holonymic agency, where the participant role is occupied by a complete being. Although not articulated explicitly in either paper, much of what Mrs Verloc does and most of what Lok does is, in experiential terms, carried out through the intercession of their body parts. For instance, it is Mrs Verloc’s hand, never ‘Mrs Verloc’, which acts in key Goal-directed processes in the passage like ‘Her right hand skimmed lightly the end of the table’ and ‘a clenched hand [was] holding a carving knife’. By contrast, Lok’s nose and ears seem to do most of the work for him: ‘His nose smelled this stuff’, ‘His ears twitched’ and so on. Although these meronyms do different stylistic jobs in their respective narrative contexts, this type of agency is a recurring feature in the transitivity profile of many types of prose fiction. The (literal) disembodiment of a character often makes what they do, say or think appear involuntary, cut adrift from conscious intervention. It can also serve to differentiate the character experientially from other characters who are portrayed, say, in holonymic terms. Importantly, the technique sometimes connects a style of writing with a particular literary genre. This particular theme is resumed across the way in unit C6 where some observations are made on how the transitivity model can be extended to account for these broader dimensions of style. In the unit below, attention turns to the concept of point of view, which is a facet of narrative characterisation which complements well patterns of transitivity.

APPROACHES TO POINT OF VIEW

The first unit along this thread introduced some basic terms and categories for the study of point of view in narrative. It was noted in that unit that a great deal has been written on, and various models have been proposed for, the stylistic analysis of point of view in prose fiction. This unit provides an opportunity to review some important developments in point of view studies as well as to ‘tidy up’ theoretically some of the competing models of analysis.

Planes of point of view in narrative fiction

In an influential publication on prose composition, the narratologist Boris Uspensky proposed a four-way model for the study of point of view in fiction (Uspensky 1973). This model was later revised and refined by Roger Fowler (Fowler 1996 [1986]: 127–47) so it is probably best to refer to this composite framework of analysis as the ‘Fowler-Uspensky model’. The four components identified by the Fowler-Uspensky model of point of view are as follows:

(i) point of view on the ideological plane
(ii) point of view on the temporal plane
(iii) point of view on the spatial plane
(iv) point of view on the psychological plane
The broad compass of the model has proved significant in shaping much stylistic
work on point of view because it helps sort out different components in narrative
organisation. However, certain aspects of it are rather confusing and the review which
follows will suggest some simplification and realignment of its four categories. But
first, to definitions of the four categories themselves.

**Point of view on the ideological plane**
The term ideology has a wide scope of reference. It refers to the matrix of beliefs we
use to comprehend the world and to the value systems through and by which
we interact in society. It follows then that the concept of point of view on the ideo-
logical plane refers to the way in which a text mediates a set of particular ideological
beliefs through either character, narrator or author. Of authorial ideology, Fowler
notes how Tolstoy’s Christianity, Lawrence’s celebration of sexuality and Orwell’s
hatred of totalitarianism shape respectively the ideologies articulated in their work.
Narratives also manifest ideology at the level of character, where the ideas expressed
by fictional characters serve as vehicles for ideologies which may or may not accord
with those of the real author. For example, the character of ‘the Citizen’ in the
‘Cyclops’ episode of Joyce’s *Ulysses* is portrayed as a republican ideologue whose
short-sighted and philistine outlook cuts across the other ideological positions set up
in and by the text. Indeed, it is a tenet of the Fowler-Uspensky model that the more
the different value systems articulated in a work compete with one another then the
richer and more interesting becomes the work itself.

In the course of his adaptation of Uspensky’s ideas on ideological point of view,
Fowler makes the telling comment that a novel ‘gives an interpretation of the world it
represents’ (1996: 130). This immediately begs the question: what sort of narrative,
whether prose fiction or oral story of everyday experience, does *not* give an interpreta-
tion of the world it represents? Furthermore, what type of text – drama, poetry or prose
– is *not* ultimately enshrined in some framework of ideology? These are important
questions and they highlight the problems that are attendant on trying to align a
particularised narrative technique like point of view with an all-embracing concept like
‘ideology’. Indeed, the domain of ideology is so broad that just about any aspect of nar-
rative can be brought within its compass, whether it be a facet of narrative ‘voice’ like
author, narrator, character or persona, or an element of narrative ‘preoccupation’
like emblem, theme, motif, and most important of all, characterisation. What has ten-
ded to happen in much narrative stylistics is that ideological point of view has become
an all too accommodating ‘bucket category’ into which more narrowly defined
elements of narrative organisation are placed. A result of this practice is that some
of the more subtle nuances of textual meaning are glided over. In sum, the concept of
ideological point of view, if tempting as an analytic tool, needs to be treated with some
caution because it is simply too wide to have much explanatory power. A good case
for a fully workable category of ideological point of view remains to be made.

**Point of view on the temporal plane**
If the first category of the point of view model tends to be rather too broad to be
usefully serviceable, the second tends arguably to be somewhat misplaced in the
overall context of narrative. Point of view on the temporal plane, in the terms of the
Fowler-Uspensky model, is about the way relationships of time are signalled in narrative. Temporal point of view envelops a whole series of stylistic techniques such as repetition, analepsis (flashback) and prolepsis (prevision or flashforward). In the reading which comprises unit D5, Mick Short examines a number of these aspects of temporal point of view in Irvine Welsh’s novel Marabou Stork Nightmares. Welsh’s narrative exploits narrative time relationships in challenging ways; beginning in the narrating present, it relives the bulk of the story, including a parallel fantasy narrative, as flashback. Another temporal technique, known as duration (Genette 1980: 86), relates to the temporal span of a story and accounts for our impression of the way certain events may be accelerated or decelerated. Whereas the entire sweep of, say, Joyce’s Ulysses is confined to a single day, one paragraph of Virginia Woolf’s To the Lighthouse marks a twenty-year interval – two extremes of the concept of duration. Temporal point of view basically covers any kind of manipulation of time sequence in narrative, explaining how certain events might be relayed as remote or distant, others as immediate or imminent.

Temporal point of view is certainly an important narrative category, but the question is still begged as to where precisely it should be situated in a multi-dimensional narrative model of the sort proposed in A5. In fact, if we think through the organisation of that model, temporal point of view seems to be less about focalisation and viewpoint and rather more about narrative structure; it does after all encompass the structural segments and sequential progression of the time-line of a narrative. Much of what is analysed under the umbrella term ‘temporal point of view’ is to do with temporal organisation as it relates to narrative structure. My suggestion is, again, to approach this admittedly useful concept with some caution.

**Point of view on the spatial and psychological planes**

If the first two categories of the Fowler-Uspensky model are not exactly watertight theoretically, the goods news, so to speak, is that the remaining two, spatial and psychological point of view, really do embody the core characteristics of the concept. Exploration of these two categories will take us through to the end of this unit. Spatial point of view, as demonstrated in unit A7, is about the narrative ‘camera angle’ and is a device which has palpable grammatical exponents in deixis and in locative expressions. The passage from Iain Banks’s The Crow Road, where the character of McHoan acted as reflector, illustrated well how these linguistic markers work to establish spatial point of view in a text. However, there were in addition to those indices of physical viewpoint a number of other stylistic markers, such as references to the reflector’s senses, thoughts and feelings, which suggested that a more internalised, psychological perspective had been adopted. Uspensky classifies such cases where ‘the authorial point of view relies on an individual consciousness (or perception)’ as point of view on the psychological plane (Uspensky 1973: 81). This formula also hints (in its reference to ‘perception’) that spatial viewpoint is really one dimension of the broader technique of psychological point of view.

To develop further this idea of the interplay between spatial and psychological point of view, consider by way of illustration the following passage from Ian McEwan’s novel Amsterdam. In this episode Rose Garmony, an eminent surgeon whose politician husband has just become embroiled in a political scandal, awakes to find nine members of the press outside her London apartment:
. . . she stared down at the group – there were nine of them now – with controlled fascination. The man had collapsed his extendable pole and had rested it against the railings. One of the others was bringing a tray of coffees from the takeaway shop on Horseferry Road. What could they ever hope to get that they didn’t already have? And so early in the morning. What sort of satisfaction could they have from this kind of work? And why was it they looked so alike, these doorsteppers, as though drawn from one tiny gene puddle of humanity?

(McEwan 1998: 94–5)

What happens in this passage is that spatial perspective dovetails with and indeed shades into psychological perspective. Rose Garmony is clearly the reflector of fiction throughout the passage, and her viewing position is established early on with locative expressions like ‘down at the group’ and deictic markers referring, for instance, to one member of the group ‘bringing’ (as opposed to ‘taking’) a tray of coffees. Like an establishing shot in visual film narrative, Rose’s demeanour is caught as she stares down at the group; thereafter, a point of view shot shows us what she sees. However, the overall dynamic of point of view development does not stop there. The sequence beginning ‘What could they ever hope . . .’ marks a further shift into the conscious thought processes of Rose Garmony as she watches the paparazzi outside her home, a pattern which is sustained for the remainder of the passage. Her thoughts are tracked by means of a special mode of thought presentation known as Free Indirect Thought, on which there will be more in the unit below.

It is important to stress that the type of point of view development identified in the McEwan passage, where a spatial perspective shifts almost seamlessly into the cognitive field of a character, is an extremely common progression in prose fiction. Whereas the passage is focalised entirely from Rose’s point of view, the slip from her role as anchor for spatial viewpoint into her role as conscious thinker is almost imperceptible, and is in part achieved through the particular device employed for representing her thoughts. This suggests that there are good grounds for subsuming the category of spatial point of view into the broader category of psychological point of view. In fictional narrative, psychological point of view is an extremely rich site for stylistic creativity and this issue will explored more fully along this strand in C7. The unit below considers some of the key techniques of speech and thought presentation, one of which has already been hinted at in this unit.

**TECHNIQUES OF SPEECH AND THOUGHT PRESENTATION**

Unit A8 introduced a basic model for assessing how speech and thought is represented in narrative while in B7, some observations were made on different planes of point of view in prose fiction. This unit offers, amongst other things, an opportunity to ‘marry’ both topics by examining the way both narratorial viewpoint and
character perspective can be mediated through techniques of speech and thought presentation. The following sub-unit will look at the more indirect techniques, dealing particularly with the special category of Free Indirect Discourse. Then, attention focuses on some of the more direct forms of speech and thought presentation, with particular emphasis on the Free Direct mode, in both its speech and thought guises. The final sub-unit offers a short commentary on the connections between point of view and speech and thought presentation.

**Indirect discourse presentation**

Whatever the particular category used, all of the techniques of speech and thought presentation represent a shift away from basic narrative structure towards the discourse of a particular character. The external narrative structure onto which the modes of speech and thought are grafted is referred to as Narrator’s Representation of Action (NRA). It describes the actions, perceptions and states that occur in the world of the fiction; it basically encompasses all non-speech and non-thought phenomena (see Short 1996: 292). As noted in the first unit of this strand, the most ‘minimal’ transition into a character’s speech or thought is where a narrator reports that speech or thought has taken place but offers no indication or flavour of the actual words used. Narrative Report (of speech/thought) thus marks the first step away, as it were, from NRA and although it is often used to summarise whole stretches of reported speech or thought, that is not the only narrative function it serves. Consider the following episode from Henry Fielding’s novel *Tom Jones*. Here the eponymous hero, although required to leave the room midway through the encounter, finds himself momentarily in the company of some ‘great personages’:

> . . . the conversation began to be, as the phrase is, extremely brilliant. However, as nothing past in it which can be thought material to this history, or indeed, very material in itself, I shall omit the relation; the rather as I have known some very fine polite conversation grow extremely dull, when transcribed into books [. . .]

> He [Tom Jones] was no sooner gone, than the great personages who had taken no notice of him present, began to take much notice of him in his absence; but if the reader hath already excused us from relating the more brilliant part of this conversation, he will be very ready to excuse the repetition of what may be called vulgar abuse . . .

(Fielding 1970 [1749]: 277–8)

Fielding rather subtly uses the Narrative Report of Speech (NRS) mode both as a mechanism for compressing a sequence of extended dialogue and as an ironising device to critique the ‘great personages’. With characteristically false modesty, Fielding’s narrator politely demurs from transcribing such reputedly ‘fine’ talk thereby portraying as arid and effete the conversation of the assembled socialites.

Of all the categories of the speech and thought framework, there is one mode that has come under particular scrutiny from a stylistic perspective. This mode is Free Indirect Discourse (FID), a term which usefully subsumes both its speech (FIS) and thought (FIT) variants. The importance of this narrative technique is evidenced in the existence of numerous other terms for it, such as *erlesste rede*, ‘indirect interior
monologue’ and *style indirect libre*. What is of especial interest to stylisticians is the impression this mode gives of both a character and narrator speaking simultaneously, through a kind of ‘dual voice’ (yet another term for FID!). Recalling the definition offered in A8, this mode displays all the features of indirectness but, crucially, it lacks a reporting clause and inverted commas. Consider the following brief example of the technique ‘at work’. In this passage from Malcolm Lowry’s novel *Under the Volcano*, M. Laruelle is contemplating his future in Mexico just before, in the second paragraph, his thoughts turn abruptly and rather more trivially towards the weather:

Yet in the Earthly Paradise, what had he done? He had made few friends. He had acquired a Mexican mistress with whom he quarrelled, and numerous beautiful Mayan idols he would be unable to take out of the country, and he had –

M. Laruelle wondered if it was going to rain . . .

(Lowry 1984 [1947]: 16)

To give some idea of how effective this first paragraph of FIT is and of how smoothly it blends, or gives the impression of blending, both narrator and character voices, it is worth rewriting it in another mode. A useful technique in stylistic analysis, the transposition of a passage into other structural possibilities often sheds light on the subtleties of its textual composition. If for example the passage were written as Direct Thought (see the criteria in A8), the result would be rather more stilted and contrived in feel:

‘Yet in the Earthly Paradise, what have I done?’ he wondered. ‘I have made few friends’, he thought to himself. He pondered, ‘I have acquired a Mexican mistress with whom I quarrel . . .’

Alternatively, a Free Direct version (see A8), which would dispense with both reporting clauses and inverted commas, would certainly add some immediacy to the narrative representation:

Yet in the Earthly Paradise, what have I done? I have made few friends. I have acquired a Mexican mistress with whom I quarrel . . .

With respect to Lowry’s original, however, the stylistic force of the Free Indirect mode inheres in its seeming coalescence of the thoughts of the character with the structural framework, including deixis and tense, of a third-person heterodiegetic narrative. This coalescence results in an apparent blurring of focus where it is often difficult to distinguish whether the thoughts relayed are to be attributed to a participating character or to the external third-person narrator. This explains to some extent the jolt delivered by the second paragraph as it shifts into the Indirect Speech mode: the dual voice of FIT evaporates as the narrative thread is brought more tightly under the control of the narrator. In fact, such is the schism between the IS and FIT modes here that it even suggests that M. Laruelle is someone other than the reflector of fiction in the paragraph preceding.
These general principles of FID apply to third-person narratives, narratives which offer the opportunity to fashion a seeming split between the voices of character and narrator. What, then, of first-person narratives where narrator and character may be one and the same entity? In other words, how does FID work in homodiegetic as opposed to heterodiegetic fiction? To answer these questions, consider first of all the following extract from a homodiegetic narrative written in the first person:

Wednesday. In the afternoon, Haze (Common-sensical shoes, tailor-made dress) said she was driving downtown to buy a present for a friend of a friend of hers, and would I please come too because I have such a wonderful taste in textures and perfumes. ‘Choose your favourite seduction,’ she purred.

(Lolita; Nabokov 1986 [1955]: 50)

Here, in what is a very common type of staged progression in narrative, a sequence begins in Indirect Speech (‘Haze said she was driving downtown’), then ‘slips’ into more free and more direct forms, before culminating in Direct Speech (‘Choose your favourite seduction’, she purred.’). This sequence contains a transitional sequence of FIS: ‘Would I please come too because I have such a wonderful taste in textures and perfumes.’ Now, the criteria for identifying FID in a first-person, as opposed to third-person, narrative are slightly different because of a variation in the overall pronoun system of the homodiegetic narrative. In reported speech, any second person pronouns used to address the character-narrator are switched, not to the third person, but to the first person. Whereas the FIS sequence highlighted does not capture the exact words that would have been said to the narrator, a Direct Speech rendition of it would (‘Will you please come too ...’), thereby bringing it into line with the actual DS sequence following (‘Choose your favourite seduction’). So although much of its stylistic import remains the same, Free Indirect Discourse in first-person narratives behaves structurally rather differently from that used in third-person narratives.

**Direct discourse presentation**

The Free Direct modes of speech and thought presentation have a very different kind of stylistic currency compared to their counterparts in the Free Indirect modes. For example, Free Direct Thought (FDT) is the mainstay of the so-called ‘stream of consciousness’ technique of prose writing. This technique involves supplementing FDT with a type of grammatical abbreviation known as ellipsis, to produce a fast-paced flow of sometimes fragmentary or partial thoughts as they enter the consciousness of a character or narrator. Here is a brief example of the method at work. Taken from ‘The Lotus Eaters’ episode of Joyce’s *Ulysses*, this fragment details Bloom’s encounter with Bantam Lyons outside a chemist’s:

Shaved off his moustache again, by Jove! Long cold upper lip. To look younger. He does look balmy. Younger than I am.

(Joyce 1980 [1922]: 86)

It is the highly elliptical quality of the Free Direct Thought here, often pared down to its grammatical bare bones, which engenders the ‘stream of consciousness’ effect.
By imputation, then, this means that not all uses of FDT constitute stream of consciousness. For example, the earlier transposition of the Lowry extract into FDT took it only part of the way towards a fully fledged stream of consciousness style. Although that short passage seems not to lend itself especially well to ellipsis, here is an attempt to push it that little bit further towards stream of consciousness:

In the Earthly Paradise. But what have I done? Few friends.
Mexican mistress, acquired. We quarrel.

Further discussion of the stream of consciousness technique, with a more cognitively driven account of its stylistic impact, is developed in C10.

It is a simple rule of thumb of speech and thought presentation that the more free and/or direct the mode of presentation, the more a narrator’s control over what was thought or said diminishes; so much so that a character is permitted ultimately to express thoughts or speech in a seemingly unmediated way. In the speech presentation mode, the freest and most direct form is Free Direct Speech, which is characterised by the loss of reporting clauses or inverted commas, or both. In prose fiction, one of the stylistic functions of FDS is to give an impression of untrammelled, free-flowing dialogue between characters. Here is a second example from Ian McEwan’s novel *Amsterdam* (see B7) involving one of the novel’s central characters, newspaper editor Vernon Halliday. Arriving late to his office, Halliday finds that a queue of subeditors and secretaries awaits him:

... Everyone moved with him. Ball was saying, ‘This Middlesbrough photo. I’d like to avoid the trouble we got into over the wheelchair Olympics. I thought we’d go for something pretty straightforward ...’

‘I want an exciting picture, Jeremy. I can’t see them in the same week, Jean. It wouldn’t look right. Tell him Thursday.’

‘I had in mind an upright Victorian sort of thing. A dignified portrait.’

‘He’s leaving for Angola. The idea was he’d go straight out to Heathrow as soon as he’d seen you.’

‘Mr Halliday?’

‘I don’t want dignified portraits, even in obits. Get them to show us how they gave each other the bite marks. OK, I’ll see him before he leaves. Tony, is this about the parking?’

(McEwan 1998: 39–40)

When narrated in the Free Direct Speech mode, the sheer weight of the multiple and varied requests to Vernon Halliday makes it very difficult both to follow the topic switches in this interaction and to ascertain which interlocutor is asking which question. After the opening sequence of Direct Speech, reporting clauses disappear altogether as the dialogue picks up momentum. True, there are some clues in the form of vocatives which help identify who is speaking at certain times. These terms of address, such as ‘Jeremy’, ‘Jean’, ‘Tony’ and ‘Mr. Halliday’, serve a deictic function by pointing out the intended addressee of a particular utterance. Aside from
that, however, the use of FDS gives a kind of ‘meaningful incoherence’ to this dialogue insofar as it consolidates the impression of a busy newspaper editor who, on entering his office, is subject to a rapid-fire question and answer routine involving disparate and numerous topics.

**Character viewpoint and speech and thought presentation**

As a broad principle, when a character’s speech or thought processes are represented, we see things, even if momentarily, from that character’s point of view. However, the reverse does not necessarily apply, which is to say that it is possible to be located within a character’s viewpoint without any of the formal modes of speech and thought presentation being employed. Consider again the passage from McEwan’s *Amsterdam* which was examined in B7. It was noted that the first part of this passage anchors spatial point of view within the perspective of a particular character while the second part relays the active and (self)conscious thought processes of that same character through Free Indirect Thought. The FIT strand ‘kicks in’ in the second sentence of this sequence

One of the others was bringing a tray of coffees from the takeaway shop on Horseferry Road. What could they ever hope to get that they didn’t already have?

and continues right to the end of the passage (and it can be tested by transpositions of the sort suggested here and elsewhere). However, the point at issue is that only in the latter half of the passage is Free Indirect Thought used even though the character of Rose Garmony has consistently been the reflector of fiction for the entire passage. Thus, whereas the psychological point of view adopted is hers throughout, it is only in part delivered by a formal mode of thought presentation.

This unit is developed along its horizontal axis in unit C8, which offers some further extensions and applications of the speech and thought model elaborated in A8. Along the vertical axis, the interactive dimensions of speech and dialogue are developed. Unit B9 uses techniques in discourse analysis to explore fictional dialogue, although the focus switches from speech in novels to interaction between characters in plays.

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**DIALOGUE IN DRAMA**

Across in A9, a model for the analysis of dialogue was suggested which comprised two principal methodological orientations. The first of these involves a focus on the way spoken discourse is *structured*; on how it is organised in a linear fashion and how its various components are bolted together. A structural analysis of discourse thus seeks to explore the connection (or sometimes, lack of connection) in dialogue