).

A more complex form of *layering* occurs through dialogue (quotation), narration and focalization. In 'The Dead', it is Gabriel's interactions with Lily, Molly and Gretta that provide a *counterpoint* to his own internal point of view while the narrator makes brief intrusions through evaluative comments on the speech acts and behaviour of characters as well as more particular comments on Gabriel's changeable mood. The same form of organization of the discourse occurs in 'A Little Cloud'. The discourse is presented consistently from Chandler's point of view but his interaction with Gallaher provides a *counterpoint* to Chandler's internal point of view; while the narrator's evaluative comments on both Chandler and his moods as well as on Gallaher's behaviour adds a further textual *layer*. Consequently, it can be said that two principles are at work in the overall organization of point of view in text. Points of view are *layered* but they also potentially function as *counterpoints* to each other. Characters, that function as *counterpoints* to one another such as in 'The Boarding House' (Mrs Mooney/Mr Doran) and 'Counterparts' (Alleyne/Farrington),

where the social relationship of exploiter/exploited is represented, endow the text with a variety of perspectives. The fact that a text like 'A Mother' leaves the evaluative point of view open (see section 6.5.1 on 'structural evaluation'), denying significant closure, is the product of *counterpointing* perspectives.

6.7 Conclusion

This chapter has presented a description of evaluative point of view as the third semantic function of point of view in my systemic model. Section 6.2 was concerned with the first of the six questions which served to outline the objectives of the chapter in the introduction. The linguistic realizations of evaluative point of view are mainly to be found within the interpersonal metafunction but, in the case of implicit evaluations, interpersonal and textual features of the clause structure work in tandem to realize the narrator's evaluative point of view. Section 6.3 analyzed the realizations of character evaluative point of view through interrogatives, negatives, modality and evaluative lexis (focusing particularly on adjectivals). Both interrogatives and negatives function to reveal to the reader what a character's unconscious thoughts /feelings about the world are. Simultaneously, the reader who has access to the fears, doubts of a character is positioned to form an evaluation which may be different from the character's own point of view.

In section 6.3, I argued that the norm for a text is not necessarily one type of foregrounded modality but multiple modalities realizing the complex and sometimes conflicting meanings that texts are made up of. These mixed modalities represent the internal conflict in a character and, consequently, their internal point of view.

With evaluative lexis, the source of the evaluation may not always be specified when using evaluative adjectives, but it remains character-sourced rather than narrator-sourced. The source is not an individual character or the narrator but a communal voice representing lower middle class Dublin society.

Generally speaking, all overt evaluation is character-sourced. Narrators in *Dubliners* rarely overtly evaluate a character's personality. The default option is that

explicit evaluation is character-sourced, while **implicit** evaluation is narrator-sourced. In section 6.4, it was proposed that the narrator evokes a reader response, without resorting to overt evaluation of a character's psychology, through two aspects of a character:

1) *appearance* = stative = most typically expressed by adjectives;
2) *actions/behaviour* (including *speech*) = dynamic = most typically expressed by verbs which are evaluated/commented on through adjuncts.

Furthermore, a narrator can evaluate a character through more complex implicit means which involve the discourse organization of the text. For this kind of implicit evaluation, the concept of *structural* evaluation was proposed in section 6.5. In section 6.6, it was suggested that, at the discourse level, a *layering* and *counterpointing* of points of view is the result of the narrator's evaluative point of view.

In our analysis of evaluative point of view, the portrayal of relationships between characters such as Eveline and her father, Alleyne and Farrington, Mrs Mooney and Mr Doran, the Old Josser and the boy represent relationships of inequality between the powerful and the powerless, exploiter and exploited, between abuser and innocent. The evaluative point of view of both characters and narrators is strongly motivated by and determined by a text's ideology and the way that a literary text constructs creatively and critically a social reality, exposing the 'naturalized' ideologies functioning in such areas as the socio-economic (employer-employee) and gender relations among other social phenomena. These representations of socio-economic inequalities are the result of the impact of the ideological point of view functioning in the text. Another aspect related to ideological point of view discussed in this chapter has been the narratorial register adopted. Narratorial register and intertextual references are motivated as much by cultural as social evaluations in the text. These matters will be further expanded upon in the next chapter on *ideological point of view*.

Chapter 7: Ideological Point of View

7.1 Introduction

Ideological point of view is concerned with the social values expressed in a narrative fiction text and how the reader is positioned to perceive these values. In *Dubliners*, the ideological point of view positions the reader through the depiction of a fictional world, which is culturally recognizable and credible, that allows the reader to evaluate the beliefs of a specific social-cultural group at a precise historical moment. This is achieved through a particular focus on how social forces impact on the construction of selfhood and what social mechanisms govern interpersonal relationships and social hierarchies. The narrator's filtering of the social world of the story through the discourse (spoken and thought discourse) of the characters permits the reader access to the values "and principles which, however arbitrary, they have institutionalized as the evaluative frames through which they are conscious of their own lives" (Fowler, 1977b: 132).

An example will help to illustrate the functioning of ideological point of view in text. In 'Clay', Maria evaluates herself as 'a veritable peacemaker'[1], which reflects her ideology. This self-evaluation is what I called evaluative point of view in the last chapter and functions text-internally. However, the reader, who is text-external, evaluates her self-appraisal and knows that it is, at best, optimistic on her part or just downright self-deception. It is the discoursal means through which the reader is guided towards arriving at this position of critically assessing Maria that concerns ideological point of view. It will be proposed in this chapter that, by the writer's organization of the narrative discourse through a series of parallelisms and juxtapositions, the reader is positioned or guided towards a specific ideological point of view.

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[1] The intertextual allusion to the New Testament and Christ's sermon on the Mount (Matthew, 5: 9) not only forms part of Maria's self-evaluation but, more importantly, signals to the reader in what social institutional terms she values herself (as a good Catholic).

First, though, we need to explain why ideological point of view represents a plane change, a step-up from the character/narrator levels to the extratextual level of the reader in the narrative transaction[2]. Prior to the fictional world of the text being transmitted by the narrator to the reader, the components of that fictional world are selected and organized by the author determining what is to be said or averred. However, the author detaches himself from the responsibility of averring each successive utterance that constitutes the fictional world of the text by attributing the averral of the propositions to a fictional narrator. Authorial detachment means that the author can report[3] someone else's point of view in order to give a critical opinion of it. This critical opinion constructs the ideological point of view of the text (Sinclair, 1983, 1986).

It is particularly at the level of artefact[4] (the work as a whole) that ideological point of view functions, where it is expected that the author will offer an evaluative interpretation of the world represented in the fiction and the reader will also be offered an opportunity to interpret evaluatively the global impact of the text. At the same time, during the reading process, the reader will ask how the various local effects of the text affect him or her and the global interpretation (Sinclair, 1985: 18).

At the level of artefact, the fictional work becomes one large composite averral, which the author avers to the reader on the interactive plane reporting the whole text which is on the autonomous plane[5]. This entails, in our model, a plane shift from psychological point of view to ideological point of view. In other words, ideological point of view represents a shift from the narratorial level to the extratextual. All the other functions of point of view are text-internal, while the ideological point of view

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2 See figure 2.5, p.23, chapter 2.
3 In Sinclair (1983, 1986), the word `report' is part of the metalanguage of his discourse theory for both spoken and written interaction. It does not imply projection in systemic terms or reporting in any traditional grammatical sense. See Chapter 3 for a detailed discussion of Sinclair's discourse theory.
4 Sinclair (1986: 51) posits the *artefact* as the highest linguistic unit and "all language behaviour is presumed to be a contribution to an artefact".

5 See chapter 3, for discussion of interactive and autonomous planes.

works to bring context into text, functioning as the motivation for the organization of the whole text as a cultural artefact.

As ideological point of view impacts on the organization of the text, this will be our point of entry for the analysis of how Joyce achieves or realizes different ideological points of view in text. With ideological point of view, the perspective is from the text as a whole, that realizes through all the various discourse types (narration, focalization, quotation) and lexico-grammatical structures an explicit or implicit value system (or several juxtaposed value systems). The most common discourse strategy is to expose the value system of a character in order to establish an implicit criticism of that character and the social forces that have influenced them in their development. The discoursal means (parallelism and juxtaposition) by which this is achieved will be the focus of my discussion in section 7.2.

As ideological point of view brings context into text, this chapter will follow the stratified model of context in systemics as a link from text to context: upwards and outwards from the linguistic systems towards ideology. Ideological point of view is not identical to ideology but the tracing of ideological conflict in the discourse of signification; the result of the detachment of the author in order to give a critical opinion of another's or others' points of view. Section 7.3 discusses the impact of ideology on register choices. Section 7.4 will develop the means by which ideologies enter into text through genre and intertextuality. Section 7.5 focuses on one story ('A Little Cloud'), analyzing in detail how ideological point of view is constructed. Section 7.6 will be a brief conclusion highlighting the most important points that have been made in the chapter.

To summarize, this chapter attempts to arrive at answers to two main questions:
1) What ideological positions are being offered to the reader?
2) How is the ideological positioning of the reader achieved?
The focus will be principally on the latter question as the more significant question for discourse stylistic research.

7.2 Discourse Organization and Ideological Point of View

The narrative discourse in *Dubliners* is organized by two rhetorical devices that realize ideological point of view: **parallelism** and **juxtaposition**. In chapter 6 (section 6.5), lexico-grammatical parallelism was discussed as a means by which the narrator can implicitly evaluate a character. From simple/complex lexical repetition[6] to repeated clauses (finite/non-finite) to similar paragraph structures to parallel narrative episodes, there is a cline of increasing size of text unit which can be analyzed. With ideological point of view, the focus is on the larger discoursal units that organize the whole text.

7.2.1 Parallelism

Ideological point of view predetermines how the text is organized. The choice in 'Counterparts' of representing, at the beginning of the text, a conversation between Mr Alleyne, an employer and social superior, who totally dominates Farrington, his employee and social inferior, in the social context of a legal office, which has its mirror counterpart in Farrington's conversation with his son, at the end of the text in the social context of home, is motivated by ideological point of view. The ideological point of view impacts on the discourse organization in that its meaning is realized through a structural mirror of two interactive exchanges at the beginning and end of the story. The reader recognizes the parallelism of these episodes, principally because of the linguistic patterning of interpersonal choices realizing the register variable tenor.

Example 7.1:
The man entered Mr Alleyne's room. Simultaneously Mr Alleyne, a little man wearing gold-rimmed glasses on a clean-shaven face, shot his head up over a pile of documents. The head itself was so pink and hairless that it seemed like a large egg reposing on the papers. Mr Alleyne did not lose a moment:
-Farrington? What is the meaning of this? Why have I always to complain of you? May I ask you why you haven't made a copy of that contract between Bodley and Kirwan? I told you it must be ready by four o'clock.
-But Mr Shelley said, sir -

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6 See Hoey (1991).

- Mr Shelley said, sir... Kindly attend to what I say and not to what Mr Shelley says, sir. You have always some excuse or another for shirking work. Let me tell you that if the contract is not copied before this evening I'll lay the matter before Mr Crosbie.... Do you hear me now?
-Yes, sir.
-Do you hear me now?... Ay and another little matter! I might as well be talking to the wall as talking to you. Understand once for all that you get a half an hour for your lunch and not an hour and a half. How many courses do you want, I'd like to know.... Do you mind me, now?
-Yes, sir.
... Suddenly Mr Alleyne began to upset all the papers, searching for something. Then, as if he had been unaware of the man's presence till that moment, he shot up his head again, saying:
-Eh? Are you going to stand there all day? Upon my word, Farrington, you take things easy!
-I was waiting to see...
-Very good, you needn't wait to see. Go downstairs and do your work.
The man walked heavily towards the door and, as he went out of the room, he heard Mr Alleyne cry after him that if the contract was not copied by evening Mr Crosbie would hear of the matter.

('Counterparts', p.95-97)

The reader is positioned as if s/he were in the office overhearing the conversation. The subservience of the employee, Farrington, and the aggression of his employer, Alleyne, will evoke a response in the reader which is expected to be sympathetic towards Farrington. Equally, at the end of the story, Farrington's aggressive behaviour towards Tom, his son, will be expected to evoke a sympathetic response towards him. In both cases, the reader is reacting to the aggressor's Mood choices.

The social relationship of unequal power, which characterizes the register variable of tenor in the intratextual context of situation, impacts directly on the Mood choices, the turn taking and other interpersonal meanings in the language used. The boss, Mr Alleyne, does all the talking; in other words, he has exclusive right to the control of turn-taking in the conversation. He uses predominantly non-declarative Mood choices: questions and imperatives, treating Farrington like a naughty school boy. The questions are not produced in order to elicit an answer, so are not expecting a response. They are incongruent realizations (and, consequently, more aggressive realizations) of statements that are complaints and criticisms of Farrington's performance as an employee. The predominant use of questions and imperatives that establish the social relationship of superior/inferior is reinforced by a variety of linguistic realizations of interpersonal meanings: the deontic modals 'must, needn't', the choice of vocatives (naming) 'Farrington, sir', the negative evaluation in the non-finite verbal process 'shirking' and the comparison of the employee to 'a wall'. Farrington's talk is limited by his subservient role to 'Yes, sir' and 'But Mr Shelley

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said, sir'. It is the non-declaratives that principally establish Mr Alleyne's complete lack of respect towards his employee. Imprinted on the clause structure is the speaker's attitude towards his interlocutor and the ideology of class relations: the dominant Protestant middle-class versus the disadvantaged Catholic lower middle or working class. The divide between Northern and Southern (now Republic of) Ireland is also represented by Alleyne and Farrington as is that of colonizer and colonized.

The ideological point of view though does not achieve its full impact on the reader until the social consequences of exploitation at work are seen in the domestic sphere, where both physical and verbal abuse are represented.

Example 7.2:
-Where's your mother?
-She's out at the chapel.
-That's right.... Did she think of leaving any dinner for me?
-Yes, pa. I -
-Light the lamp. What do you mean by having the place in darkness? Are the other children in bed?
...When the lamp was lit he banged his fist on the table and shouted:
-What's for my dinner?
-I'm going... to cook it, pa, said the little boy.
The man jumped up furiously and pointed to the fire.
-On that fire! You let the fire out! By God, I'll teach you to do that again!
He took a step to the door and seized the walking-stick which was standing behind it.
-I'll teach you to let the fire out! he said, rolling up his sleeve in order to give his arm free play.
...The little boy looked about him wildly but, seeing no way of escape, fell upon his knees.
-Now, you'll let the fire out the next time! said the man, striking at him viciously with the stick. Take that, you little whelp! ('Counterparts', p.108-109)

Farrington's discourse (in the home) is a mirror counterpart to Alleyne's discourse (in the office, as boss and partner of the company) which is replete of the same non-declarative mood choices: interrogatives, imperatives and exclamatives. The son's role, analogous to his father's role in the office, means that his discourse is limited to responding briefly and fearfully to his father's questions and demands. The reader perceives the symmetry in the social structure represented in the two dialogues (Alleyne/Farrington :: Farrington/Son) and is left to infer an unstated ideological point of view about the politics of class relations and their consequence on domestic relations. The ideological point of view established by the two parallel episodes is that negative socio-economic conditions (exploitation in the workplace) can cause domestic violence.

In 'The Boarding House', most of the significance of the text is built around two parallel narrative episodes which are focalized through the thoughts of the two main characters, Mrs Mooney and Bob Doran. The organization of point of view in the text is summarized in table 7.1:

Table 7.1: Point of View in 'The Boarding House'

A. Para 1-3: External point of view (orientation: narrator provides information about who, where and when and the past history of the Mooney prior to story time)
B. Para 4: Narrator's external point of view, but the narrator has dialogized his voice which is permeated by snatches of Mrs Mooney's voice
C. Para 5: Polly's and Mrs Mooney's point of view
D. Para 6-10: **Mrs Mooney's internal point of view**: her thoughts about Bob and Polly's affair
E. Para 11-18: **Bob Doran's internal point of view**: his thoughts about the affair
F. Para 19-20: External point of view
G. Para 21: Bob Doran's internal point of view
H. Para 22-24: External point of view on Polly--> shifting to a partial alignment with Polly's internal point of view.

As can be seen, the central section of the text is dominated by the thoughts of Mrs Mooney and Bob Doran. The parallelism is established in that the two characters are both reflecting on the same events (Bob's affair with Polly, Mrs Mooney's daughter). Their reflections are presented as occurring simultaneously in different rooms in the same house.

Example 7.3:

> It was a bright Sunday morning of early summer... When the table was cleared, the broken bread collected, the sugar and butter safe under lock and key, she began to reconstruct the interview which she had had the night before with Polly. Things were as she had suspected:... ('The Boarding House', p.69)

> Mr Doran was very anxious indeed this Sunday morning. The recollection of his confession of the night before was a cause of acute pain to him; the priest had drawn out every ridiculous detail of the affair... ('The Boarding House', p.71)

The parallelism of these focalized episodes is also realized at the lexico-grammatical levels of discourse. Linguistic parallelism serves to point out the way social forces of conformity have their impact on the characters' thoughts. Although starting from different points of view, Mr Doran and Mrs Mooney follow parallel lines of thought encoded in parallel linguistic structures.

Example 7.4:
> Paragraph 9: Mrs Mooney
> <u>There must be reparation made</u> in such cases... For her only one <u>reparation</u> could make up
> for the loss of her daughter's <u>honour</u>: marriage.
> Paragraph 18: Mr Doran
> But the sin was there; even his sense of <u>honour</u> told him that <u>reparation must be made</u> for
> such a sin.

As I said, they both start from different points of view but arrive at the same conclusion. Much of the ideological point of view is realized by the way these two characters evaluate the situation (Bob and Polly's affair) and what 'evaluative frames' they use to understand the situation. In fact, it turns out that Mrs Mooney's 'evaluative frame' is not so different from Mr Doran's. They are both socio-economically motivated. The difference is that Mrs Mooney takes the moral high ground to overlay with a gloss of respectability what is a cynical pursuit for economic gain[7]:

Example 7.5:
> To begin with she had all the weight of social opinion on her side: she was an outraged
> mother. She had allowed him to live beneath her roof, assuming that he was a man of
> honour, and he had simply abused her hospitality...
>   There must be reparation made in such cases. It is all very well for the man: he can
> go his ways as if nothing had happened, having had his moment of pleasure, but the girl
> has to bear the brunt. Some mothers would be content to patch up such an affair for
> a sum of money; she had known cases of it. But she would not do so. For her only one
> reparation could make up for the loss of her daughter's honour: marriage.
>   ('The Boarding House, p.70)

Although she denies economic interest and strongly emphasizes Doran's moral obligation to marry Polly as reparation for the loss of her daughter's honour, her awareness that she has Mr Doran entrapped in her snare is soon (a few lines later) made clear:

Example 7.6:
> Besides, he had been employed for thirteen years in a great <u>Catholic</u> wine-merchant's office
> and publicity would mean for him, perhaps, <u>the loss of his sit</u>. Whereas if he agreed all might
> be well. She knew <u>he had a good screw for one thing</u> and she suspected <u>he had a bit of stuff
> put by</u>. ('The Boarding House', p.70)

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[7] Note the difference in my interpretation if I had said: `...to overlay with a gloss of respectability her
search for economic stability for her daughter'. This is a perfectly possible interpretation, although
Joyce makes Mrs Mooney's ruthlessness clear: `She was a determined woman... She dealt with moral
problems as a cleaver with meat' and establishes her complicity in Polly's entrapment of Bob Doran.
Nevertheless, it could be argued that the socio-economic conditions of the time left Mrs Mooney no
option but to be ruthlessly pragmatic. The presentation of Mrs Mooney in a negative light tells us
something about Joyce's own ideological point of view.

The fact that there is a sudden shift in register towards a more colloquial sociolect (the sociolect is clearly attributable to Mrs Mooney) positions the reader in such a way as to interpret especially the last sentence as Mrs Mooney's real motivation for marrying Polly off to Mr Doran. It also has end-weighting as it is placed at the end of the paragraph and at the end of Mrs Mooney's train of thoughts before switching to the presentation of Mr Doran's point of view.

In the following extract from 'The Boarding House', where free indirect thought realizes Bob Doran's internal point of view, the word 'grammar' functions metonymically to differentiate Bob Doran and Polly along class lines[8].

Example 7.7:
> But the family would look down on her. First of all there was her disreputable father and then her mother's boarding *house was beginning to get a certain fame. He had* a notion that he was being had. He could imagine his friends talking of the affair and laughing. She was a little vulgar; sometimes she said I seen and If I had've known. But what would <u>grammar</u> matter if he really loved her? ('The Boarding House', p.72)

Doran is highly conscious of his superior social position; conflict arises in him less from whether he really loves her, but more from the social pressures that are applied on him. His affair has put his job at risk ('All his long years of service for nothing!'), but to save his job through marriage to Polly, from a lower social class, will potentially make him look ridiculous in front of family and friends. Socially institutionalized ideologies related to class, family, religion and work conspire against him. The narrator makes this explicitly clear through the rhetorical figure of synecdoche (and the evaluative epithet 'implacable'):

Example 7.8:
<u>The implacable faces</u> of his employer and of the Madam stared upon his discomfiture. (p.74)

The ideological point of view that emerges out of the text is that both characters are limited in their world view but simultaneously they are represented as victims of their socio-economic conditions.

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[8]Note how easily 'class' can substitute 'grammar' in the sentence, except for the strident interpersonal effect on the reader because of the loss of subtlety.

7.2.2 Juxtaposition

More commonly, in *Dubliners*, the discourse is organized so that, through juxtaposition, the narrator provides the reader with information whose value changes because further information is presented that undermines or contradicts the original proposition. In 'Grace', Martin Cunningham initially appears to be conferred a series of attributes which are overwhelmingly positive. The evaluative adjectives particularly stress his intelligence and knowledge:

Example 7.9:
> 1) Everyone had *respect* for poor Martin Cunningham. 2) He was a *thoroughly sensible* man, *influential* and *intelligent*. 3) His blade of *human knowledge, natural astuteness* particularised by long association with cases in the police courts, had been tempered by brief immersions in the waters of general philosophy. 4) He was *well informed.*
> 5) His friends bowed to his opinions and considered that his face was like Shakespeare's.
>
>   ('Grace', p.177)

Nevertheless, on closer inspection, there are linguistic signals of narratorial distance from this strongly positive evaluation of Cunningham. The evaluation in the first sentence of the paragraph is attributed to 'everyone'; in other words, the responsibility for the opinion expressed in the sentence is transferred from the narrator to the community at large. Moreover, because this sentence is at the commencement of the paragraph, the evaluations in the following sentences can also be understood as being from the point of view of the general community rather than a straight narratorial assertion. This produces an element of narratorial equivocation. The construction of the third sentence with two long nominal groups that realize a register of clichéd pedantry enhances this sense of narratorial equivocation and introduces a touch of narratorial irony (the nominal group 'brief immersions in the waters of philosophy' has an ironic tone). In contrast to the third sentence, the fourth is a markedly shorter sentence but expresses the same ideational content. In the last sentence, the explicit attribution to Mr Cunningham's friends that 'his face was like Shakespeare's' implies that they naïvely presuppose that looking like Shakespeare is enough to make someone intelligent. However, these linguistic signals do not totally undermine or contradict the positive evaluation of Martin Cunningham. Rather they

signal to the reader that we are not necessarily to take the positive evaluations at their face value.

It is only when later in the text Mr Cunningham, himself, is given the opportunity to express his own opinions on various subjects, most particularly religion, that the reader starts to be given information (evidence) that such evaluations as 'a thoroughly sensible man, influential and intelligent', 'his...natural astuteness' are incorrect. The numerous inaccuracies in the information that he imparts as well as the linguistic inaccuracies attributed to him contradict the positive values such as 'intelligent' and 'knowledgeable' that have been attached to him. One of the linguistic oddities that he produces is in relation to the mottoes that supposedly belonged to different papacies, which are created out of an admixture of Latin and English.

Example 7.10:
> -Allow me, said Mr Cunningham positively, it was Lux upon Lux. And Pius IX. his
> predecessor's motto was Crux upon Crux - that is, Cross upon Cross - to show the
> difference between their two pontificates. ('Grace', p.189)

His affirmation that "our religion is *the* religion, the old, original faith" lacks the logical argument that one associates with a knowledgeable person, the statement is almost tautological.

Example 7.11:
> -It's a curious thing, said Mr Cunningham, about the Jesuit Order. Every other order of the
> Church had to be reformed at some time or other but the Jesuit Order was never once
> reformed. It never fell away.
> -Is that so? asked Mr M'Coy.
> -That's a fact, said Mr Cunningham. That's history.
> -Look at their church, too, said Mr Power. Look at the congregation they have.
> -The Jesuits cater for the upper classes, said Mr M'Coy.
> -Of course, said Mr Power. ('Grace', p.185)

The discussion of the Jesuits, which Cunningham leads, presents the reader with some of Cunningham's informational inaccuracies such as the fact that the Jesuit Order "never fell away" (it was suppressed at the end of the eighteenth century and had fallen into Papal disfavour on a number of occasions[9]). However, more importantly, the values that are espoused by Cunningham and his friends, in their appraisal of the Jesuits, establishes a connection between money (the upper classes)

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9 Brown (1992: 299).

and religion which implicates the reader in an ideological point of view that is critical of Cunningham and his friends and the materialism of the Jesuits[10].

In 'A Mother', the narrator initially evokes a highly negative evaluation of the main character, Mrs Kearney. She is described in the second paragraph of the story as 'pale and unbending' with 'ivory manners' and that she married 'out of spite'. From the very beginning of the story, the narrator adopts a mercilessly ironic tone in presenting her to the reader:

Example 7.12:
> Miss Devlin had become Mrs Kearney out of spite. She had been educated in a high-class convent where she had learned French and music. As she was naturally pale and unbending in manner she made few friends at school. When she came to the age of marriage she was sent out to many houses where her playing and ivory manners were much admired. She sat amid the chilly circle of her accomplishments, waiting for some suitor to brave it and offer her a brilliant life. ('A Mother', p.153)

It therefore seems odd that the narrator should suddenly attach positive values to Mrs Kearney in the following paragraph, unless the narrator is breaking Grice's maxim of quality ('Do not say what you believe to be false') (Grice, 1975: 45). In fact, the reader recognizes that these are 'quotations' of Mrs Kearney's own evaluation of herself and her husband despite no explicit signal to attribute it to her. This is because the narrator is averring something that the reader knows the narrator does not fully believe and, therefore, the reader has to attribute it to another voice (Mrs Kearney). The dialogization of the narrator's voice and the irony that is produced is the result of the juxtaposition of contrapuntal narratorial discourse.

Example 7.13:
> But she never weakened in her religion and was a good wife to him. At some party in a strange house when she lifted her eyebrow ever so slightly he stood up to take his leave and, when his cough troubled him, she put the eider-down quilt over his feet and made a strong rum punch. For his part he was a model father. By paying a small sum every week into a society he ensured for both his daughters a dowry of one hundred pounds each when they came to the age of twenty-four. ('A Mother', p.154)

Equally importantly for the establishing of the ideological point of view are the 'evaluative frames' she uses to evaluate herself and her husband. She is 'a good wife'

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[10] See the register analysis of the Sermon at the end of 'Grace' in section 7.3.1.

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because she is a strict Catholic and Mr Kearney is 'a model husband' because he provides economic security.

In 'A Mother', the storyline develops around the arrangements being made for a series of concerts. It is the highlighting of the economic motive behind a seemingly cultural event that Joyce wants to expose in Mrs Kearney and the other characters. Initially, Mr Holohan and Mrs Kearney work together to arrange the musical event in which Mrs Kearney's daughter is going to play the piano.

Example 7.14:

> As Mr Holohan was a novice in such delicate matters as the wording of bills and the disposing of items for a programme Mrs Kearney helped him. *She had tact*. She knew what *artistes* should go into capitals and what *artistes* should go into small type.
>
> ('A Mother', p.155)

Once more though the narrator appears to be being ironical through the dialogization of his voice. However, it is the juxtaposition with later events in the story that provides the reader with the evidence that the evaluation is unmerited and establishes the full weight of the narratorial irony. This emerges in retrospect after Mrs Kearney has shown herself completely indifferent to the considerations of other people including her own daughter's feelings. Far from being tactful, she is direct and blunt in her determination to receive payment for her daughter's services as accompanist on the piano. The narrator ridicules this attitude by making her articulate her opinions in such a manner as are expected to amuse the reader.

Example 7.15:

> - I haven't seen any committee, said Mrs Kearney angrily. My daughter has her contract. She will get four pounds eight into *her hand or a foot* she won't put on that platform.
>
> ('A Mother', p.167)

In the same paragraph as example 7.14, further irony is produced through juxtaposition, as the narrator once again appears to be flouting the maxim of quality when he states:

Example 7.16:

> Mr Holohan called to see her every day to have her advice on some point. *She was invariably friendly and advising - homely, in fact*. ('A Mother', p.155)

But given that the prior context has told us of Mrs Kearney's intentions and determination "to take advantage of her daughter's name...", the reader knows that

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Mrs Kearney's acts of kindness and hospitality are far from disinterested. The narrator highlights her hypocrisy through the juxtaposition of narratorial information which results in an ironical evaluation.

In 'A Mother', it is not only Mrs Kearney who is treated ironically. The narrator juxtaposes information about other characters which results in ironical narratorial assertions that satirizes the superficial loyalties existent between friends in the musical circles of Dublin.

Example 7.17:
> But Miss Healy had *kindly consented* to play one or two accompaniments. Mrs Kearney had to stand aside to allow the baritone and his accompanist to pass up to the platform.
> ('A Mother', p.168)

The weight, accentuation, of the irony falls on 'kindly' because of its incongruence with what the reader has been told on the previous page.

Example 7.18:
> Miss Healy wanted to join the other group but she did not like to do so because she was a great friend of Kathleen's and the Kearneys had often invited her to their house.
> ('A Mother', p.167)

Miss Healy is all too willing to usurp Kathleen's role of accompanist on the piano as soon as Kathleen's mother, Mrs.Kearney, makes her daughter renege on her contract with the *Eire Abu* musical society on account of the society's non-payment of the full contractual fee. Although the narrator's irony is linguistically realized by the adverbial 'kindly' and, with less weight, by the verb 'consented', it is achieved pragmatically through the juxtaposition with previous information that the reader has been provided with by the narrator.

Mrs Kearney's stubborn demand for payment creates friction and, finally, a rift between herself and Mr Holohan and his fellow committee members. This rift is established through the parallelism of two paragraphs that have an almost identical structure which reflect the developing conflict between Mrs Kearney and Mr Holohan and two antagonistic perspectives on the same situation.

Example 7.19:
> In one corner were Mr Holohan, Mr Fitzpatrick, Miss Beirne, two of the stewards, the baritone, the bass, and Mr O'Madden Burke. Mr O'Madden Burke said it was the most

> scandalous exhibition he had ever witnessed. Miss Kathleen Kearney's musical career was
> ended in Dublin after that, he said...
>
>   In another corner of the room were Mrs Kearney and her husband, Mr Bell, Miss Healy
> and the young lady who had recited the patriotic piece. Mrs Kearney said that the Committee
> had treated her scandalously. She had spared neither trouble nor expense and this was how
> she was repaid. ('A Mother', p.166)

However, neither here nor later does the narrator take sides. In fact, by the end of the text, it is far from clear whether Mr Holohan and his committee members are not considered equally hypocritical and pretentious as Mrs Kearney. The linguistic trigger for the reader is the repetition of a prepositional phrase which suggests an implied narratorial evaluation, that the narrator is not totally in agreement with the social condemnation of Mrs Kearney or, at least, thinks that the people who voice their condemnatory disapproval of Mrs Kearney are no less pretentious or hypocritical than she is.

Example 7.20:

> One of these gentlemen was Mr O'Madden Burke, who had found out the room by
> instinct. He was a suave elderly man who balanced his imposing body, when at rest, *upon*
> *a large silk umbrella*. His magniloquent western name was the moral umbrella upon which
> he balanced the fine problem of his finances. (p.163)
>
> -You did the proper thing, Holohan, said Mr O'Madden Burke, poised *upon his umbrella*
> in approval. (p.168)

The repetition of the prepositional phrase 'upon his umbrella' occurs in the last sentence of the story, in which the character shows his approval of Holohan's behaviour ('You did the proper thing') in ridding himself of Mrs Kearney. The earlier ironical introduction of Mr O'Madden Burke through a series of elaborate metaphors, which imply a precarious financial situation, alert the reader to the narrator's equivocating stance to this character. Mr O'Madden Burke, despite his name, is after all only a sub-reporter under the orders of Mr Hendrick, from the *Freeman Journal*. The re-occurrence at the end of the text of the prepositional phrase, firstly, undermines the positive value attached to the laudatory language in his appraisal of Mr Holohan and, secondly, as a consequence of this, puts a question mark over the condemnation of Mrs Kearney or the people who have condemned her. The result of this for the story is lack of closure; whereas, initially, it was clear that "Mrs Kearney's conduct was condemned on all hands: everyone approved of

what the committee had done", the association of Holohan, a member of the committee, with O'Madden Burke suggests another point of view that those who have denounced Mrs Kearney are no less tainted by the same bourgeois values and pretension.

Through the constant juxtaposition of narratorial discourse, the narrator does not take any final, definitive position towards any of the characters in the story. The narrator maintains a distant stance towards all the characters and a more overtly ironical stance towards Mrs Kearney. The juxtaposition of stretches of discourse develops an ideological point of view which is equally applicable to all the characters which is a social satire on the cult of money, pretension and social climbing.

7.3 Register

In this section, the analysis of ideological point of view is developed through the concept of register. The proposal that ideological point of view is realized through juxtaposition and parallelism is further elaborated by an analysis of texts from 'Grace' and 'Counterparts'. In 'Grace', it is through register mixing (juxtaposition) and, in 'Counterparts', through correspondence of the register variable tenor (parallelism). This will form the first part of this section, which identifies how register works in narrative text to realize an ideological point of view. In the second part of this section, the two major registers (narrator and character registers) in *Dubliners* are examined and we explore how the author utilizes them in the creation of an ideological point of view.

Register, in systemic linguistics, describes the impact of the immediate context of situation of the language event on the way language is structured for use. Literature consists of a constant borrowing of registers from within its own cultural tradition, but more extensively from the social registers of discourse activities through which people's daily lives are played out. The borrowing of social registers and the recycling of previous literary registers offers an important means whereby different

voices and points of view are introduced into the fictional work. The narrator can draw attention to these discourse resources by foregrounding the notion of register in narrative discourse through juxtaposition, parody and irony (Montgomery et al., 1992: 63).

Example 7.21:

> Everything went on smoothly. Mrs Kearney bought some lovely blush-pink charmeuse in Brown Thomas's to let into the front of Kathleen's dress. It cost a pretty penny; but there are occasions when a little expense is justifiable. ('A Mother', p.156)

In this example, the foregrounding of particular features of a register ('lovely blush-pink charmeuse') can effectively ridicule the absurdity of certain registers and involves an implicit ideological point of view.

7.3.1 Register in Narrative Text

In systemics, register functions as the interface between social context and text with **field, tenor** and **mode** being the principal situational variables that determine the context of situation. The text register in narrative fiction functions semiotically at two levels: discourse (narratorial: the social acts of narration) and story (character: the social acts that form the content of the narration) levels (Halliday, 1978: 146). The registers that the narrator chooses will be determined by his/her purpose. In short stories, any number of social registers may be chosen to be mimicked, stylized, parodied. In *Dubliners*, there is the inclusion of many linguistic registers (pertaining originally to other genres) embedded within the text (music-hall song, sermon, nationalist poetry, newspaper report, ballad, aria etc.). At the clause and word level, sudden shifts in the language introduce new registers, often for ironic purposes. One such example is that of the language of critical reviews in 'A Little Cloud' *("Mr Chandler has the gift of easy and graceful verse....A wistful sadness pervades these poems... The Celtic note")*. At the word level, allusions to Biblical texts abound, sometimes ironical ("Maria, you are a veritable peacemaker!") or subversive ("Then with a grave gesture he extended a hand towards the light and, smiling, opened it slowly to the gaze of his disciple. A small gold coin shone in the palm of his hand.") and sometimes symbolical ('chalice, grace, fall').

Placing a register whose normal context is another sphere of social activity within the frame of the fictional discourse of a short story can effectively position the reader to look anew at this register. The ideological point of view of a short story may be realized by exposing the ideological meanings of a register especially if it resonates with other parts of the story in which it is embedded.

The text that will be examined for its register features is a parody of a sermon delivered by Father Purdon[11] at the end of *Grace*. As far as the ideological point of view of the text is concerned, what is important is the fact that the sermon is the writer's construct and the writer has chosen to construct the priest as performing this religious register in a particular way which forms part of the purpose of the story as a whole. The sermon links in with the rest of the story principally through relating questions of class, money and religion.

Example 7.22:
- The Jesuits cater for the upper classes, said M'Coy.
- Of course, said Mr Power.
- Yes, said Mr Kernan. That's why I have a feeling for them. ('Grace', p.185)

The satirical parody consists in the debasement of the religious to the commercial, as a result of Father Purdon's intent to maintain and expand the Catholic church's sphere of influence over the community of middle class businessmen which makes up the majority of the congregation. This sets up an antithetical argument which is riven by the ideological differences of the material and spiritual. Father Purdon's sermon is an attempt to achieve compatibility between mutually incompatible areas of social life. This is realized by register-switching and -mixing, particularly at the level of lexis through contiguous association (collocation) of the vocabulary of commerce and religion (these are underlined in the text below).

Example 7.23:
(1)A powerful-looking figure, the upper part of which was draped with a white surplice, was observed to be struggling up into the pulpit. Simultaneously the congregation unsettled, produced handkerchiefs and knelt upon them with care. Mr Kernan followed the general example. The priest's figure now stood upright in the pulpit, two-thirds of its bulk, crowned by a massive red face, appearing above the balustrade.

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11 See Stanislaus Joyce (1958: 225): "My brother's contempt for him is evident in the choice of the name with which he has adorned him, Father Purdon. The old name for the street of the brothels in Dublin was Purdon Street".

Father Purdon knelt down, turned towards the red speck of light and, covering his face with his hands, prayed. After an interval he uncovered his face and rose. The congregation rose also and settled again on its benches. Mr Kernan restored his hat to its original position on his knee and presented an attentive face to the preacher. The preacher turned back each wide sleeve of his surplice with an elaborate large gesture and slowly surveyed the array of faces. // (2) Then he said:

(3) *For the children of this world are wiser in their generation than the children of light.*

Wherefore make unto yourselves friends out of the mammon of iniquity so that when you die they may receive you into everlasting dwellings.

(4) Father Purdon developed the text with resonant assurance. It was one of the most difficult texts in all the Scriptures, he said, to interpret properly. It was a text which might seem to the casual observer at variance with the lofty morality elsewhere preached by Jesus Christ. But, he told his hearers, the text had seemed to him specially adapted for the guidance of those whose lot it was to lead the life of the world and who yet wished to lead that life not in the manner of worldlings. It was a text for business men and professional men. Jesus Christ, with His divine understanding of every cranny of our human nature, understood that all men were not called to the religious life, that by far the vast majority were forced to live in the world and, to a certain extent, for the world: and in this sentence He designed to give them a word of counsel, setting before them as exemplars in the religious life those very worshippers of Mammon who were of all men the least solicitous in matters religious.

He told his hearers that he was there that evening for no terrifying, no extravagant purpose; but <u>as a man of the world</u> speaking to his fellow-men. He came to speak to business men and he would speak to them <u>in a businesslike way</u>. If he might use the metaphor, he said, he was their <u>spiritual accountant</u>; and he wished each and every one of his hearers to <u>open his books, the books of his spiritual life</u>, and see if <u>they tallied accurately with conscience.</u>

Jesus Christ was not a hard taskmaster. He understood our little failings, understood the weakness of our poor fallen nature, understood the temptations of this life. We might have had, we all had from time to time, our temptations: we might have, we all had, our failings. But one thing only, he said, he would ask of his hearers. And that was: to be straight and manly with God. <u>If their accounts tallied in every point</u> to say:

-Well, <u>I have verified my accounts</u>. I find all well. But if, as might happen, there were some discrepancies, to admit the truth, to be frank and say like a man:

-Well, <u>I have looked into my accounts</u>. I find this wrong and this wrong. <u>But, with God's grace, I will rectify this and this. I will set right my accounts</u>. ('Grace', p.196-198)

A brief summary of the basic structure of the text is given, followed by a register analysis at two levels: (1) discourse and (2) story. 'Grace' is tripartitioned into pub (inferno: Mr Kernan's mock heroic fall down the lavatory steps), home (purgatorio: Mr Kernan is laid up in bed sick after his fall), church (paradiso: Mr Kernan and his friends listening to Father Purdon's sermon). It is known that Joyce intended the text to be structurally an analogy of Dante's tripartite *Divina Commedia*: *Inferno, Purgatorio* and *Paradiso* (Joyce, 1958: 225). This extract forms the greater part of the third section (paradiso) which represents a climax and coda to the story (the parody being the author's implicit ideology).

Sermon (basic structure):

(1) **Narratorial frame** (previous to the sermon): Narratorial description of Father Purdon. Description of religious ritualistic behaviour (the actions of priest and congregation).

(2) **Sermon**: as narratorial quote (realized by projecting clause). // marks the beginning of the sermon.

(3) **Sermon**: begins with biblical quote--->quote-within-a-quote; but the text is a misquote: for instance, the word 'die' is 'fail' in Luke 16:8-9 (see Rheims-Douay version of the Bible from which Father Purdon is quoting).

(4) **Sermon**: is a mixture of narratorial summary, indirect discourse, free indirect discourse, direct discourse.
Paragraph 1: Purdon's interpretation of biblical text, that Jesus understood that not everyone was called to a religious life, that the majority had to live in the material world ('to live in and for the world').
Paragraph 2: Purdon allays the fears of the congregation by explaining that he has 'no terrifying, no extravagant purpose' but would speak to them 'as a man of the world'. Nevertheless, as 'their spiritual accountant', he would ask them to examine their consciences.
Paragraph 3: Jesus understands our failings; there is nothing to worry about.
Paragraph 4: Climax: Moral of the sermon: admit our errors to God and rectify them.

Register Analysis:
Field:
(1) Discourse level (narratorial): Pastiche of sermon; satirical representation of Father Purdon; through antithetical (contradictory) thematic content between spiritual and commercial realized by inappropriate lexical choices.

(2) Story level: The topic of Father Purdon's sermon could be summarized as 'Spiritual failings and temptations of the world". The institutional focus/social activity type is to ask congregation to examine their conscience; to return the flock to the paths of righteousness; to maintain institutionalized belief in Catholic church.

Tenor:
1) Discourse level (narratorial): Narrator-Reader roles
Narrator role: Ironical and subversive
Reader role: Accomplice in the subversion of a religious genre

2) Story level: Social/Speech Roles: Institutionalized relationship of Priest (Pastor) to Congregation (Flock)

Priest as Orator, Spiritual Adviser, Voice of Institutionalized Authority (Catholic), Word of God, Expert Manipulator of the genre (sermon). Priest as spiritual representative and interpreter of God's Will and Jesus's texts.

<u>Congregation</u> as passive recipients of words of advice which have been socially validated by the authority of the Catholic church as institution. The audience has been socialized into accepting messages from Catholic pulpits as the Truth.
Congregation may also attend such a religious service in the role of sinner (asking for pardon, note the possible pun on the name of Father Purdon), as is the stated intention of the characters (Kernan, Cunningham, Power, M'Coy) in the story.

<u>Interpersonal rhetoric</u>: persuasion, sermon as genre based on another text (a text from the Scriptures) whose purpose is to instruct or exhort, often with a moral intention.
It forms one of several staged activities (one of several subgenres, which include communion, prayer, hymns) within the larger social genre of the Christian service/worship.

Evaluation: axiological modality: what is good versus what is bad

Mode:
1) Discourse level (narratorial): Representation of a speech (a sermon) in writing
Coding conflict within logic of argument: code of commerce and code of religion

2) Story level: Written-to-be-spoken text; Oratory; Monologic (but note the Bakhtinian implicit dialogue through constant concessions to the congregation: 'man of the world', 'be straight and manly', 'be frank and say like a man'); Rhetorical staging; Language as Reflection

The contextualization of the sermon alerts the reader to its satirical signification, as it follows on from the comical and mischievous way the narrator has debunked the 'learned' religious conversation at the bedside of the penitent Mr Kernan and his colleagues (Cunningham, Power, M'Coy, Fogarty). These characters form part of the congregation (which includes moneylenders, pawnbrokers, councillors, business men). But there are other features of the narrator's discourse in the immediate framing context of the sermon that indicate satire. There are elements of grotesque realism (Bakhtin, 1984b):

> A powerful-looking figure...was observed to be <u>struggling up</u> into the pulpit... two-thirds of <u>its bulk, crowned by a massive red face</u>, appearing over the balustrade... The preacher turned back each wide sleeve of his surplice with an elaborate large gesture...
> ('Grace', p. 196)

The narrator fixes exclusively on the corpulence of the priest in the description, with the possible insinuation that the priest overindulges in food and drink. In this way,

the preacher is already linked to the material. In the sermon, the conclusion is that the material (the commercial) and spiritual are the same:

But, with God's grace, I will rectify this and this. I will set right my accounts.

Setting one's accounts straight is equated with rectifying with God. This closure of the story returns the reader to the beginning and the title of the story ('Grace'). Mr Kernan's drunken fall down the lavatory steps, at the beginning of the story, is metaphorically related to man's fall from grace. This is but one meaning of the title of the story which is exploited for its potential to invert or confuse the values of the spiritual and material - 'grace' as a gift from God to human beings so as to receive eternal life and 'grace' as a period of time in which delay of payment is granted after falling due (Concise Oxford Dictionary, 1976). The sermon as the climax to the story criticizes the Catholic church through the narratorial use of mixed registers. The register mixing is a direct result of the impact of the ideological point of view of the text which satirizes the priest's attempts to ingratiate himself with the middle class businessmen in his congregation.

In the sermon, the situational variable of **field** (the topic of the sermon) impacts on experiential meanings: particularly, in the choice of lexis. The semi-technical lexis of commerce and religion was our focus for pinpointing the ideology of the text. But equally the register variable of **field** impacts on choices in logical meanings such as the invoking of the authority of Jesus Christ ('his divine understanding') through the projection of his sayings and meanings. The continual reference to and reporting of Jesus's texts is a traditionally important part of the sermon as a genre (in fact, it might be hypothesized as an obligatory element) and there are strong ideological reasons for doing so, such as investing the discourse of the preacher with greater authority and persuasive power. Persuasion as the principal goal of the sermon means that the **affect** dimension of the contextual variable **tenor** impacts on the text's structures. The realizational principle for achieving positive affect in this text is that of **amplification**, which is "the repetition of identical or functionally equivalent elements of structure" ('He understood our little failings, understood the weakness

of our poor fallen nature, understood the temptations of this life') (Poynton, 1989: 80). The tenor (persuasion through solidarity) likewise impacts on interpersonal meanings of pronoun choice, the repeated choice of inclusive 'we' and 'our'. Despite the attempt at establishing a relationship of solidarity between priest and congregation through the inclusive 'we', there is unequal power in the social relation through the socially-legitimated authority given to the priest within the social context of church and worship. The inequality within the dimension of power of the contextual variable **tenor** has an effect on the contextual variable **mode**. Despite the sermon being spoken discourse, it is in fact often a written text or, at least, has the typical features of a written text: planned, drafted, rehearsed and formal. It is prepared and delivered as an authoritative text (there is no real feedback, it is a one-way channel). Ideology has its impact on all the register variables of this text, but the primary focus in this analysis was on experiential meanings of field.

7.3.2 Register in Narrator and Character Discourse

There are two major registers in *Dubliners* that realize the ideological points of view of the texts. The first major register that needs discussing is the narrator's. The only social context within which one can discuss the role of the narrator is within the social act of narration and its historical role within literature; that is in comparative terms of contrast and similarity with previous narratorial figures. It is clear that Joyce's narrators in *Dubliners* typically reject an omniscient intrusive figure that makes overt judgements and comments. They tend to be self-effacing, but are nevertheless ironical and satirical:

Example 7.24:
> Special puffs appeared in all the evening papers reminding the music-loving public of the treat which was in store for it on the following evening. ('A Mother', p.159)

> They were not much more than acquaintances as yet but Jimmy found great pleasure in the society of one who had seen so much of the world and was reputed to own some of the biggest hotels in France. Such a person (as his father agreed) was well worth knowing, even if he had not been the charming companion he was. Villona was entertaining also - a brilliant pianist - but, unfortunately, very poor ('After the Race', p.45-46).

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The narratorial stance is anti-authoritarian and anti-institutional; the institution that receives most satirization and mockery is that of the Catholic church. This anti-authoritarian stance is manifested in the carnivalesque discourse of the narrators whose principal narratorial strategies are the ironical and comical realized partly through grotesque realism (for example, the descriptions of the priest in 'The Sisters'[12]). Bakhtin (1984b: 65) places laughter at the centre of the carnivalesque which he describes as "a peculiar point of view relative to the world; the world is seen anew, no less (and perhaps more) profoundly than when seen from the serious standpoint". Bakhtin (1984b: 75) states that "laughter" is "opposed to the monolith of the Christian cult and ideology" in the carnavilistic feast of fools. The last image of the priest is a man laughing in foolishness ("Wide-awake and laughing-like to himself").

Before continuing with a discussion of the humorous and ironic stance that narrators take in *Dubliners*, a general overview of the constitution of the narrator's register is presented:

1. *Field*: social activity type: social act of narration through which is constituted the fiction world by the construction of activity sequences in which characters are involved (the activity sequences involve the social experiences of people in turn-of-the-century Dublin).

2. *Tenor*: social/speech role: narrator as teller (a teller has a point to make) which is constituted through the interpretation (attitudinal/evaluative language) of activity sequences in which characters are involved (including interactions between characters). Simultaneously, the narrator designates the reader, a subject position.

3. *Mode*: written-to-be-read, high spatial/interpersonal distance, high experiential distance (language constituting social process).

The tenor variable can be further refined by taking into account: *status*, *contact* and *affect*. The narrator's relationship with the reader would hopefully be one of equal status, involved and positive affect. At least, one would expect or predict such a semantic configuration, unless the author had some specific intention by producing negative affect in the reader towards the narrator, which is not the case in *Dubliners*.

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12 See chapter 6.4 & 6.5 on how narrators can implicitly evaluate characters.

The most important register variable for ideological point of view is tenor and, within tenor, the manner of evaluation and attitude of the narrator. It was suggested that Joyce's narrators take a humorous and ironic stance to their characters. This humour is produced by laughable situations that are created by descriptions of the grotesque.

Example 7.25:
> Two gentlemen who were in the lavatory at the time tried to lift him up: but he was quite helpless. He lay curled up at the foot of the stairs down which he had fallen. They succeeded in turning him over. His hat had rolled a few yards away and his clothes were smeared with the filth and ooze of the floor on which he had lain, face downwards. His eyes were closed and he breathed with a grunting noise. A thin stream of blood trickled from the corner of his mouth. ('Grace', p.169)

The description of Mr Kernan is precise in its graphic detail and his accident is the result of excessive drinking. Drinking forms part of what Bakhtin (1984b) terms 'the material bodily principle' which concerns the human body's most basic functions - acts of gross eating and drinking, sexuality, and excretory activities, an aspect of the *carnivalesque*. The *carnivalesque* is grounded in a playfulness which expresses opposition to authoritarianism and seriousness. This anti-authoritarian stance is often manifested in parody of other prevailing canonical literary forms or genres. Intertextually, this scene parodies Dante's inferno (as stated above [p.273], the text is structurally an analogy of Dante's tripartite *Divina Commedia: Inferno, Purgatorio* and *Paradiso*). By beginning 'Grace' in this manner, equating a man falling drunk down lavatory steps to the Biblical fall, Joyce was taking an ideological risk in converting the sacred into the farcical.

Joyce's enjoyment of humorous satire to debunk figures of authority can be seen when a policeman arrives on the scene of Mr Kernan's accident.

Example 7.26:
> The door of the bar opened and <u>an immense constable</u> entered. A crowd which had followed him down the laneway collected outside the door, struggling to look in through the glass panels.
> The manager at once began to narrate what he knew. The constable, a young man with <u>thick immobile features</u>, listened. <u>He moved his head slowly to right and left and from the manager to the person on the floor, as if he feared to be the victim of some delusion. Then he drew off his glove, produced a small book from his waist, licked the lead of his pencil and made ready to indite.</u> He asked in a suspicious provincial accent:
> -Who is the man? What's his name and address? ('Grace', p.170)

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It is through the irreverent focus on the physical description of the character's body movements producing a recognizable gross stereotype that laughter or a smile is provoked in the reader.

This debunking of characters who hold positions of authority is not limited to priests and policemen; employers also receive humorous treatment. In 'Counterparts', this is realized in the discourse semantics by metaphor, simile and synecdoche:

Metaphor:
Mr Alleyne flushed to the hue of a wild rose and his mouth twitched with a dwarf's passion.
Simile:
The head itself was so pink and hairless that it seemed like a large egg reposing on the papers.
He shook his fist in the man's face till it seemed to vibrate like the knob of some electric machine.
Synecdoche:
...the polished skull which directed the affairs of Crosbie & Alleyne.
...a furious voice...the shrill voice...

The narrator's employment of these rhetorical devices indicate clearly that it is the narrator's point of view, because of the sophistication of the language used.

This sophistication of language is in marked contrast to the clichéd language of most of the characters in *Dubliners*: a discourse of generalizations, folk philosophy, cliché, euphemisms, malapropisms, unfortunate or obvious puns and slang. These discourse features build up a composite ideological point of view, constituting the social values of many of the characters in the stories, who represent an ill-educated, lower-middle-class communal Dublin voice (Kershner, 1989: 25). Some examples are given to illustrate:

Generalizations + Folk Philosophy
-That's my principle, too, said my uncle. Let him learn to box his corner. That's what I'm always saying to that Rosicrucian there: take exercise. Why, when I was a nipper every morning of my life I had a cold bath, winter and summer. And that's what stands to me now. Education is all very fine and large.... ('The Sisters', p.9)
-The old system was the best: plain honest education. None of your modern trumpery...
                                                                                                    ('Grace', p.190)
-...You can never know women. ('Two Gallants', p.55)
-Every place is immoral, he said. ('A Little Cloud', p.84)
-To be sure it is, said the old man...What's the world coming to when sons speaks that way to their father? ('Ivy Day in the Committee Room', p.134)

Cliché
It's six of one and half-a-dozen of the other. ('A Little Cloud', p.84)
-Ah, there's no friends like the old friends, she said, when all is said and done, no friends that a body can trust. ('The Sisters', p.15)

-Let bygones be bygones, said Mr Henchy. I admire the man personally. He's just an ordinary knockabout like you and me... Damn it, can't we Irish play fair? ('Ivy Day in the Committee Room', p. 148)

-It's like everything else in this world, he said. You get some bad ones and you get some good ones.

('Grace', p. 182)

Euphemism

Death:

-Ah, well, he's gone to a better world.

-You couldn't tell when the breath went out of him. He had a beautiful death, God be praised.

-No one would think he'd make such a beautiful corpse.

-And I'm sure now that he's gone to his eternal reward he won't forget you and all your kindness to him. ('The Sisters')

Malapropisms

1)'vermin' for 'ermine':

-Driving out of the Mansion House, said Mr Henchy, in all my vermin, with Jack here standing up behind me in a powdered wig - eh? ('Ivy Day in the Committee Room', p.143)

2)'rheumatic' for 'pneumatic':

If we could only get one of them new-fangled carriages that makes no noise that Father O'Rourke told him about - them with the rheumatic wheels - for the day cheap, he said... ('The Sisters', p.16)

3)'Freeman's General' for 'Freeman's Journal'

It was him brought us all them flowers and them two candlesticks out of the chapel and wrote out the notice for the Freeman's General and took charge of all the papers for the cemetery and poor James's insurance. ('The Sisters', p.15)

Puns:

The pudding was of Aunt Julia's making and she received praises for it from all quarters. She herself said that it was not quite brown enough.

-Well, I hope, Miss Morkan, said Mr Browne, that I'm brown enough for you because, you know, I'm all brown. ('The Dead', p.228)

Slang

Women:	Money:
But she's up to the dodge.	screw
Totties	a bit of stuff put by
She's on the turf.	a little of the ready
Cocottes	spondulics
a fine tart	pony up

In *Dubliners*, the register which communicates the ideological point of view of the communal voice is that found in casual conversations (primary speech genres) in which nearly all the characters in the stories participate. Bakhtin (in Todorov, 1984: 82) suggests that literary genres are formed by absorbing and transforming primary discursive genres that arise in unmediated verbal communication. These primary discursive genres are representations of consciousness that "takes shape and being in the material of signs created by an organized group in the process of its social

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intercourse... The logic of consciousness is the logic of ideological communication, of the semiotic interaction of a social group" (Volosinov, 1973: 13).

However, these social citations function more than just to express the ideology of the collective voice of lower-middle class Dubliners. The reader is positioned as if overhearing their conversations and, therefore, is invited to judge what the characters have to say for themselves. If the reader accepts their values and conversation as sensible, intelligent and witty, the reader has misunderstood the author's purpose of exposing the fallibility of their values. The author expects the reader to laugh at, rather than with, the character. In 'Grace', Mr Kernan, Cunningham and friends are supposedly having an elevated conversation about the Jesuits when M'Coy suddenly says:

Example 7. 27:
-There's no doubt about it, said M'Coy, if you want a thing well done and no flies about it you go to a Jesuit.They're the boyos have influence.('Grace', p.185)

The register is far too colloquial for the seriousness of the topic. The reader is expected to recognize that this speaker's understanding of the social role of the Jesuits while, on one level may be correct in that they may well have influence, on another level is mistaken in that they have a spiritual and respectable role in the community, as preachers and educators, which makes the label 'boyos' totally inappropriate. It shows either lack of respect, uncouthness or simply ignorance.

When Corley uses expressions like 'a fine tart', they confirm the reader's suspicion that he is not a very attractive character. The narrator has described him as having a head which is 'large, globular and oily', but it is Corley's language that really betrays him as an undesirable, a lewd. As we said above, Mrs Mooney's sudden register switch to use expressions such as 'a good screw' or 'a bit of stuff put by' likewise betray her. In this case, like Mrs Kearney in 'A Mother', her interest is economic gain.

This communal voice is characterized by what might be termed 'male talk'. An extreme and crude form of this simplistic machismo is that of Old Jack:

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Example 7. 28:

-... I'd take the stick to his back and beat him while I could stand over him - as I done
many a time before. The mother, you know, she cocks him up with this and that...

('Ivy Day in the Committee Room', p.133)

The ideological point of view of the text involves the reader not only in
recognizing these stretches of discourse, whether in quotation or focalization, as
pertaining to a certain sociolect and expressing certain values but also invites the
reader to evaluate those values. A narrator's literary register and a character's social
register always imply an ideological position and invite the reader to ask questions
about the values and the ideological stance they are presenting.

7.4 Genre

7.4.1 Introduction

The short story genre, as a discourse formation with established discursive norms,
is realized by patterns of registers belonging to other social activity genres. The short
story genre has the option of achieving some of its stages by drawing on the register
of other genres (for example, a sermon functions as 'climax' and 'coda' in 'Grace'). In
Dubliners, the borrowed registers of other genres represent 'modes of talking'[13] or
different 'fashions of meaning and speaking'[14] which organize in discourse distinct
and conflicting ideologies. A constant variance or discord between realist or
naturalistic ways of speaking and romantic or lyrical modes runs through the stories.
This will be one area of genre that will be examined in section 7.4.3 when discussing
the formal characteristics and specific elements of the short story genre and how
they are exploited to create an ideological point of view.

The section (7.4.2) starts with a systemic analysis of the generic structure of some
of the texts in *Dubliners*. The analysis illustrates through an examination of some
schematic structures for his stories how Joyce broke with the traditional generic
conventions of classic realist texts.

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13 cf. Kress (1985: 27)
14 cf. Martin (1992: 577)

7.4.2 Generic Structure Potential and Narrative Fiction

As conceived in systemics (Ventola, 1987; Martin, 1992; Eggins, 1994), genres such as service encounters are purposeful, staged and goal-oriented activities. Narrative fictions, although purposeful and fulfilling important social functions such as entertainment (providing pleasure, enacting fantasies) and social criticism, have a more complex generic composition. Narrative fictions are typically generic hybrids, frequently mixing and/or subsuming or including other genres within the dominant generic framework. Complex literary genres build on the presuppositions or norms of simple, stereotypical generic structures. Hypothetical GSPs can be produced for narrative fictions such as the romance or love story:

Encounter^Attraction^Impediment^Resolution^Marriage.

In nineteenth century classic realist fiction, both Austen and Eliot followed the strict social and generic conventions of romance: man meets woman, an attraction is developed, impediments are to be overcome, with the final happy outcome of marriage. When Jane Eyre announces in the last chapter "Reader, I married him", Brontë foregrounds what the reader expects and hopes for. Joyce, though, does not fulfil these expectations: in 'A Painful Case', James Duffy and Emily Sinico do not marry (she is already married anyway), she accidentally or deliberately commits suicide as a result of alcohol abuse; happiness and harmony are replaced by alienation and destruction. A different kind of ideological point of view motivates a change in the semantic configuration of the text to produce this subversion of the Romance genre. This text represents the inversion of an ideological paradigm by undermining the institutional values of marriage and family.

Although, as has been shown, it is possible to develop a general schematic structure for a narrative fiction genre such as romance, it is more the presuppositions that inform the genre that are evident in *Dubliners*. In order to describe the schematic structure of some of the texts in *Dubliners*, we can appropriate Hasan's concept of GSP and differentiate between the GSP (generic structure potential) of a particular genre (in this case, romance) and the actual generic structure of a

<u>particular text</u>. These stories include, as well as the aforementioned 'A Painful Case', 'Araby', 'Eveline', 'The Boarding House' and, to a lesser extent, 'Two Gallants'. Schematic structures derived from the proto-typical generic structure for a romance are proposed for three stories in *Dubliners*:

<u>Proto-typical generic structure</u>

       Encounter^Attraction^Impediment^Resolution^Marriage.

<u>'The Boarding House'</u>

[* Violent Family break-up]^Encounter^Attraction^Entrapment^Conflict^Marriage

*= Pre-story time (Father assaults mother, mother abandons husband, mother encourages daughter to look for a secure marriage)

<u>'Eveline'</u>

Encounter^Attraction^Impediment^Elopement Plans^Conflict^Resolution

Impediment=Violent father's prohibition
Conflict=Between paternal and romantic love
Resolution= Stay at home with violent father

<u>'A Painful Case'</u>

Encounter^Attraction^Meetings^Intimacy^Impediment[Rejection]^Resolution
[Suicide*^Loneliness*]

*Emily Sinico commits suicide (accidentally/purposely as a result of alcohol abuse)

*James Duffy discovers the full extent of his loneliness

All three of these schematic structures maintain the basis of a romance story which is an 'encounter' followed by an 'attraction'. In 'The Boarding House', the basic generic conventions are followed and the plot develops along apparently conventional lines. However, the genre is undermined by the details of the circumstances of the marriage (the entrapment of Mr Doran by luring him through sexual favours) and the way the narrator frames the narrative with a marital history of extreme violence, a theme which is carried right through the text that breaks the conventional mould. Marriage is represented as institutionalized violence and as

socio-economic expediency. The organization of point of view in 'The Boarding House' means that conflict (entrapment) is foregrounded; while other stages (encounter, attraction, 'happy' outcome/resolution) of the genre are backgrounded.

The most traditional of all the plots in *Dubliners* is 'Eveline'. 'Eveline' only lacks the happy ending (marriage). All the traditional elements are there even the impediment of a possessive and protective father. However, this father does not turn out to be so protective but the very reason for Eveline's desire to escape and marry Frank. Like 'The Boarding House', marriage and family is represented as institutionalized abuse (verbal and physical). Similarly, the organization of point of view means that the text focuses almost exclusively on the conflict stage. The reader is presented with the encounter/attraction stages halfway through the text and their importance is downgraded. As the organization of the discourse is structured from Eveline's point of view, impediment and conflict are foregrounded.

In 'A Painful Case', the basic schematic structure for a romance is developed (quite a lot of discourse time is reserved for the encounter/attraction stages). The relationship involves the protagonist with a woman who is already married which prepares the reader for the possibility of conflict. The resolution to this conflict is suicide. All three stories negate the possibility of a 'happy' resolution or any resolution. In 'A Painful Case', the resolution is presented from two points of view and sets up a contrast between the 'official' view and the 'human' view on Mrs Sinico's suicide. The two diverse points of view of the resolution stage are realized by two different registers. The 'official' view is realized by a newspaper report which is a banal piece of dead-pan journalism ('No blame was attached to anyone'); while the 'human' perspective is presented from Duffy's internal point of view ('How was he to blame?'). Like in the other stories, the primary focus is on conflict with no resolution offered.

In all these stories, the genre is subverted. None of them have the conventionally expected endings, although 'The Boarding House' does follow the generic convention by at least ending with a proposal of marriage, even if Bob Doran has

been trapped into this situation. These texts introduce a new kind of social actor: a violent father, a scheming mother (who herself has been the victim of an attack with a meat cleaver from her husband), a lover who offers sexual services in return for financial gain ('Two Gallants'). These are narrative ingredients of an ideological paradigm shift and a different ideological point of view on the institution of marriage.

All short stories presuppose some generic structure and there will be, at least, some minimally staged activities, even if they are extremely episodic with no clearly demarcated boundaries. The next section continues by summarizing and analyzing the basic components of the generic structure of the modernist short story.

7.4.3 Genre: short story

The generic structure of the modern short story includes some or all of the following formal characteristics (in *Dubliners*, all of these elements are to be found to a greater or lesser extent) (Ferguson, 1982: 14-15):

1) limitation and foregrounding of point of view
2) increased representation of inner experience
3) the deletion or transformation of traditional plot elements, giving rise to "elliptical" and "hypothetical" plots.
4) increased use of metaphor and metonymy in the representation of events, characters and the development of themes
5) anachronies in ordering of story events ('flashbacks', 'flashforwards'); discrepancy between logical order of story and ordering of events in narrative discourse
6) formal and stylistic economy
7) foregrounding of language and signification (relation between signs and referential meaning)

If we examine a few of these points briefly, we can analyze the ideological implications of these generic choices. The first two points are a result of the shift in modernist literature away from the more comprehensive view of the world, where character attitudes and behaviour were subject to the author's grand design, as in a classic realist text such as *Middlemarch*, towards the more subjective presentation of reality through the impressions (often fallible) of a character (Ferguson, 1982: 15). The move towards a more relativistic world-view simultaneously meant a shift

towards representing 'slices of reality', for which the short story genre is particularly well-suited. *Dubliners* is very much a collage of snippets of Dublin life, presented through the voices and perceptions of its subjects; consequently, it is to be expected that the short story genre should be chosen.

The representation of 'slices of reality' gives rise to (3), reduced or compressed plots, where the reader is not given the whole story. The reader is increasingly asked to supply missing information and thematic links through inferencing from implications in the text. *Elliptical* plots have to be fleshed out by the reader with *hypothetical* plots. In 'Clay', it is necessary for the reader to construct a hypothetical plot out of the text that spans the time (before the story time), when Maria had a "home" with Joe's and Alphy's family to her displacement to the laundry, to the actual story time and her Halloween visit to the Donnellys, and to a desolate future (after the story time) awaiting death either as "homeless" or in a convent. The reader is obliged to construct a hypothetical plot, such as the one proposed, in order for the text to seem meaningful (Ferguson, 1982: 17). For the sake of *interpretability*, the reader is drawn into the text by having to work out the significance of the elided (and, sometimes, suppressed) segments of many of the stories in *Dubliners*.

How does this relate to ideological point of view? In 'The Sisters', much of the information about Father Flynn (the paralytic priest) is elided because the ideological point of view that motivates this text is the exposure of the characters' hypocrisy and inability to speak about the real nature of the priest's illness and madness. The fact that the narrator wants to insinuate that the priest was a paedophile is an attack on the church's authority through the representation of a corrupt priest. As good Catholics, the real cause of the priest's illness is unspeakable for the characters (Old Cotter, Eliza, the boy's Aunt and Uncle) in the text.

In a short story, the amount of discourse available to a narrator is severely limited. The short story, which is a reduced text, becomes a highly suitable genre for a story in which, for ideological reasons, much of the information is suppressed, avoided or

obliquely referred to (not least because Joyce needed to get past the censors[15]). The characters' ideology impacts on their spoken register which is a mixture of generalizations, clichés, euphemisms about death (see above section 7.3 on 'character register') and highly elliptical and vague language.

In 'The Sisters', evasive or vague language is utilized by characters in expressing their evaluations of the priest. The evaluative point of view of the characters shows the disapproval that they feel towards his person but it is never clarified exactly what it is that they disapprove of. This communal disparagement of his person is realized linguistically by evaluative epithets in existential and relational processes where the use of the pronominals 'it' and 'something' leave the ideational content vague but where the denigrating interpersonal meanings are clear.

Example 7.29:
(1) - No, I wouldn't say he was exactly... but there was something *queer* ... there was something *uncanny* about him.
(2) I think it was one of those... *peculiar* cases...
(3) -What I mean is, said old Cotter, it's *bad* for children.
(4) -It's *bad* for children, said old Cotter, because their minds are so impressionable.
(5) -Mind you, I noticed there was something *queer* coming over him latterly.
(6) ...there was something gone *wrong* with him....

However, the reader is privy not just to these characters' point of view but also to the boy narrator's more sympathetic point of view. Nevertheless, being a young boy, he is himself limited in his point of view by his age and lack of adult knowledge which he himself admits: 'Though I was angry with Old Cotter for alluding to me as a child I puzzled my head to extract meaning from his unfinished sentences'.

The reader is aligned with the boy's point of view whose sympathy deflects us from the priest's repulsiveness and undercuts any direct ideological criticism of church, the boy smiles with the priest as if they were complices:

Example 7.30:
It began to confess to me in a murmuring voice and I wondered why it smiled continually and why the lips were so moist with spittle. But then I remembered that it had died of paralysis and I felt that I too was smiling feebly as if to absolve the simoniac of his sin.
('The Sisters', p.9)

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15 His publisher, Richards, initially burnt the manuscript because of fears about its immorality.

When he smiled he used to uncover his big discoloured teeth and let his tongue lie upon his lower lip - a habit which had made me feel uneasy in the beginning of our acquaintance before I knew him well. ('The Sisters', p.12)

On the one hand, the adult narrator wants to communicate to the reader the oppressive social force of the Irish church and priesthood ("...I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death") but, on the other hand, there is gentle mocking and a light tone that undercuts any seriousness in the discourse ("the fathers of the Church had written books as thick as the Post Office Directory","pushing huge pinches of snuff up each nostril alternately"), which is made possible by presenting events from the boy's point of view.

From an ideological point of view, Joyce subverts established social paradigms through the representation of transgressions to the norms, through insinuating that a representative of one of the major social institutions (the Catholic church) is a paedophile, who has lost his faith and died of paralysis. Any inherent ideology in the text is disguised by playful humour which avoids any serious, outright condemnation. Presenting events from the adult characters' point of view and from the boy's point of view not only helps to avoid this problem, but it also helps to develop the theme of the text which is what is left unspoken because of ellipsis. The short story genre involves the reader in filling in the missing information of *elliptical* plots and prompts the reader in their interpretation of events towards an ideological point of view.

Some of the stories develop thematic links through metaphors (4). In 'Araby', the first paragraph asserts a form of social blindness, which is illustrated in the text by an individual's blindness. The first paragraph is reproduced in full to discuss the compactness and density of meaning that the narrator achieves.

Example 7.31:
> North Richmond Street, being blind, (1) was a quiet street except at the hour when the Christian Brothers' School set the boys free. An uninhabited house of two storeys stood at the blind (2) end, detached from its neighbours in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces. ('Araby', p.29)

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This paragraph could be described as a form of Orientation to the story, as it tells us where the story is going to take place, it locates us spatially within a certain street. It is told like many beginnings of stories from the external point of view of an omniscient narrator (in the second paragraph, the story switches to an internal point of view, first-person narration). However, the rhetorical organization of adjectivals turns this into a portentous metaphorical opening. The first adjective 'blind' is the attribute ascribed to the carrier 'North Richmond Street' in a non-finite relational process clause which is functioning as a rank-shifted postmodifier within another relational process clause (the main clause of the sentence). As streets are not human and the attribute assigned typically pertains to animate subjects, the street becomes personified and the adjective metaphorical. The adjective, by these means, acquires a symbolic nature announcing the theme of the text: 'blindness'. The simple repetition of 'blind' in the second sentence re-inforces this thesis which the text will elaborate on. The third sentence continues with the personification of the street by labelling 'the other houses' as being 'conscious' and making them actors in a behavioural process clause which would normally expect a conscious being as subject. The main verb 'gaze' is semantically close to a mental process of perception and marks the first of a series of verbs related to perception processes that are threaded through the text from beginning to end. This personification through grammatical metaphor is further extended into the circumstantial adjunct 'with brown imperturbable faces'. The social dimension of the blindness is encoded in the evaluative epithets 'decent' and 'imperturbable'. The first paragraph therefore functions not only as an Orientation but has also an embedded Abstract, a general statement of a proposition that the narrative will exemplify; it is an abridged form, a summary announcing the tellability of the story.

The main body of the text is a mixture of love story, sexual awakening, romantic pastiche contraposed by snippets of realist dialogue and the chores of study and home life. The plot can be structured in the following way:

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1. Abstract: social blindness (embedded in the Orientation)
2. Orientation: Urban/Suburban (Social) setting of boy's home/boy's play
3. Complication: the dawning of love ---> rendezvous with loved one
                                                    (Mangan's sister)
4. Result: decision to go to Bazaar (wait till Saturday) ---> journey to bazaar
5. Coda: disillusionment/deception at personal blindness---> self-awareness

There are two principal rhetorical strategies utilized by the adult narrator in his development of the theme of 'blindness' in the text: the continuous reference to the antonyms 'dark-light' and the perception process verbs (synonyms of 'see') of which there are twenty examples in the text.

Table 7.2: Lexical cohesion in 'Araby'

ARABY: LEXICAL COHESION
PARA 1: gazed (A)
PARA 2:
PARA 3:
PARA 4: was seen (B)
we had seen (C)
we watched (D)
peer (E)
see (F)
looking (G)
PARA 5: watching (H)
I could not be seen (I)
I kept her brown figure always in my eye (J) (grammatical metaphor)
PARA 6:
PARA 7: I could see (K)
PARA 8:
PARA 9:
PARA 10: I watched (L)
PARA 11:
PARA 12:
PARA 13: I looked (M)
seeing (N)
PARA 14:
PARA 15:
PARA 16:
PARA 17:
PARA18: The sight (O) of the streets... (grammatical metaphor)
saw (P)
PARA19:
PARA 20:
PARA21: Observing (Q)
I looked (R)
PARA22: glanced (S)
PARA23:
PARA24:
Gazing up (S) into the darkness I saw (T) myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger.

The narrator also highlights the protagonist's blindness by establishing a contrast between his romantic illusions and the reality of the shabbiness of his surrounding environment. Ideologies of realist versus romantic world views are foregrounded and much of the language of the text is a pastiche of romanticism as realized through the narrator's rhetoric of hyperbole (see below, textual example 7.33). The narrator, through reference to Scott's novel *The Abbot* at the beginning of the text, makes the reader conscious of the foregrounded romantic tradition that acts as a framework to the story through which the backgrounded naturalistic depictions emerge: the shabby reality of the boy's environment. The rooms of his home are 'musty' and 'cold, empty, gloomy', his neighbours' homes are 'sombre', near his local train station there are 'ruinous houses'; the streets are 'dark muddy', 'odorous' and filled with jostling 'drunken men', 'the curses of labourers'; the banality of the boy's aunt's conversation with Mrs Mercer 'I had to endure the gossip of the tea-table' and the conversation of the Irish woman with two English men, which is what finally leads to the boy's disenchantment and the discrediting of the ideology of a romantic point of view.

This culminates in the last paragraph of the text in which the adult narrator or boy protagonist arrives at a form of self-awareness; the two rhetorical strategies (mentioned above), realized by the discourse semantics of lexical cohesion, are foregrounded in the last three sentences ('light, dark, darkness'; 'gazing', 'saw', 'eyes') along with the alliterative ('anguish and anger') and metaphoric ('a creature driven and derided by vanity'). Vanity is a form of blindness.

Example 7.32
> I heard a voice call from one end of the gallery that the light was out. The upper part of the hall was now completely dark.
> Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger. ('Araby', p.36)

Establishing in the first sentence of the story, the metaphorical nature of the word 'blind' opens up the possibility for the perception process verbs (related to 'seeing') taking on more than one meaning. For example, in the clause complex ("I was thankful I could see so little"), we can note that an element of irony is introduced because, at that point in the story, he *is* unseeing, 'blind' in his romantic infatuation.

Example 7.33:
> Some distant lamp or lighted window gleamed below me. I was thankful that I could see so little. All my senses seemed to desire to veil themselves and, feeling that I was about to slip from them, I pressed the palms of my hands together until they trembled, murmuring: *O love! O love!* many times. ('Araby', p.31)

Like in 'Grace', where the title of the story has potentially more than one meaning and reading, the word 'blind' in 'Araby' foregrounds the problematic nature of (7) language and significance (the relation between signs and referential meaning). Part of our understanding of lexical items depends on the possible contexts (text types and genres) in which we would expect to find it. As Bakhtin (1971: 195) has said:

> Through it all the word does not forget its path of transfer and cannot free itself from the power of those concrete contexts into which it had entered... The word enters his context from another context and is permeated with the intentions of other speakers.

7.5 Ideological Point of View in 'A Little Cloud'

In 'A Little Cloud', the binary polarization of the ideologies of romance versus realism/ naturalism and the colonizer versus colonized will be our principal focus. The crucial question for understanding the ideological point of view of this text is how we, as readers, are positioned to understand the ideological dichotomy between a romantic versus a realist viewpoint, from the way Joyce presents this dichotomy in the context of the portrayal of Chandler's life. In the text, the contrast between the narrator's and Chandler's points of view establishes the dialectic between a realist's versus a romantic's viewpoint. Likewise, the two main psychological points of view of Chandler and Gallaher function as counterpoints to each other. Through the comparison and contrast of these two characters, the ideological opposition between

romantic and realist points of view is further developed and the ideological polarization between colonizer and colonized is introduced into the story.

As we are dealing with a whole text, the reader may wish to consult the summary analysis in appendix 7. The analysis of the realization of ideological point of view in 'A Little Cloud' will be divided into two sections: the first section deals with genre and the second section with register in the text. In the section on genre, the focus will be on the way the narrator ironizes Chandler's romantic point of view. While, in the section on register, the analysis focuses on the ideology of machismo and colonialism which is inscribed onto the register of Gallaher's discourse.

Genre: Romance

This text does not have a generic structure that is easily identifiable. As we have said above, there are several texts (for example, 'Araby', 'Eveline', 'The Boarding House', 'A Painful Case') in *Dubliners* that are based on the presupposition of the existence of a genre of romantic fiction which has a proto-typical schematic structure:

Encounter^Attraction^Impediment^Resolution^Marriage

A schematic structure cannot be provided for 'A Little Cloud' which is in any way generalizable. A number of the principal elements of the plot are summarized in linear sequence representing different stages in the story:

Encounter^Invitation^Bar Conversation^Patronization^Home^Frustration^Verbal Abuse of Son^Remorse

Using Labov's (1972) scheme for describing narrative structures, we can propose the following for 'A Little Cloud':

Orientation: encounter with Gallaher and invitation to Corless's.
Complicating Action: bar conversation at Corless's leading to Chandler's feeling of being patronized.
Resolution (Climax): Chandler returns home and vents his frustration on his child
Coda: Chandler's remorse

The plot is minimalistic, but there is certainly an emotional climax when Chandler shouts angrily at his baby boy and a potential Coda ("...tears of remorse started to his eyes").

Although the narrative structure does not have the elements of a romance, the story is very much concerned with frustrated romantic expectations: an unattainable literary career as a poet and a loveless marriage. Romantic notions though are a form of blindness (as we saw above with 'Araby') that afflicts Dubliners. As the text is mostly from Little Chandler's point of view, the discourse is permeated by his romantic vision of how he wants the world to be rather than how it actually is.

Example 7.34:
> He turned often from his tiresome writing to gaze out of the office window. The glow of a late autumn sunset covered the grass plots and walks. It cast a shower of kindly golden dust on the untidy nurses and decrepit old men who drowsed on the benches; it flickered upon all the moving figures - on the children who ran screaming along the gravel paths and on everyone who passed through the gardens. He watched the scene and thought of life; and (as always happened when he thought of life) he became sad. A gentle melancholy took possession of him. He felt how useless it was to struggle against fortune, this being the burden of wisdom which the ages had bequeathed to him. ('A Little Cloud', p.77)

The first sentence indicates that we are watching the scene outside his office window with Chandler (the behavioural process 'gaze' is a near mental process of perception). The nominal groups of the second sentence ('the glow of a late autumn sunset') and the third sentences ('a shower of kindly golden dust'), the attribute 'sad' and the nominal 'melancholy' associated with Chandler, the archaism[16] of the last sentence all cumulatively develop a poetic style reminiscent of the Romantics. Furthermore, we can note that Nature is evaluated positively through the interpersonal epithet 'kindly' and human subjects are the beneficiaries of Nature's kindness.

In Keats's *Ode to Melancholy*, the second verse opens with these two lines:

> But when the melancholy fit shall fall
> Sudden from heaven like a weeping cloud...

For Chandler, a melancholy state is the pre-requisite for being a lyrical poet of the Celtic school ("The English critics, perhaps, would recognise him as one of the Celtic school by reason of the *melancholy* tone of his poems; besides that, he would put in allusions."). However,

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16 Until the early twentieth century, archaism was standard poetic usage, so it would be appropriate to Chandler's poetic aspirations.

Chandler is unaware that he is a victim of history; his desire for recognition by the English critics, his celebration of Gallaher's triumph on the London Press, his going to Corless's ("every step brought him nearer to London") are symptoms of the colonized assimilating the cultural dominance of the colonizer. He ignores the fact that a real drama and sadness, rather than his insipid melancholy, exists in the poverty of the people who inhabit his social environment that is a direct result of the impact of the colonizer on Dublin's economy. The switch to the narrator's point of view in paragraph 5 of the text presents a distinct reality.

Example 7.35:

> When his hour had struck he stood up and took leave of his desk and of his fellow-clerks punctiliously. He emerged from under the feudal arch of the King's Inns, a neat modest figure, and walked swiftly down Henrietta Street. The golden sunset was waning and the air had grown sharp. A horde of grimy children populated the street. They stood or ran in the roadway or crawled up the steps before the gaping doors or squatted like mice upon the thresholds. Little Chandler gave them no thought. He picked his way through all that minute vermin-like life and under the shadow of the gaunt spectral mansions in which the old nobility of Dublin had roistered. No memory of the past touched him, for his mind was full of a present joy. ('A Little Cloud', p.77)

Chandler is a cog in the machinery in the legal system which has been set up by his colonialist masters ('he emerged from under the feudal arch of the King's Inns'). His romantic sunset is now waning, the air is cold and all around him are signs of a socio-economic deprivation that he chooses to ignore ('Little Chandler gave them no thought'). The reader is aligned with Chandler's spatial point of view (we are tracking or following him along the streets of Dublin) but it is to the narrator's psychological point of view that the evaluations are attributable, which is informed by an ideology that functions antonymically to Chandler's romanticism of the previous paragraphs. The 'grimy children' and the comparison to 'mice'[17] and 'vermin' suggest the insanitary conditions (insufficient running water, dampness, lice) which the children of the working-class and unemployed were living in the tenements of Dublin which had earlier been the Georgian mansions of the old colonialist nobility[18]. The

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17 Mice reproduce frequently; there may be an ironic allusion to Catholic families. Joyce himself was one of ten brothers and sisters.

18 Brown (1992: 269) notes that "The tenements of Dublin where many of the poor dwelt in slum conditions, were often the Georgian mansions, which...had seen the riotous excesses of a brilliantly

repetition of 'under' with examples of colonialist architecture in nominal realizations with nouns of darkness ('shadow') and adjectivals of oppression ('feudal') and death ('spectral') symbolically yokes and subjects Chandler to a past that he is blind to or refuses to recognize: 'No memory of the past touched him, for he was full of present joy'.

As he approaches Corless's, his excitement increases until he becomes exultant; Chandler's ideology of romanticism and his aspirations of being transformed into a poet permeate the discourse of his consciousness.

Example 7.36:
>   1)Little Chandler quickened his pace. 2)For the first time in his life he felt himself superior to the people he passed. 3)For the first time his soul revolted against the dull inelegance of Capel Street. 4)There was no doubt about it: if you wanted to succeed you had to go away. 5)You could do nothing in Dublin. 6)As he crossed Grattan Bridge he looked down the river towards the lower quays and pitied the poor stunted houses. 7)They seemed to him a band of tramps, huddled together along the river-banks, their old coats covered with dust and soot, stupefied by the panorama of sunset and waiting for the first chill of night to bid them arise, shake themselves and begone. 8)He wondered whether he could write a poem to express his idea. 9)Perhaps Gallaher might be able to get it into some London paper for him. 10)Could he write something original? 11)He was not sure what idea he wished to express but the thought that a poetic moment had touched him took life within him like an infant hope. 12) He stepped onward bravely.
>
>   ('A Little Cloud', p.79)

The first and last sentences of paragraph 10 are attributed to the narrator (in sentence 12, the lexical item 'bravely' is ironical), while the rest of the paragraph is focalized from Chandler's point of view. Sentences 2 and 3 are realizations of Chandler's exulted frame of mind, which manifests itself as unwarranted snobbery. The next two sentences express his desire for success and rejection of Dublin, sentiments that Joyce would have shared. However, the sentiments in the following sentences fall into an escapist romanticism which ignores the real tragedy of the people living in 'the poor stunted houses'. Chandler conjures up an image in which the poor people's houses are compared to tramps that are to be moved on ('to bid them, arise and begone'). This is a poetic archaism which presumably Chandler considers romantic.

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self-indulgent aristocracy..." and that Henrietta Street, leading to King's Inn, was lined by such tenements.

Chandler's romantic discourse is permeated by lexical allusions to the romantic poet, Blake. The most convincing echo of Blake is the nominal group 'infant hope' (cf. 'Infant Joy' and 'Infant Sorrow'[19] in *The Songs of Innocence and Experience*). Furthermore, 'dust', 'soot', 'sunset', 'arise', 'cloud', 'little lamb' (see the end of the text where Annie, Chandler's wife, refers to their baby boy as 'little lamb'), 'melancholy', 'soul', 'simple joy' (see next paragraph of the text, example 7.37 below) all form part of Blake's lexicon in *The Songs of Innocence and Experience*. 'Infant hope' functions ironically in relation to later events in the text when Chandler shouts at his baby boy.

Similarly, the adverbial 'bravely' in the last sentence of the paragraph is ironical because we know that Chandler is not brave and because it refers forward to the Byron quotes in the text and a repetition of the same lexical item. The quotations from Byron function at various levels: thematically, as an example of the romantic world view that is being satirized and, discoursally, as it serves to set up a poignant irony in Little Chandler's rhetorical question: 'Was it too late for him to try to live bravely like Gallaher?' (p.92). This FIT clause is significantly placed immediately before the Byron quote. Byronic behaviour was considered to be audacious and licentious as we know Chandler is a "neat modest figure" who is inhibited by "his unfortunate timidity". Byron embodied the spirit of romantic melancholy and rebelliousness.

There are further narratorial ironies in this paragragh. The narrator ironizes the fact that he immediately thinks of how he can appropriate the image of 'the houses as tramps' in order to write a poem for publication, with publication being the priority rather than any serious writing. The grammatical metaphor (personification: 'a poetic

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19 My mother groan'd! my father wept.
Into the dangerous world I leapt:
Helpless, naked, piping loud:
Like a fiend hid in a cloud.

Struggling in my father's hands,
Striving against my swaddling bands,
Bound and weary I thought best
To sulk upon my mother's breast.

moment had touched him') in sentence 11 encodes in the clause structure the romantic view of 'inspiration', while the projecting (reporting) noun 'the thought' distances the speaker (narrator) from Chandler's fantasies. The fact that his poetic aspirations are a fantasy is reinforced by the self-doubt that pervades Chandler's discourse of consciousness. It is realized by the significant number of expressions of epistemic modality in sentences 8, 9, 10, 11 (wondered, could, might, not sure, perhaps) and the boulomaic 'wished'. The crowning irony is the rhetorical question: 'Could he write something original?'.

The following paragraph continues the parody of Chandler's romantic idiolect and his aspirations of transforming himself into a romantic or lyrical poet. The paragraph mixes the lexicon of the Romantic poets (*underlined in the text below*) with a high number of epistemic modals (could (2), would (4), might (2), perhaps (3)) realizing Chandler's self-doubt which is his reality.

Example 7.37:

> Every step brought him nearer to London, farther from his own sober inartistic life. A light began to tremble on the horizon of his mind. He was not so old - thirty-two. His temperament might be said to be just at the point of maturity. There were so many different moods and impressions that he wished to express in verse. He felt them within him. He tried to weigh his soul to see if it was a poet's soul. Melancholy was the dominant note of his temperament, he thought, but it was a melancholy tempered by recurrences of faith and resignation and simple joy. If he could give expression to it in a book of poems perhaps men would listen. He would never be popular: he saw that. He could not sway the crowd but he might appeal to a little circle of kindred minds. The English critics, perhaps, would recognise him as one of the Celtic school by reason of the melancholy tone of his poems; besides that, he would put in allusions. He began to invent sentences and phrases from the notices which his book would get. *Mr Chandler has the gift of easy and graceful verse....A wistful sadness pervades these poems....The Celtic note.* It was a pity his name was not more Irish-looking. Perhaps it would be better to insert his mother's name before the surname: Thomas Malone Chandler, or better still: T. Malone Chandler. *He would speak to Gallaher about it.* ('A Little Cloud', p.79-80)

As in 'A Mother', the narrator satirizes the nationalist's language movement's trivial social activities of sending each other Irish postcards and of saying goodbye to friends in Irish after Mass, so Chandler is satirized by his concern over whether his name looks Irish and his wishful imagining of reviews of poems that have as yet to be written ('If he could give expression to it in a book of poems...he would put in allusions.'). His

real world is that of a 'sober inartistic life', which he hopes to leave behind as he approaches Corless's for his meeting with Gallaher.

The switch to the narrator's point of view in the following paragraph underlines the fact that Chandler is all wish fulfilment and that his passion is for dreaming, rather than doing or writing.

Example 7.38:

> He pursued his revery so ardently that he passed his street and had to turn back. As he came near Corless's his former agitation began to overmaster him and he halted before the door in indecision. Finally he opened the door and entered. ('A Little Cloud', p.80)

The friend he has gone to meet is his contraposition, in that he represents himself as a man-of-the-world, a man of action and experience.

Register: Gallaher's man-of-the-world-discourse

Gallaher's discourse is a stereotype that is full of clichés and the desire to impress Chandler with his journalism and cosmopolitanism. An ideology of machismo is inscribed onto his discourse, which is combined with his assimilation of the values of Ireland's colonialist master.

Gallaher's ideology (the assimilation of the colonizer's condescending disposition to Dublin and Dubliners) impacts on the register variable of tenor in his conversation and is imprinted on the clause structure in his choice of vocatives and interpersonal epithets. The repetition of the nominal group 'my boy' to refer to Chandler is a clear case of a patronizing attitude which encodes such values as paternalism, superiority and is demeaning of Chandler. Likewise, Gallaher chooses a series of interpersonal epithets for Dublin that mix sentimentalism ('dear', 'old') with qualities that are less attractive: 'dirty' and 'jog-along' which equates the city with inactivity and stagnation.

Patronization
-No blooming fear of that, my boy.
-You wait a while, my boy.
-You ask Hogan, my boy.
-You don't know what's good for you, my boy, I drink mine neat.
...since I landed again in dear dirty Dublin....
...here we are in old jog-along Dublin where nothing is known of such things.

Gallaher's ideology of adopting the colonizer's idiom impacts on his tenor in other similar interpersonal choices: the vocatives ('old chap', 'old man') and intensifying adverbial ('awfully').

Adoption of colonizer's idiom
-Thanks <u>awfully</u>, <u>old chap</u>...
-I'm <u>awfully</u> sorry, <u>old man</u>.
-Well, Tommy, I wish you and yours every joy in life, <u>old chap</u>...

Gallaher's stance of superiority and condescension towards Chandler impacts dramatically on Mood choices. Gallaher asks 31 questions, uses 10 imperatives and 7 exclamatives compared to Chandler's 7 questions and a single exclamation. The Mood choices encode Gallaher's expansive and exuberant way of patronizing Chandler; his language is that of the bully and show-off.

One of the means that Gallaher uses to exert his superiority and bully Chandler is by utilizing the diction of a man-of-experience (the idiom of machismo and man-of-the-world). This personal ideology of 'a man-of-experience' impacts on the register variable of field, the social activity of an experienced man: travel, women, drink. Gallaher presents himself as a hard-drinking journalist who is a connoisseur and raconteur of all the Continental sleaze.

Machismo/Man-of-the-world idiom

<u>Continental travel:</u>
-I've knocked about there a little.
-Everything in Paris is gay, said Ignatius Gallaher.
-Ah, there's no city like Paris for gaiety, movement, excitement....
...he proceeded to sketch for his friend some pictures of the corruption which was rife abroad. He summarised the vices of many capitals... He revealed many of the secrets of religious houses on the Continent and described some of the practices which were fashionable in high society...
<u>Women:</u>
-There's no woman like the Parisienne - for style, for go.
-I've been to the Moulin Rouge, and I've been to all the Bohemian cafes. Hot stuff!
-I'm going to have my fling first and see a bit of life and the world before I put my head in the sack - if I ever do.
-If ever it occurs, you may bet your bottom dollar there'll be no mooning and spooning about it. I mean to marry money. She'll have a good fat account at the bank or she won't do for me.
-I've only to say the word and to-morrow I can have the woman and the cash.
-But I'm in no hurry. They can wait. I don't fancy tying myself up to one woman, you know.
-Must get a bit stale, I should think.
<u>Drink:</u>
-I say, Tommy, don't make punch of that whisky: liquor up.
-O, come on, another one won't do you any harm.
-I drink mine neat.

-...on Sunday mornings when I had a sore head and a fur on my tongue.
Philosophy:
-Every place is immoral, he said.
...it's a rum world.

Gallaher's presentation of himself as a fount of knowledge means that he tends to generalize resulting in an increase in relational processes.

Example 7.39:
It's not so beautiful, you know. Of course, it is beautiful.... But it's the life of Paris; that's the thing.

Ultimately, his philosophy is that of a cynic despite his extroverted enthusiasm (*see examples above*).

As far as the register variable of mode is concerned, Gallaher's emasculation of Chandler is reflected in his domination of turn-taking, converting a dialogic conversation almost into a monologue of self-aggrandizement.

The narrator highlights Gallaher's role in the story as an Irishman, who has accepted his employer's (the colonizer's) values by repeating the fact that he is wearing an 'orange' tie (a direct reference to William of Orange, who subjugated the Irish to English rule by imposing a major defeat at the Battle of the Boyne, 1690).

Example 7.40:
His eyes, which were of bluish slate-colour, relieved his unhealthy pallor and shone out plainly above the vivid orange tie he wore.
Ignatius Gallaher turned his orange tie and slate-blue eyes full upon his friend.

Chandler is connected to other Dubliners (Farrington with Weathers and Mr Alleyne; Jimmy with Routh) who are losers in their encounters and social dealings with Englishmen or Irishmen, who have assimilated the values of the colonialist. As a loser, Chandler feels the futility of life as realized through the incremental repetition of 'useless'[20].

Example 7.41:
It was useless. He couldn't read. He couldn't do anything. The wailing of the child pierced the drum of his ear. It was useless, useless! He was a prisoner for life.

Gallaher's brash bold manner acts as a counterpoint to Chandler's timid indecisiveness, highlighting the weakness of the latter's romantic point of view by

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20 In the third paragraph, at the beginning of the text, the narrator informs the reader that Little Chandler is a loser: "He felt how useless it was to struggle against fortune, this being the burden of wisdom which the ages had bequeathed to him" (p.77).

offering an alternative strongly masculinist ideology, but which the reader is not much more likely to agree with.

7.6 Conclusion

This chapter has attempted to answer two principal questions:

1) What ideological positions are being offered to the reader?

2) How is the ideological positioning of the reader achieved?

The chapter has concentrated mainly on the answer to the second question. In section 7.2, it was proposed that, through organizing the narrative discourse around a series of parallelisms and juxtapositions, an ideological point of view is constructed. In section 7.3, register analysis was carried out as the means of examining the impact of ideological point of view on the language choices being made. Register mixing in the sermon in 'Grace' was seen to expose a fallible argument delivered by a Catholic priest realizing an anti-clerical ideological point of view. In section 7.4, the formal characteristics and specific elements of the short story genre were discussed and how they are exploited to create an ideological point of view. Genre (and its intertextual references to other texts) introduces ideological forms of meaning which historicizes the text by relating it, particularly, to other literary genres. The realization of ideological point of view through consistent parodying in *Dubliners* implies a strong Joycean criticism of the prevailing romanticism in Irish literature. The analysis of the parodying of the romantic genre was explored in section 7.5 where romantic pastiche that represented Chandler's thoughts was examined.

In 'A Little Cloud', the delegation of point of view to Chandler is marked and recognized by the reader in the language by a switch in the discursive genre from realism/naturalism to romanticism. The choice of genre immediately constrains the content of the language, the language is marked by romantic sensibility especially melancholy. By placing stretches of romantic discourse in the framework of a modernist short story, the genre is frozen and the limits of that genre's field of meanings are established, thereby exposing its ideology. This ideology is in contrast

to the more naturalistic stretches of discourse from the narrator's point of view constructing an implicit ideological point of view through the dialogical juxtaposition of the two discursive genres.

Chapter 8: Conclusion

8.1 Introduction

This concluding chapter will be organized around three concepts: a) **evaluation**; b) **interpretation**; c) **application**. Firstly, I will <u>evaluate</u> my model of point of view. In section 8.2, the various components of the model are presented again to the reader, summarizing the approach to the textual analysis of point of view which was elaborated on in chapters 4-7. The emphasis of the discourse will switch from the specific detail to the more global conception and principles of the model. Section 8.3 will subsequently discuss some problems with the model of point of view presented in this thesis. These problems are related to the systemic-linguistic model on which it is based. In the same section, some arguments are put forward for the significance of this model as a means of analyzing point of view in text.

Section 8.4 examines the question of <u>interpretation</u> and addresses the subject of Joyce's misogyny or feminism from the perspective of an analysis of point of view, which was first taken up at the end of chapter 7. The reason for this is to emphasize the importance of linguistic evidence and a discourse stylistic approach to text analysis. This will lead into concrete and practical pedagogical <u>applications</u>. In section 8.5, the desirability of training students in the recognition of point of view in text is discussed. A short conclusion to this chapter finalizes the written text of this thesis.
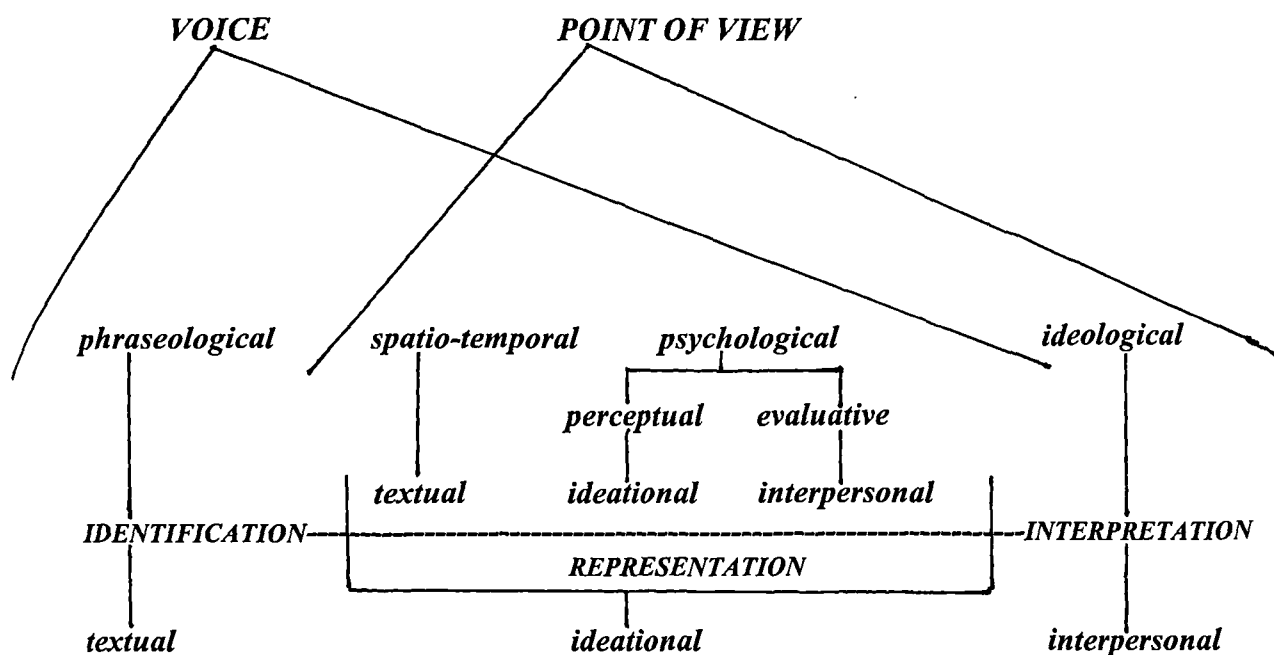
8.2. The model

In this section, as stated above, I will review my model of point of view. The model is based on the theoretical principle of the interdependency of voice and point of view[1].

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1 See chapters 2 and 3 for further discussion of the relationship between point of view and voice.

Figure 8.1: A Systemic Model of Point of View

VOICE   **POINT OF VIEW**

phraseological   *spatio-temporal*   *psychological*   *ideological*

perceptual   *evaluative*

textual   *ideational*   *interpersonal*

IDENTIFICATION —————————————————————— *INTERPRETATION*

REPRESENTATION

textual   *ideational*   *interpersonal*

The model functions at two levels: the extratextual and intratextual levels of narrative. At the extratextual level, the model appropriates systemic-linguistic metafunctions, which are utilized metaphorically to describe a transaction between reader and writer which involves three processes:

1) **identification** of point of view (textual);

2) **representation** of point of view (ideational);

3) **interpretation** of point of view (interpersonal).

The **identification** of point of view in text depends on voice, as the source of narrator and character phraseology. The **representation** of the different points of view of narrators and characters impacts on the ideational content. If, as is often the case in *Dubliners*, the point of view of one of the characters predominates, then the experiential world[2] of this character will determine the contents of the story; a discoursal choice of point of view will impact on the story elements chosen. The ideational content of the text has an interpersonal purpose. The interpersonal motivation is to offer the reader a particular point of view or position from which to examine, in the case of *Dubliners*, a cross-section of members of middle class Dublin

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2 In other words, the material and mental processes of this character will be foregrounded.

society at a specific historical moment at the turn of the century. From the position offered to the reader by the writer, the reader constructs his/her own **interpretation** of this point of view or evaluation of Dublin society.

At the intratextual level, the semantic functions of point of view are realized by specific linguistic systems and mapped onto systemic metafunctions. Spatio-temporal point of view is principally realized by the textual function through the linguistic systems of deixis. Spatio-temporal point of view is concerned with establishing from whose spatiotemporal orientation is the fictional world being presented or perceived. The default option is the speaker (the narrator) but the spatiotemporal point of view may be transferred to a character. In the text below (analyzed in chapter 4), the spatial point of view has been attributed to Lenehan (the temporal point of view remains with the speaker/narrator).

Example 8.1:

> Then the hall-door was opened slowly and cautiously. A woman came running down the
> front steps and coughed. Corley turned and went towards her. His broad figure hid hers
> from view for a few seconds and then she reappeared running up the steps. The door
> closed on her and Corley began to walk swiftly towards Stephen's Green.
>
> ('Two Gallants', p.64)

As the reader is spatially positioned with Lenehan outside the house, we do not see who opens or closes the door of the house (presumably the woman). Deictic 'came' represents movement towards Lenehan, while 'went' movement away from him. As Corley moves to meet the approaching woman, he blocks Lenehan's and our (the reader's) view. This is the kind of cinematographic effect that spatial point of view can create for the reader.

It is not just in literature that these and similar kinds of effect of spatial point of view are exploited. This is an advertisement for a Peugeot 806, whose effect is not the same as our text (example 8.1) from _Dubliners_, but shows the awareness of the impact of both spatial point of view on the reader:

> What a view! There you are, the wind in your hair, peering down at the traffic
> below. Not bad considering you are still inside your car. Or to put it
> correctly, your new multi-purpose Peugeot 806.

The first elliptical clause (the exclamation) of this text assumes a location inside the car looking out[3]. This is the spatial point of view being offered to the reader of the advertisement, who is positioned by the writer inside a Peugeot 806. The second clause is from the spatial point of view of the speaker (the advert writer) as realized by deictic adverb 'there' and the pronominal 'you'. Unlike the extract from *Dubliners*, the temporal point of view has been shifted to the present time of the reader, as it has to be for the advertisement to work. The writer knows that positioning readers inside a Peugeot is an important part of persuading them to consider buying a Peugeot; just as placing a reader of narrative fiction within a character's spatial and psychological point of view is a powerful means of making a reader identify and, consequently, empathize with that character.

Psychological point of view has two subcomponents: perceptual and evaluative point of view. Perceptual point of view is principally realized by the ideational resources of the linguistic system. It is concerned with the processes of consciousness such as perception, cognition, affection (mental processes within the transitivity system of the experiential function) and the representation of the discourse of consciousness (projection within the logical function). Perceptual point of view identifies who the mental source is for any stretch of discourse in a narrative fiction:

1) Who is perceiving the phenomena being represented in the text?

2) Whose cognitive processes or thoughts are being transmitted to the reader?

3) Who is the source of the emotions that are being expressed?

The basic choice is between narrator and character mental sources although the two sources can become merged or fused. The narrator has three principal semantic options when narrating character's thoughts (perceptions/affections): (1) they can be summarized or paraphrased in the narrator's own words; (2) they can be transmitted by the more mimetic realizations of indirect discourse or, more often than not, by free indirect discourse in an imitative reproduction of the character's discourse of

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3 An accompanying photograph above the advertising text offers the reader the same spatial point of view.

consciousness; (3) they can be realized in the form of an autonomous literal citation of the character's discourse of consciousness as in free direct discourse (or interior monologue).

In narrative texts, where the mental source is merged or fused in stretches of FID (Free Indirect Discourse), the reader's ability to recognize discourse elements that are attributable to a character (as source) are often the result of the impact of interpersonal resources of the language realizing thoughts, opinions and evaluations. In other words, the reader recognizes character-sourced stretches of discourse because of specific choices from the systems of Mood, modality and evaluation in the text (for example, non-declarative Mood choices, in *Dubliners*, are always - potentially - character-sourced). The semantics of attitudinal language, expressing character and narrator evaluations, is the domain of evaluative point of view. Evaluative Point of View is concerned with value-judgements: what is being evaluated and how it is being evaluated. One of the most important points highlighted in chapter 6 was the fact that the narrator's evaluative point of view could focus on two main aspects of a character: 1) *appearance*, 2) *actions/behaviour* (including *speech*) which potentially evoke the reader's reactions without the narrator resorting to overt evaluation. More complex **implicit** evaluation through the narrator's organization of the discourse was explored through the notion of **structural** evaluation.

In this model, ideological point of view functions at a different level (there is a plane change[4]) from the other semantic functions of point of view. Ideological point of view functions at the level of artefact. It is the interactive purpose of the artefact and concerns the global impact of the text on the reader. It functions at the interface between the intratetxual and extratextual and entails an analytical step-up in my descriptive apparatus for point of view. There are two major perspectives for ideological POV, which govern the discourse analyst's investigation: (i) the reader's

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4 See chapter 7, for the relationship between Sinclair's autonomous and interactive planes and my model of point of view.

perspective (extratextual); (ii) the textual data (intratextual). These are two different focuses, which result in two questions that are relevant to ideological point of view:

(1) Are we investigating ideological point of view from the perspective of the reader, who constructs it?;
(2) Or are we investigating it from the perspective of the text as a whole, that realizes through all the different discourse types and lexico-grammatical structures an explicit or implicit ideological point of view which is constructed in order to position (or offer a position to) the reader?

My inclination in chapter 7 was towards the latter approach of the second question (the perspective from that of the text), although the role of the former in text interpretation can not be neglected and I will return to this below in section 8.4.

8.3 Weaknesses and strengths of the model

Point of view is obviously an important aspect of the communicative event which text represents and there is some justification in considering it a determining factor in meaning-making in any text. What is being stated is that point of view is a wide-ranging phenomenon impacting at all levels of text. This means that although, in the model, I have neatly divided up the semantic functions of point of view and then mapped them onto systemic metafunctions and their respective linguistic systems, I now have to argue for significant 'bleeding'[5] of categories.

If I start with spatio-temporal point of view (related to the textual metafunction), we saw how locative expressions (prepositional phrases) realized spatial point of view in chapter 4. Strictly speaking, circumstantial adjuncts form part of the experiential metafunction rather than the textual metafunction. In chapter 5, perceptual point of view was related to the experiential and logical metafunctions. However, the recognition of non-projected reports such as FID clauses and the identification of the encoding of character point of view in these clauses depended on mood and modality choices from within the interpersonal metafunction. In chapter 6, lexical choices (adjuncts) realizing experiential meanings were indicators of evaluative point of view

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5 This metaphor I first heard being used by Geoff Thompson (personal communication).

(which was assigned to the interpersonal metafunction). Therefore, as far as the representation of point of view through realizations in the lexico-grammar is concerned, there is a partial mismatch between the semantic functions of point of view and the particular lexico-grammatical choices predicted by the model. For example, as I have already stated, spatial point of view is related to the textual function, but prepositional phrases (circumstantial adjuncts) are realizations of spatial point of view and realize experiential meanings.

In systemics, multifunctionalism is taken to be the norm. Systemics has always insisted on the fact that the metafunctions represented three perspectives on the clause structure[6]. However, there is a problem when any linguistic category or system seems capable of belonging to any metafunction. Martin (1996) is a good example of the pressures of the fit between linguistic and semantic categories. For instance, repetition (traditionally, dealt with under cohesion and the textual function) has become an interpersonal resource as part of Martin's appraisal system. Repetition can draw a reader towards a particular point of view through accumulated meanings. These accumulated meanings can be capitalised on by the writer to achieve the text's purpose (Coffin, 1995). In *Dubliners*, it is clear that repetition plays an important role in realizing point of view and positioning the reader. My own text analysis bears out Martin's decision to include repetition as an interpersonal resource.

McGregor (1990: 38) has proposed that quotation does not enter into a dependency relationship and is therefore not a logical function. He suggests that "the phenomenon of quotation is expressed by syntagmatic relationships of the whole-whole type, and that as a consequence it must be assigned to the interpersonal metafunction". More specifically, quotation constructions (whatever the type) involve the interpersonal relationship of scope, whereby a clause representing a speech or thought process has a clause or clauses representing what was spoken or thought in its scope (McGregor, 1990: 39). He understands the complications involved in the semantics of quotation

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6 Based on Halliday (1994), there are now four metafunctions (experiential, logical, interpersonal and textual). However, the logical metafunction focuses on the clause complex.

not to be in the process of quoting, the "double cooking", but rather in the representation of the status of the utterance as a quote. In other words, the semantics of quotation is more concerned with the speaker's acknowledgement that s/he is not the source of the utterance and that the speaker can utter a proposition that s/he does not agree with (ibid.).

He uses the term 'framing'[7] to explain this:

> Framing is thus a way in which the speaker may distance himself or herself from a proposition. The frame provides indication of the way in which the speaker wants the proposition evaluated: not as something that he or she would necessarily assert, propose, think, or whatever, but one that someone else has asserted, proposed, thought... (ibid.).

The framing clause functions to provide a modal qualification of the framed clause, the quoted utterance (McGregor, 1990: 40-41). McGregor's interpretation of the semantics of projection is also borne out by the data in *Dubliners*. Focalization depends heavily on the reader recognizing that the reported clause (especially, in untagged FID clauses) is not to be attributed to the speaker (narrator) but to the point of view of a character. The narrator avers a proposition from which s/he wants to maintain a distance. This can be indicated explicitly through a tag or implicitly, when the reported clause is free-standing (untagged), through the narrator's framing discourse.

Furthermore, McGregor (1990: 42) treats "information packaging as a phenomenon belonging to the interpersonal metafunction". As McGregor states, generally speaking, most systemicists consider information to be a system in the textual metafunction. What is interesting about this proposal are his reasons for treating information packaging as an interpersonal phenomenon:

> The packaging represents the speaker's taking into account his or her evaluation of the hearer's understanding of the message, and ability to put it together coherently... It is an evaluation of the way in which the hearer will make inferences and draw conclusions on the basis of information already presented (McGregor, 1990: 43).

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7 McGregor (1990: 41) states that Halliday (1994: 354-367) is aware of the relationship between framing (projection) and propositional modification, as illustrated by Halliday's discussion of interpersonal metaphor.

This can be equally applied to writers and readers and the way I proposed that ideological point of view functions through parallelism and juxtaposition of information that the writer presents to the reader in their communication. As McGregor stresses, information itself is not interpersonal but its packaging is. This concurs with my analysis of ideological point of view as motivating the organization of text for interpersonal purposes.

A solution to these kinds of problem has been suggested by Martin (1992) in positing an extra stratum of language (discourse-semantics) to deal with units of analysis at the text level. What, in effect, this means is that packaging of information and framing are handled by the discourse-semantics when analyzing larger units of text; while at the clause (clause complex) level grammatical concepts like nominalization and projection are handled by the lexico-grammar. This does not solve the problem but allows for the three metafunctions to operate at two different levels (for example, 'framing' uses the logical grammatical system of projection for interpersonal purposes). The relevance to my model is that point of view has to be treated at the discourse-semantic level and, consequently, disjunctions between discourse functions and grammatical realizations are to be expected.

My model of point of view is therefore inherently weakened by two factors:

a) a partial mismatch between the semantic functions of point of view and the lexico-grammatical realizations predicted by the model for these functions;

b) the tendency for systemics to consider the same linguistic systems capable of realizing different metafunctional components; although multifunctionalism is the norm in systemics, the metafunctional hypothesis is severely weakened by the pressures of the fit between linguistic and semantic categories.

I claim two reasons for a certain theoretical elegance and strength of the model:

1) it incorporates the principle of interdependence of point of view and voice;

2) ideological point of view is given a special status which clearly distinguishes it from psychological point of view.

Genette (1980, 1988) has proposed and re-affirmed that voice and point of view should be clearly separated. My model rejects such a rigid separation because, as has been suggested by Thompson's approach to the discourse phenomenon of reporting, 'signalled voices in the text' are the means whereby recognition of a different point of view is triggered in the reader. Voice is the indicator of the source of the point of view. If the narrator suddenly adopts a phraseology that appears incongruent with the textual norm, the narrator's phraseology signals to the reader that another voice has been introduced into the discourse and, simultaneously, another point of view. In *Dubliners*, the other voice is typically attributable to a character and it is sometimes the case that the narrator represents the discourse of a character parodically (as in 'Araby', 'A Little Cloud' where Joyce parodies romantic discourse, see chapter 7). In other words, the switch in phraseology signals another voice in order to parody it, to set up a clash of two points of view (Bakhtin, 1984a).

In Simpson (1993), a modal grammar is presented as the principal linguistic system realizing psychological point of view. In Fowler (1986), the same linguistic system is presented as realizing both ideological ('modality is the grammar of explicit comment') and psychological points of view. Furthermore, choices in the transitivity system and/or choices in lexis may represent implicitly a particular world-view (in Fowler's terminology, a *mind-style*) or ideological point of view. However, Fowler does not give full recognition to the impact of ideological point of view on the organization of the discourse[8], despite the fact that he gives great importance to the role of point of view in "the communicative processes of whole texts" (Fowler,1986: 9). He states,

> Point of view concerns all features of orientation: the position taken up by the speaker or author, that of the consciousness depicted in the text, and that implied for the reader or addressee (ibid.).

In my model, it is precisely the consciousness depicted in the text which is represented by psychological point of view, while the positioning of the reader by the writer which corresponds to ideological point of view. Ideological point of view

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8 See my chapter 7 in which I discuss the discourse organizing role of ideological point of view.

motivates the conjunction of the diverse points of view of a text and functions at a different level, forming part of the interaction between reader and writer at the artefact level ('the communicative process of the whole text').

8.4 Interpretation: Point of view and discourse stylistics

This thesis has applied a model of point of view to the short stories in *Dubliners*. While applying the model to these texts, there has been no deliberate intention of offering the reader a new interpretation of this work. A more modest aim of a discourse stylistic analysis is to confirm if there is any linguistic evidence for readings of Joyce's *Dubliners*. Interpretations are made by readers who function in a socio-historical context. However, generally speaking, they do not share this social context with the writers they are reading. Their only common ground is the text and they are limited to sharing the words that the text represents. They depend on the conventional meanings of the words rather than their direct contextual meanings; although, of course, fictional works presume and construe a social context. Nonetheless, the conventional meanings of words are constantly under social pressures and what may have been a socially accepted way of conceiving the world becomes unfashionable. 'A contemporary reader like myself' is heavily influenced by feminist linguists (Spender, 1980; Burton, 1982; Cameron, 1990) and, therefore, moderately sensitized to any gender bias in text. The presumed social context of *Dubliners* suggests that the reader is to expect bias against women and their point of view. In this section, then, I look briefly at the linguistic evidence for Joyce's feminism or misogyny. There is a fairly abundant recent bibliography on the subject[9]: from Florence Walzl's (1982: 53) moderate conclusion that "Joyce felt sympathy for women caught in restrictive social conditions" but the stories bear ""a masculine signature" and dissect ironically "feminine weakness or hypocrisy" to the more radical conclusions of Bauerle (1988: 113-125) who considers Gabriel in 'The Dead' to be a seducer and rapist.

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9 For example, Henke & Unkeless (1982); Scott (1984); Norris (1989, 1994).

In chapter 7, it was stated that ideological point of view is concerned with the social values expressed in a narrative fiction text and how the reader is positioned to interpret these values. One further step that has not been explicitly taken is to focus on what ideological position Joyce himself is reflecting by his choice to expose certain socio-cultural values for the reader to evaluate. The presentation of Mrs Mooney ('The Boarding House') and Mrs Kearney ('A Mother') in a negative light, as ruthless and grasping women, tells us something about Joyce's own ideological point of view. The lot of women in Joyce's Dublin is very grim, because of the social and economic pressures they suffer and the restrictions that are imposed upon them. The women characters in *Dubliners* read like a casualty list: Emily Sinico - alcoholism and suicide; Martin Cunningham's wife - a drunkard and 'an unpresentable woman'; Eveline - under threat of male violence, working at home and in the stores; Maria - an ageing spinster working as a scullery maid; Mrs Kernan - sustains an alcoholic husband; Mrs Mooney - has been attacked by her husband with a meat cleaver; both the 'slavey' (in 'Two Gallants') and Lily (in 'The Dead') - are victims of male sexual exploitation. However, as Florence Walzl (1982) states, if Joyce was intending to mirror the social conditions accurately, Joyce's treatment of women should be examined against this background. The socio-economic conditions of women in this historical period (1900-1910) in Dublin have been documented by Walzl (1982: 33), who concludes that Joyce's text is solidly based on historical reality because his "picture of the middle-class Irish family is generally accurate" and "can be supported by sociological studies and statistics". It is within this historical perspective that Joyce should be judged on the question of his feminism or misogyny.

This, though, does not preclude Walzl (1982: 43) from making further statements such as:

> Throughout *Dubliners*, Joyce tends to view his women as types. His later feminine trinity of woman as virgin, mother, and temptress can be seen in incipient form in a story as early as 'Araby'.

.

Likewise, Joyce has received fairly short shrift from feminists and writers taking a psychoanalytical perspective on *Dubliners*:

> Joyce incorporates into the text of *Dubliners* an anatomy of male hysteria over the paralytic fear of being feminized... (Henke, 1990: 13)

These stances seem to reflect more the attitudes of critics and readers of late twentieth century European and American cultures than anything actually in Joyce's texts. A discourse stylistic analysis by paying close attention to the data, to the text, may help in resolving the issue.

In 'A Mother', the point of view is female but the female protagonist, Mrs Kearney, receives harsh overt and covert narratorial evaluation. Mrs Kearney is presented as a dominating woman who is a pretentious, avaricious social climber. This story is a test case for the question of Joyce's feminism or misogyny in that it is the only story with a single strong female protagonist, whose point of view is presented throughout the story while there is no male equivalent point of view, such as Bob Doran acting as a counterweight to Mrs Mooney in 'The Boarding House'[10]. If the text represents a generally consistent, strong female point of view, the text is also from the narrator's external point of view.

In 'A Mother', the narrator does not disguise his dislike of Mrs Kearney[11]. However, is his treatment of her fair, even-handed? In the analysis in chapter 7.2, it was concluded that the narrator did not portray any of the other characters (principally men) as any less hypocritical or pretentious than Mrs Kearney. Moreover, there is ample evidence in the text that Joyce is aware of the position of women and satirizes the concept of 'lady'.

Example 8. 2:
> But she knew it would not be ladylike to do that: so she was silent.
> -I thought you were a lady, said Mr Holohan...
>
> They wouldn't have dared to have treated her like that if she had been a man.
> -I'm asking for my rights, she (Mrs. Kearney) said.
> -You might have some sense of decency, said Mr Holohan.

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10 'Eveline' and 'Clay' have female protagonists, where the narratorial point of view is compassionate, but the female point of view is pathetic.
11 See section 7.2.2, p.266-270.

The fact that Mrs Kearney is represented as having the same 'evaluative frame' as her male counterparts (that is that she thinks she should behave 'ladylike') does not mean that Joyce has no sympathy for her. The reader is positioned as much to have the final laugh on Mr Holohan, as a rather ridiculous, flustered figure pacing up and down the room, as to condemn Mrs Kearney for her pretentiousness and desire for financial gain.

Example 8.3:
> Mr Holohan began to pace up and down the room, in order to cool himself for he felt his skin on fire.
> -That's a nice lady! he said. O, she's a nice lady!
> -You did the proper thing, Holohan, said Mr O'Madden Burke, poised upon his umbrella in approval. ('A Mother', p.168)

By the end of the story, it is by no means certain that the ironies dealt out by the narrator are not as harsh towards her male counterparts as towards Mrs Kearney. Perhaps, though, Joyce's position on the gender issue is most clearly illustrated by his attack on patriarchy and the institutions (the authorities) that oppress women.

Example 8.4:
> After the first year of married life Mrs Kearney <u>perceived</u> that such a man would wear better than a romantic person but she never put her own romantic ideas away.
> He was sober, thrifty and pious; he went to the altar every first Friday, sometimes with her, oftener by himself. But she never weakened in her religion and was a good wife to him.
>
> She <u>respected</u> her husband in the same way as she <u>respected</u> the General Post Office, as something large, secure and fixed; and though she <u>knew</u> the small number of his talents she <u>appreciated</u> his abstract value as a male.

In the first extract, the narrator attributes to Mrs Kearney a series of evaluations, which are ironized by the organization of the clauses into a series of contrasting statements that express contradictions in Mrs Kearney's thinking. The organization of these clause relations is realized by 'but'[12] and the juxtaposition of 'sometimes/oftener'. The mental process verb 'perceived' is the main linguistic indicator that these statements are from Mrs Kearney's point of view. In this extract, the gender issue is most clearly reflected in the question of religion and a wife's duty to her husband. Although narratorial irony is directed at Mrs Kearney, it is

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12 The two clauses with contrastive `but' repeat the same structural pattern: `she never put...'; `she never weakened...'.

simultaneously critical of the ideology informing her thinking (the position of the Catholic church on the role of women in marriage).

In the second extract, a series of mental process verbs present the reader with a narratorial summary of Mrs Kearney's thoughts where the clause organization into statements of comparisons (through simile) realizes a humorous light form of narratorial irony towards the figure of Mr Kearney and what men may represent to women in Joyce's Dublin, security and protection but not much else.

In 'Grace', although the point of view is mostly male, Joyce is quite clear that it is the Catholic church as a powerful social institution that oppresses women. As in 'A Mother', the narrator's irony is light and humorous.

Example 8.5:

> After a quarter of a century of married life she had very few illusions left. Religion for her was a habit and she suspected that a man of her husband's age would not change greatly before death. She was tempted to see a curious appropriateness in his accident and, but that she did not wish to seem bloody-minded, she would have told the gentlemen that Mr Kernan's tongue would not suffer by being shortened. However, Mr Cunningham was a capable man; and religion was religion. The scheme might do good and, at least, it could do no harm. Her beliefs were not extravagant. She believed steadily in the Sacred Heart as the most generally useful of all Catholic devotions and approved of the sacraments. Her faith was bounded by her kitchen but, if she was put to it, she could believe also in the banshee and in the Holy Ghost. ('Grace', p.177-178)

There are elements of this extract which may appear offensive to women ('her faith was bounded by her kitchen'), but the irony is directed as much at the church/religion. The syntax of the last clause of the paragraph equates the 'banshee' with 'the Holy Ghost', superstition with religion. Like in 'A Mother', Joyce is more interested in exposing the ideology of Mrs Kernan's thinking.

Given the socio-historical context of *Dubliners* which was examined at the beginning of the section, the linguistic evidence is favourable to Joyce. It is relatively easy to find linguistic evidence to support the fact that he is highly critical of all types of authority, especially the institutions of marriage/religion, which subjugate women.

8.5 Narrative technique (point of view) and pedagogical applications

In the teaching of discourse stylistics, point of view is potentially an important means of guiding students towards training in text analysis and it gives them something to get to grips with when first presented with a text. Short (1994) proposes a checklist of linguistic indicators of point of view and says that students find it easier to spot lexical realizations (such as evaluative adjectives) of point of view. Simpson (1993: 76) has suggested transposition tests, as an analytical and pedagogical tool, in order to change the point of view so as to illustrate its function in text. He points out that transposition exercises can act as foregrounding devices "whereby unrealized possibilities can be considered in relation to realized ones". One of his examples (an extract from Beckett's *Molloy*) will suffice to exemplify how a simple linguistic change from a first person pronominal to a third person nominal shifts "the epistemic commitment for the utterance away from Molloy towards an external narrator" (Simpson, 1993: 77). The tranposition exercise illustrates the discoursal impact of point of view.

Example 8.6:

> She was holding out to me, on an odd saucer, a mug full of a greyish concoction which must have been green tea with saccharine and powdered milk.

> She was holding out to Molloy, on an odd saucer, a mug full of a greyish concoction which must have been green tea with saccharine and powdered milk.

Pope (1995) proposes more radical transformations of text to highlight point of view, through what he calls 'textual intervention':

> The best way to understand how a text works, I argue, is to change it: to play around with it, to intervene in it in some way (large or small), and then try to account for the exact effect of what you have done (Pope, 1995: 1).

He focuses on potential narratives related to Daniel Defoe's *Robinson Crusoe*:

Example 8.7:

> The only person to get everything done by Friday was Robinson Crusoe ('Office Notice').
> The only person that got everything done by Friday had a good secretary.
> If they were gay would Friday have his rest day on Robinson Sunday.

Pope (1995: 101) discusses these three mini-alternative narratives or counter-versions in the following way:

> ...each of these...speaks from or for a narrative position different to that assumed or
> asserted in...Defoe's novel. Equally clearly, none of the narrative positions mentioned
> (including Defoe's) is a merely formal matter of point of view' in a technical sense.
> Each is the expression of a specifically ideological subject/agent position in language
> in history. What's more, each position is now palpably engaged in an actively intertextual
> and cross-cultural dialogue involving distinct - yet connected - moments in history.

Pope sees 'point of view' in terms of subject positions which are 'a perceptual location within or orientation towards an event' and that subject positions are socio-historical and ideological. Pedagogically, he invites the reader constantly to manipulate the text to find new subject positions so as to reveal the fact that "focalising is an operation *on* the text as well as a property *of* the text" (Pope, 1995: 97). Pedagogically, an understanding of point of view in text is of primary importance to students because it is something that is 'put' in the text by the writer (it is intentional, motivated and purposeful) and has ideological consequences. The ideological point of view of a text is not only its resultant effect on a reader but, at the same time, it is the text's purpose. In this respect, the ideological point of view of a text precedes narration. Lodge (1990: 5) makes it clear how deeply point of view contributes to the meaning and organization of a narrative fiction:

> Some of the crucial decisions by which a narrative is produced, such as the writer's choice
> of narrative point of view....are in a sense made prior to, or at a deeper level than, the
> articulation of the text in a sequence of sentences (Lodge, 1990: 5).

The general aim of the next part of this section is to outline a course of lectures to introduce students to discourse-analytical approaches to point of view in literary works, using my model as a basis. There are no necessary prerequisites, although students would be expected to have a grasp of basic issues in linguistics. Indirectly, the course on 'point of view' (outlined briefly below) could provide students with a grounding in Hallidayan systemic grammar. With this in mind, as Hallidayan systemic linguistics is a fundamental component of the model, a knowledge of systemic grammar would prove useful for students. Students will find that my model is flexible in its use for the analysis of texts. The course will inevitably cover basic ideas in narrative analysis, which are linked to analyses of point of view and speech and thought presentation.

Narrative Technique: Point of View

1. Lecture: A historical overview of point of view (and narratorial types)

2. Lecture: Presentation of model and some text analysis

3. Lecture: Spatio-temporal point of view

4. Lecture: Perceptual point of view

5. Lecture: Evaluative point of view

6. Lecture: Ideological point of view

7. Lecture: Male/Female points of view in narrative fiction

8. Lecture: Point of view and Critical Discourse Stylistics

A series of lectures such as these would be accompanied by tutorials and practical text analysis, as well as essays and/or some other form of assessment. The first seven lectures have been covered by different points raised in previous chapters in this thesis. The subject content of the last lecture will be briefly elaborated on here.

A Critical Discourse Stylistics should be concerned with sharpening critical awareness so that readers can deconstruct positions constructed by writers for them through point of view. Discourse analysis of the presuppositions in text is one of the means by which readers can deconstruct a particular position being offered to them. Presupposition is often exploited at the beginning of novels and short stories which are focalized from a character's point of view. The writer presumes reader familiarity with a fictional world and draws readers into the text through the inferences that have to be made in order for them to understand the world into which they have been projected. Textual examples of this were analyzed in chapter 4.

In chapter 6, it was noted that negatives can be used to express implicatures:

Example 8.8:
> She accepted his frequent intemperance as part of the climate, healed him dutifully whenever
> he was sick and always tried to make him eat a breakfast. There were worse husbands. He

had never been violent since the boys had grown up and she knew that he would walk to the end of Thomas Street and back again to book even a small order. ('Grace', p.176)

This passage is focalized from Mrs Kernan's point of view. The implication, through negation, is that Mr Kernan may have been violent earlier on in their marriage when the children were younger. Similarly, Mr Kernan is not a good husband, he is just not as bad as some other husbands. The reader already knows that he drinks heavily wasting money that should be being used to maintain his family. There is therefore an implication of low expectations.

Presuppositions, implicatures, gaps, indeterminacies, ellipsis are all indicators of what is not being directly stated but may be positioning a reader. In 'The Sisters', ellipsis invites the reader to fill in the missing information which functions to establish a form of conspiracy between writer and reader which is aimed at criticising a major social institution (the Catholic church) and the social hypocrisy surrounding the priest's death.

In non-literary texts (such as advertisements), ellipsis is potentially a means of inviting the reader to imagine a better world as the result of acquiring a product. Verbal ellipsis in this advertisement leaves the reader with a wide scope for imagination:

You can with a Nissan.

Advertisements also provide examples of very blatant forms of presupposition. Here is an example from a Sainsbury's advertisement (*Good Housekeeping*, September, 1996):

... you don't have to be a rich American to afford it.

If we were to replace 'Americans' with 'Vietnamese', the advertisement just would not work. The collocation of 'rich' with 'Americans' seems to be perfectly natural. There is what might be termed a 'cultural presupposition' in this sentence, which is that Sainsbury's customers identify with or like being identified with Americans and want to emulate them. The wider assumption that may be being made is that most Americans are rich.

Training in recognizing explicit or implicit points of view in text is a first step towards the critical awareness that is necessitated for Critical Discourse Stylistics.

8.6 Conclusion

Much of the power of the text depends on its point of view. If, for some, the medium is the message; for others, the 'angle of telling' is the message (Simpson, 1993: 2).

This thesis has attempted to provide a means for analyzing point of view in text through four different semantic functions of point of view:

a) Spatio-temporal

b) Perceptual

c) Evaluative

d) Ideological

Ideological point of view was conferred a special status in text analysis as the motivation for the organization of the different points of view in the text as a whole. It functions at the level of artefact as a transaction between writer and reader. Unlike Genette, I claim that voice is a necessary pre-requisite for recognizing and signalling the source of the point of view. Prior though to articulation (voice), the writer has a point of view to offer the reader or, if not, s/he would not write.

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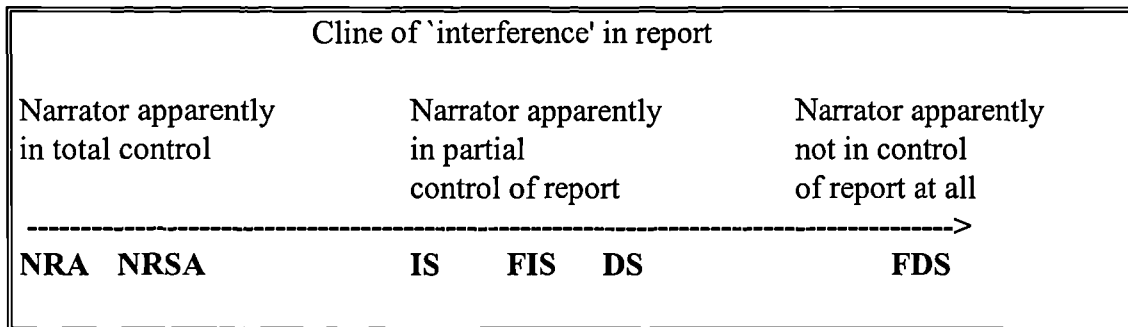Weber, J. J. (1992) *Critical Analysis of Fiction* Amsterdam: Rodopi.

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Appendix 1: Booth's (1961:149-165) major categories for the analysis of *Types of Narration:*

Booth's (1961:149-165) major categories for the analysis of *Types of Narration:*
1. First or Third Person Narrator
2. Author as a Real Person
3. Implied Author-Narrator
4. (i) Undramatised Narrator (ii) Dramatised
5. Scene (showing) or Summary (telling) Narrator
6. Silent or Commenting Narrator
7. Self-conscious, Conscious or Unconscious Narrator
8. Degree, Kind, and Change of Distance between the following: (i) implied author (ii) narrator (iii) character (iv) reader (distance is measured on such axes as moral, intellectual, emotional, aesthetic, physical, spatio-temporal, social class, conventions of speech & dress)
9. Reliable or Unreliable Narrator
10. Privileged (omniscient) or Limited Narrator
11. External or internal perspective (within a character's mind)

Appendix 2: Leech & Short's (1981: 324) functional schema for representing speech and thought in narrative fiction

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Cline of 'interference' in report

Narrator apparently in total control	Narrator apparently in partial control of report	Narrator apparently not in control of report at all

-->

| NRA NRSA | IS   FIS   DS | FDS |

			NORM	
Speech presentation: **nrsa**	**is**	**fis**	**ds**	**fds**
Thought presentation: **nrta**	**it**	**fit**	**dt**	**fdt**
	NORM			

NRSA/NRTA= Narrative Report of Speech/Thought Act
IS/IT= Indirect Speech/Thought
FIS/FIT= Free Indirect Speech/Thought
DS/DT= Direct Speech/Thought
FDS/FDT= Free Direct Speech/Thought

Appendix 3: Genette's analysis of *order, duration* and *frequency* in narrative fiction

1. ORDER

Genette refers to discrepancies existent between the actual order of events in narrative discourse and the chronological order of the story as **anachronies**. There are two main types of anachronies: *analepsis* (`flashback') and *prolepsis* (`flashforward', `anticipation'). These are events which are related either after or before their chronological sequence in the story. Delayed disclosure, such as in detective and mystery stories, is consequently analeptic. Genette (1980: 67) suggests that first person narratives lend themselves better to prolepsis because of their "avowedly retrospective character".

2. DURATION

Duration is defined in terms of a ratio between the length of a story (measured in seconds, minutes, hours, days, months and years) and the length of the text (measured in lines and pages). Joyce's *Ulysses* covers 24 hours but is 732 pages long. A narrative with unchanging speed (that is, with no slowdowns or accelerations), where the relationship between duration-of-story and length-of-narrative is steady, does not exist (Genette, 1980: 88). Duration varies according to factors such as *ellipsis* (maximum speed) and *descriptive pauses* (minimum speed).

3. FREQUENCY

Frequency concerns the repetition of events or the repeated telling of an event. Genette (1980: 114) establishes a schematic system of relationships between the events of the story and the narrative statements of the text. His scheme reduces repetition in narrative discourse to four potential types, based on the multiplication of two possibilities: the event is repeated or not, the statement is repeated or not. This produces the following four possibilities: 1) a narrative can tell once what happened once; 2) a narrative can tell n times what happened n times; 3) a narrative can tell n times what happened once; 4) a narrative can tell once what happened n times.

Appendix 4: Short's (1994: 176) checklist of linguistic indicators of point of view

1 Given v. new information
2 Deictic (shifting) expressions related to place
3 Deictic expressions relating to time
4 'Socially deictic' expressions
5 Indicators of internal representation of a particular character's thoughts or perceptions
6 Value-laden and ideologically slanted expressions
7 Event coding within and across sentences, e.g.
The man burst the door open v. The door burst open;
Robin Hood ran past me v. Someone ran past me. It was Robin Hood.

Appendix 5: The relationship between *the primary textual speaker* (the narrator) and *point of view* in *Dubliners*

1. `The Sisters' = *speaker now* versus *I then*
2. `An Encounter' = *speaker now* versus *I then*
3. `Araby' = *speaker now* versus *third person (suprapersonal) then* -----> *speaker now* versus *I then*
4. `Eveline' = *speaker now* versus *Eveline then*
5. `After the Race' = *speaker now* versus *third person (suprapersonal) then* ---->*speaker now* versus *He (intrapersonal)=Jimmy then*
6. `Two Gallants' = *speaker now* versus *third person (suprapersonal) then* ------> *speaker now* versus *He (intrapersonal)=Lenehan then*
7. `The Boarding House' = *speaker now* versus *third person (suprapersonal) then*--->*speaker now* versus *She (intrapersonal)* = *Mrs.Mooney then*-----> *speaker now* versus *He (intrapersonal)* = *Doran then*-----> *speaker now* versus *She* = *Polly then.*
8. `A Little Cloud' = *speaker now* versus *He (intrapersonal)* = *Little Chandler then*---->*speaker now* versus *third person (suprapersonal) then*
9. `Counterparts' = *speaker now* versus *third person (suprapersonal) then*-----> *speaker now* versus *He (intrapersonal)* = *Farrington then*
10. `Clay' = *speaker now* versus *She (intrapersonal)* = *Maria then*
11. `A Painful Case' = *speaker now* versus *third person (suprapersonal) then* ---->*speaker now* versus *He (intrapersonal)* = *James Duffy then*
12. `Ivy Day in the Committee Room' = *speaker now* versus *third person (suprapersonal) then*
13. `A Mother' = *speaker now* versus *third person (suprapersonal) then*
14. `Grace' = *speaker now* versus *third person (suprapersonal) then*
15. `The Dead' = *speaker now* versus *She* = *Lily then*---->*speaker now* versus *Everybody* = *Society then*----> *speaker now* versus *They* = *Miss Morkans then*----> *speaker now* versus *He* = *Gabriel then*

A. WE MEET OLD JACK (caretaker) & Mr O'Connor
Old Jack raked the cinders together with a piece of cardboard and spread them judiciously over the whitening dome of coals.

B. Enter Mr Hynes
Mr O'Connor shook his head in sympathy, and the old man fell silent, gazing into the fire. Someone opened the door of the room and called out:......

C. Enter Mr Henchy
The room was silent again. Then a bustling little man with a snuffling nose and very cold ears pushed in the door.

D. Exit Old Jack
The old man went out of the room.

E. Exit Mr Hynes
He went out of the room slowly.

F. Enter Father Keon
There was a knock on the door.
-Come in! said Mr Henchy
A person resembling a poor clergyman or a poor actor appeared in the doorway.

G. Exit Father Keon
He retreated from the doorway and Mr Henchy, seizing one of the candlesticks, went to the door to light him downstairs.

H. Enter Boy
At this point there was a knock at the door, and a boy put in his head.

I. Exit Boy
Then he took up the corkscrew and went out of the door sideways, muttering some form of salutation.

J. Enter Crofton & Lyons
Here two men entered the room.

K. Re-Enter Joe Hynes
........Come in, Joe! Come in! he called out, catching sight of Mr Hynes in the doorway.
Mr Hynes came in slowly.

L. Hynes recites a poem in memory of Parnell
Then amid the silence he took off his hat, laid it on the table and stood up. He seemed to be rehearsing the piece in his mind. After a rather long pause he announced:........

Appendix 7: Summary of Text Analysis of Point of View in 'A Little Cloud'

1. Narration/Focalization/Quotation

> The text has three main types of discourse:
> a) **Narration,** from the narrator's point of view (1,512 words);
> b) **Focalization,** from the character's point of view but framed by and blended with the narrator's discourse (2,028 words);
> c) **Quotation,** (1,357 words).
>
> 123 paragraphs: 14 paragraphs told mainly from the narrator's point of view; 15 paragraphs focalized principally from the main character's (Little Chandler's) point of view. The rest of the 94 paragraphs (these are composed of very short paragraphs of turn-taking and brief narratorial commentaries/evaluations, inquit phrases) represent character dialogues.

2. Sectioning of the text into episodes

I have subdivided the text into 4 episodes that are marked by changes in **spatial location**: 1) at work, 2) on the streets of Dublin, 3) at Corless's, 4) at home.

> ### 1) At Work Paragraphs 1-4:
>
> Para1= Sentences 1-6: character's point of view (thoughts about Gallaher);
> Para 2= Sentences 7-11: narrator's point of view (description of Little Chandler);
> Para 3= Sentences 12-19 character's point of view (gazing out of office window/ thoughts about life/romantic discourse);
> Para 4= Sentences 20-24: character's point of view (Chandler remembering his poetry books)
> Summary of Episode 1 = Paragraphs 1-4 = Chandler's thoughts about meeting Gallaher and life, while at work in his office in King's Inn.

> ### 2) On the streets of Dublin Paragraphs 5-12:
>
> Para 5= Sentences 25-32: narrator's point of view (description of the streets and houses);
> Para 6= Sentences 33-41: character's point of view/towards end of para. (38-41) shift to narratorial pov (thoughts about Corless's/Chandler's fears of walking in the streets)
> Para 7-11= Sentences 42-86: character's point of view
> Para 7, 8, 9 (thoughts about Gallaher's past and his triumph working on the London Press) (Sentences 42-55)
> Para 10, 11 (thoughts about his career as a poet, romantic discourse) (Sentences 56-85)
> Para 12 = Sentences 86-88: narrator's point of view (Chandler's arrival at Corless's)
> Summary of Episode 2 = Paragraphs 5-11= Chandler's walk from his office to Corless's for his appointment with Gallaher and his thoughts on the way.

3) In Corless's: Paragraphs 12-103

This is where nearly all character dialogue takes place, the conversation is subdivided into **phases** (see Gregory, 1985) based on topic change.
Phase 1: Drinks and talk about the `old crowd`, `old times`, `old acquaintance`, `old gang`.
Phase 2: Paris and immorality (Continentalism)
Phase 3: Chandler's marriage
Phase 4: Gallaher's attitude to marriage

4) At home: Paragraphs 104-123

Para 104-107= Sentences 309-344: character's point of view
Para 108= Sentences 345-347: narrator's point of view
Para 109= Sentences 348-353: character's point of view
Para 110= Sentences 354-358: narrator's point of view
Para 111= Sentences 359-366: character's point of view
Para 112= Sentences 367-374: narrator's point of view; last sentence = character's point of view
Para 113= Sentences 375-375: narrator's point of view
Para 114-122= Sentences 376-391: character's point of view; dialogue between husband and wife
Para 123= Sentences 392-393: narrator's point of view

Summary of Episode 4: para 104-123: At home, Chandler looking after his child.