

Speech and Thought Representation
In
The Beautiful Ones Are Not Yet Born

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Abstract

Speech/Thought representation in literature is dubious, for the relationship between the speech/thought represented and the representing clause, the quoted speaker and the narrator/reporter, and the speaking situation of the two speeches have complex and ambiguous features. Especially, when the character's speech or consciousness is registered in Free Indirect mode, tracing the source of the speeches/consciousnesses becomes problematic as the character's and the narrator's speeches/consciousnesses are blended ambiguously.

Hence, this thesis intends to probe and depicts the aforementioned features of various modes of Speech and Thought representation and the effects the modes have in *The Beautiful Ones Are Not Yet Born*. To this end, relevant extracts that represent the modes used are selected and analyzed thoroughly. Consequently, the study depicts that Direct and Free Direct, Quoted Indirect, and Indirect modes of Speech are applied in the novel under study. The first two modes are used to show interging events and behaviors that move the plot of the novel forward and to portray character's behavior. Quoted Indirect Speech is also used widely to bring in the past experience of characters to their immediate story with their own words rather than the narrator's words. Thus, their reported experiences are emphasized for they are represented in the narrator's direct report. However, the narrator's Indirect report is applied to represent past information used as a background for the story narrated. Nevertheless, Free Indirect Speech is rarely used in the novel.

Moreover, Modes of Free Direct, Indirect and Free Indirect Thought are used in the novel. Despite mode of Direct Thought is rarely applied, Free Direct mode is employed to let readers probe in the character's mind and learns about their consciousness with less narratorial intervention. Furthermore; Free Indirect Thought is applied to portray the consciousness of the character, to ridicule on characters and to create sympathy. Besides, it is used to control the reader's response to characters. More to the point, the Indirect Speech is applied to provide information has a background effect.

CHAPTER ONE

I. INTRODUCTION

1.1. The Background of the Study

For a long time, reported speech or more generally reported discourse has been a topic not only puzzling to linguists, it has also attracted philosophers interested in the distinction between de dicto and de re, in speech acts and in the philosophy of mind, psycholinguists investigating the development of deixis, and literary critics studying the concepts of authors, narrator and character.

Guldemann T. and Roncador M. (2002: vii)

The representation of speech and thought in literature is a long standing discussion among different literary critics and authorities in interdisciplinary areas as it has noted in the cited text. Indeed the discussion dated back to the prominent classical critics Plato's and Aristotle's mimesis and diegesis. The notion of mimesis is believed to have conceived first by these two critics. According to Plato art/literature is an imitation of imitation (*The Republic, Book X, and 596E*). Using Socrates' famous metaphor of the three beds, Plato attempted to show what is imitated in art/literature is twice removed (far) from the reality. For Plato, there are three beds: the ideal (platonian) bed is the first made by God. The cabinet maker's bed is the second one copied from the God's one. And the last bed is the artist's bed that Plato thought copied from the cabinet maker's bed. Thus the last bed is twice far from the ideal (the God's). Consequently, reality in Art/literature is the copy of a copy. Hence, for Plato, art/literature misrepresents reality. However Aristotle believed mimesis is a perfection and imitation of nature. In *Poetics*, he showed that humans are mimetic beings and this enables them to have feelings the urge to create a text that reflect and represents reality.

Beside, in his attempt to contrast mimesis to diegesis, Plato noted that there is imitation in drama as the poet makes himself resemble another in either voice or gesture. However, when a poet tells what each one said (indirect report) and what happened (narrator's representation of characters' action or actions caused by none human agents, description of characters or other existences) between the speeches, the poet speaks in his own person and it does not in any way attempt to make us suppose that anyone else than himself is talking. (Here, it is important to note that for Plato there is no



difference between Poet and narrator). In his view, Plato distinguishes two types of discourses or speeches; characters' speech/discourse is the one in which the narrator's voice or gesture is dissolved, and pretends to be the characters'. The other is the narrator's (poet's) speech or discourse which appears as it is without being dissolved in the characters'. This view of Plato is best attested in the example he cited from the Homer's Iliad. "*He appealed to all the Greeks, but most of all to the two sons of Atreus, leaders of the people*" (*The Republic, Book III, 392C*). In the cited text, Plato said that it is the poet who speaks in his own voice thus; there is no imitation in it. Thus, this corresponds with the notion of the narrator's summarized report in which a narrator represents the speech acts of a character in his/her own words (Short, 1996:298). Nevertheless, Aristotle refuted such view of Plato, for the fact that he believed that all genres fall in to the imitative art, despite their differences in their ways and means of imitation/representation.

In spite of the passage of time the notion of imitation/representation of reality seems to be grabbing even for modern literary authorities such as Gerard Genette. For Genette a narrative can't in fact imitate reality, no matters how realistic it could be, it intends to be a fictional act of language arising from a narrative instance. Narrative doesn't 'represent' a (real or fictive) story, it recounts it-that is, it signifies it by means of language [...] there is no place for imitation in narrative. (Levesque C. and Guillemette, (2006[1988; 43]). Genette's view converges with Plato's view as both said there is no representation/imitation in telling (diegesis). Unlike the two critics, Bakhtin (1983; 332) noted that the speaking person and his discourse in the novel is an object of verbal artistic representation.

Moreover, the notion of the representation of reality in literature through the medium of language evokes further discussion as the relationship between language and reality has terminological and epistemological constraints. Ogden and Richards (1936) noted: "*words are really a barrier between us and the world*". Similarly David B. and David P in their work on Contemporary Theories of Physics said; "whatever we say a thing is, it isn't... [E]very kind of thought, mathematics include, is an abstraction which does not and cannot cover the whole of reality..." (*Lutz, 1996:9*). The critics attested that the word one speaks represents his/her perception of reality not reality itself. Thus, the words cannot fully represent the complexity of reality. Their view calls to mind another area of discussion in the frame of representation of reality in literature i.e. the relationship between reality and human perception

Despite such limitations, Waldron (1985:74) said that language, in short, is the basis of individual human consciousness and thought. In saying so, he attempted to show how language is closely connected to human thinking as reality is experienced through language. This relationship is realized through the systematized sign and symbolization. As the critics have noted it above, the issue of reality, human perception and literature is a very complex and debatable issue that falls outside the scope of this paper, and it needs a separate handling. This paper, primarily, deals with semiotic representation of characters' speech and thought

Although the relationship between language and reality besets limitations in representing reality in literature, Direct Speech/Thought mode is conventionally believed to represent the characters' 'original' speech/thought held in the anterior speech/thought event in the fictional world. McHale (2011) said that Direct Discourse is conventionally understood replicate exactly what the quoted character is supposed to have said or thought. Furthermore, other modes of speech and thought representation are labeled as an indirect means of representation which all at some degree fall into the narrator's discourse

Indeed, writers utilize various modes of representation for various effects. These modes range between the characters' speech/ thought "the quoted speech or thought" and the narrator's representation of nonverbal events, for the two are at the opposite polar. This pinpoints the characters' and a narrator's speech/discourse as the constituents of a narrative. To give examples:

Smith said "Martha told me that she had submitted her research proposal to our advisor the previous day."

The above sentence appears to be the combination of the narrator's introductory discourse/speech and the quoted speaker's speech. The two speeches are demarcated by the quotation (typographical) marks. Moreover, they are marked by different syntactical structures. Some call such co-existence of the character's and the narrator's speeches "speech in speech", or "embedded speech or discourse" or "combined discourse/speech" etc. The speech set in the quotation is assumed to be the 'original' utterance of the quoted speaker. Thus, it is represented in the narrator's Direct report. However, if the same speech is represented in the narrator's indirect report, the speech will be subjected to changes

which are rendered due to the integration process of the quoted speech with the immediate speech environment.

Smith said that Martha told him (that) she had submitted her research proposal to their advisor the previous day. (IS)

Bakhtin (1983:340) noted that the speech of another, once enclosed in a context, is not matter how accurately transmitted- always subject to certain semantic changes. The context embracing it is responsible for its dialogizing background, whose influence can be very great. The dichotomy between the two texts goes beyond a mere syntactical phenomenon. The change in tense, pronouns, adverbs of place etc. in the latter sentence which is assumed to be the indirect version of the earlier is the result of the assimilation process. Hence, the linguistic accounts of the first sentence need to be altered to the immediate speech (reporting) situation. As a result, the degrees of representation that the two modes claim are also different. Moreover, the relationship between the texts arise the embedding- embedded issue. As a principle, any reported speech/discourse enfolds another speech/discourse in it. The relationship between the speech embedding and the speech embedded is another area of inquiry in this paper, as the fusion or transgression of the boundaries of the two speeches (mainly in the free indirect speech mode) renders confusion.

Hence, it is in this frame that this paper attempts to depict how and why the various characters' speech and thoughts are represented in "The Beautiful Ones Are Not Yet Born" by Ayi Kwei Armah

1.2. Statement of the Problem

The notion of Speech/Thought representation has its landing on the relationship between what is to be represented and who is supposed to represent it (the speech/thought and its narrator/reporter). This is realized in the relationship between the characters' and a narrator's speech. The domains of each speech can only be comprehended in relation to the distance maintained owing to the manner of the representation. Such relationship ranges between the mere marked co existences of the two speeches to their seamless combination. Tracking the referents of the two speeches or speakers along with the effects of the modes of the representation becomes challenging. Thus, this thesis intends to unfold the distinctive features of the modes and their functions .To this end, the speech and thought representation in the *The Beautyful Ones Are Not Yet Born*" would to be analyzed in this thesis

because the research intends to explore the feelings and motivations of the characters by studying the representation of the characters thoughts and feelings in the selected novel

1.3. Objectives of the Study

A narrative is constituted of characters' and a narrator's discourse /speech. However, these discourses/speeches do not have similar functions. They are instead used to render various effects. Thus this paper aims at a critical analysis on how the characters' speech and thoughts are represented in *The Beautiful Ones Are Not Yet Born*. To this end, it will

- Analyze how the speeches and thoughts of the characters in the novel are represented
- Explore the purpose and functions of the modes of speech and thought representation in the selected passages in Armah's novel.

1.4. The Significance of the Study

Since the concept of speech and thought representation is so complex and debatable, the analysis is be based on the theoretical aspects of the notion by drawing parallel between the theories and its practical aspects as manifested in the selected novel. Besides, the study is believed to be an input in the area of speech and thought representation in literature.

1.5. Delimitation /scope of the Study

The study is confined to the representation of characters' speech and thought in "*The Beautiful Ones Are Not Yet Born*". Thus, it neither analyzes the, conflict, theme, setting nor the style of the novel.

1.6. Limitations of the Study

The most serious impediment is getting reference books. The libraries of Addis Ababa University are not helpful in this respect, for they do not have the books needed by the researcher. Besides, scarcity of time has its own effect on the study.

1.7. Methodology of the Study

Since the primary source of data for the analysis of speech and thought representation is the novel under study, relevant passages from the novel are selected and analyzed. For back grounding and the review of literature, secondary sources, critical texts related to speech and thought representation in fiction are read and reviewed and a framework of analysis is evolved.

1.8. Organization of the Study

The thesis is organized in five chapters. The first chapter consists of the Introduction: the background of the study, Objectives of the study, significance of the study, scope of the study, methodology of the study and organization of the study. Then, the Theoretical framework of the study is presented in chapter two. Chapter three consists of the review of related literature. Speech and thought representation in the Beautiful Ones Are Not Yet Born is prevail in chapter four. the analysis of speech and thought presentation in the selected novel. The highlight of the thesis and the findings are discussed in the concluding chapter.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1. Review of Related Literature

“Free indirect discourse and the Clever Heroine of Emma” is a paper written by Louise Flavin and published by Jan Austen Society of North America. The study depicts one of the very controversial areas of mode of representation, Free Indirect Speech. The paper shows that how “bad behavior” appears in Free Indirect Speech is become unconvincing as comparing to Direct Speech in which the narrator’s mediation is lesser than in Free Indirect mode. According to Flavin, in Emma, Free Indirect Speech is used to undermine the characters whose speech is in some way untrustworthy. However, the writer conversely avoids it in rendering the speech of the most reliable characters quoting Emma’s mimicry Miss Bates’ way of speaking and Knightley’s parody of the Mr.Milton’s writing style and ridiculing on him. Furthermore, the paper points Austen’s awareness of the comic potential of Free Indirect mode.Indeed, the paper is limited to Free Indirect Speech unlike my paper which attempts to comprise the variant modes of both Speech and Thought Representation.

The other paper is MA thesis titled “Stream of consciousness as reflected in Adefris and Ke’ligitwa’written by Endashaw Letera(2005) for the partial fulfillment of Masters degree in literature. The paper is a comparative study between the Dangachew works’ novel, Adefris and Adam Reta’s short story, Ke’ligitwa. The researcher takes six selected extracts from the novel, and the short story as a whole. The extracts from the novel are taken from four characters’ speech, Roman, Woizero Asegash, Adefris and Gorfu. In the paper, the researcher tries to depict the distinctive features of the stream of consciousness and the effects that it has in the fictions under study.He notes that stream of consciousness in Adefris is used to represent the multidimensional reality about the thinking character and the object of thought. .Besides, the technique enables readers to be familiar with what is impinging in the minds of the characters without the narratorial mediation. Thus, the researcher points that the techniques has not been used as much as it should have been. He also notes that the novel shows the potential the technique has if properly handled.



The researcher's next subject is the short story 'Ke'ligitwa'. The researcher points that the short story as a whole is stream of consciousness writing. According to the researcher, the story is all about the representation of the character's consciousness except in a single paragraph. The heroine of the story is a woman who is raped by three unknown men.

In the analysis the researcher asserts that interior monologue applies to bring the characters past life. He also points that stream of consciousness is applied to represent the thought of the major character/s.

In his attempt to draw the dichotomy between the two works, the researcher notes that stream of consciousness is applied to let readers have access to the consciousness of the characters especially, the major characters in both works. The characters distinctive features rendered from the differences in aspiration, proclivities and outlooks are reflected as the researcher points it. Besides, the characters are distinguished one from the other because of the knowledge readers extract from the minds of the characters through stream of consciousness.

The writer of the novel used very few streams of consciousness method as compare to the short story which is believed to be presented as stream of consciousness writing. In the novel, stream of consciousness is used as alternative techniques unlike the short story which is totally dependent on the technique. Interior monologue in the novel is more controlled than in the short story. Beside the type and intensity of the methods of simulation is more abundant in the short story than in the novel especially in terms of free association, and the use of irregular language. More to the point, stream of consciousness in the short story can be called full-fledged as compare to stream of consciousness in the novel. Furthermore, the effect of the technique in the novel has foreshadowing the plot and, characterization unlike the short story.

Generally, the paper focuses on a single technique or mode (thought) of representation. However, the thought or consciousness of characters in a novel prevail through different modes such as direct, indirect, free direct, free indirect, Psycho narration etc Thus, my paper attempts to probe how the character's thoughts are represented using variant modes of representation along with their effects

2.2. Definition of Key Terms

2.2.1. Reality

According to the Dictionary of Philosophy and psychology,(Baldwin,1992) the term realism has to distinct definitions. In the oldest sense, it is a logical metaphysical theory, having to do with the reality of universals in themselves, and their relation to individuals. Its classic expression is that universals are real *ante re s* (in God's mind) in *rebus* (in nature), and *post res*(in their historical oppressions by human minds)¹

Unlike the first, the second definition bases on the modern and epistemological Metaphysical theory. It attests that reality exists apart from its presentation to or conception by, consciousness or it has no separate existence to the divine consciousness.²

Historically, the term realism is found in different terms and forms due to its complex and philosophic features. Kant called it "empirical realism". Despite the differences in terminology, Kant's definition converges with the above definition (definition 2). The term refers to the existence of things in space independent of our particular state of consciousness. Spencer's "transfigured realism" depicts that some objective existence manifested under some conditions separate from and independent of subjective existence, is the final necessity of thought and yet that the perception and objects in consciousness are not reality, and do not resemble but only symbolize it. At the same time he marks this off from 'hypothetical realism', because that only asserts the existence of this real as an inference, not as a 'fact' (psycho.,cha.xix) Kant's "empirical realism" advocates the existence of an object independent of human state of consciousness.

According to Spencer, the relationship between an existed object and human state of consciousness underlies on symbolizing. The reality outside human consciousness is meant to be symbolized in the consciousness. However, the two, the real object and its symbol in human consciousness are distinct. However, Lewes's "reasoned realism" which he distinguished not only from crude or natural realism, but also from the "transfigured". It asserts that reality of an external existence, a not-self, is given in feelings, and indissolubly woven into consciousness. Here realism seems to mean not externality to consciousness, but externality to the subject, or ego, in consciousness. seems to differ

from both Kant's and Spencer's as Lewes believes that reality is not externality to consciousness rather externality to the subject, or ego in consciousness.

Indeed this paper attempts neither to define the term "reality" nor to depict the arguments on its definition or scope. However, since unfolding what the term reality means in relation to fiction cleans the path for the forth coming discussion, the term shall be defined as opposed to fiction or fictional objects, existences. Thus, reality is a term designated to actual or factual human experience, events, existences on the actual world to which the fictional counters conjecture (if not always, in most instances).

2.2.2. Mimesis

Mimesis is a critical and philosophical term that carries a wide range of meanings as Wikipedia, the free encyclopedia states it. The term includes imitation, representation, mimicry, imitatio, and nonsensuous similarity, the act of resembling, the act of expression, and the presentation of self. Similarly, Webster New Twenty Century Dictionary defines it as to represent likeness or image of; to portray to depict, to act or stand in place to be an agent, proxy substitute for as a specimen, example, type or instance of; to exemplify or to typify; imitation; specifically; in art and literature; imitation or representation, especially of speech, behavior etc.

Abrams and Harpham's (2005) definition substantiates the aforementioned definition. For the two critics, mimesis is an imitation or reflection or representation of the world and human life. Beside Abrams (1957:21) describes mimesis as showing, a dramatic method, the author merely presents his characters talking and acting

2.2.3. Diegesis

The prominent classical critic Plato contrasted mimesis to diegesis that when a narrator speaks with his own voice, readers think no one else except the narrator, and (*diegesis*), "telling". However, when a narrator speaks in others' (characters'), voice (*mimesis*) readers pretend to hear characters, but not the narrator (*The Republic, Book X, and 596E*). Chatman also depicts diegesis as when the narrator speaks in his proper voice (1978:168). In his attempt to define mimesis as oppose to

diegesis, Gerard Genette, substantiated the aforementioned view. As far as the narrating or telling function is concerned, fictive narrative is meant to be diegesis (mimesis is hardly even operative in fictive narrative) with a notable exception of the direct dialogues of characters. (Gelley 1987:157). According to Wikipedia, diegesis means the tell of the story by a narrator. The narrator may speak as a particular character or may be the invisible narrator or even the all knowing narrator who speaks from the above in the form of commenting on the action or all characters.

Thus, unlike mimesis which is showing, diegesis is known to be “telling”. A verbal narrative as a whole is a diegetic representation, for it is recounted by a narrator.).

2.2.4. Point of View

The term point of view has different meanings in literature. Show (1972) classified it into three categories. Physical point of view is the one deal with the position in time and space from which a writer approaches, views and describes his materials. The second is mental point of view which involves an author’s feeling and attitude toward his subject. And the last one is the point of view concerns the relation through which a writer narrates or discusses a subject, whether first, second, or third person point of view. Chatman’s view is analogous with the third definition of Show except being detailed. He depicted that point of view is the physical place or ideological situation or practical life –orientation to which narrative events stand in relation. (1978:153).The position (relation) the two critics has raised is identified as the narrator’s or the characters’, for the two have immediate contacts with the story than the author. (the closest is a character). In his attempt to describe the concept and meaning of the term “focalization”

Genetee (1980[1972];1988) qtd in Jahn(2005) has noted that the answers of the following two questions depicts the meaning and feature of point of view. “Who serves as a text’s center of perspectival orientation?” What way is narrative information restricted or narrowed down (either temporarily or permanently) to somebody’s perception, knowledge, or “point of view?”

CHAPTER THREE

THEORETICAL FRAMEWORK OF THE STUDY

3. Speech/Thought in a novel

3.1. The Concept of Speech /Thought Representation

Reported speech is regarded by the speaker as an utterance belonging to someone else, an utterance that was originally totally independent, complete in its construction, and lying outside the given context. Now, it is from this independent existence that reported speech is transposed in to an authorial context while retaining its own referential content and at least the rudiments of its own linguistic integrity, its original constructional independence.

(Bakhtin ,1986:63)

The concept and the meaning of representation in literature is the most discussed, but not exhaustive subject in the area of narratology. The classical critics such as Plato and Aristotle used the term representation as a synonym of imitation or mimesis to mean mimicry, or the reflection of reality in literature. However, some literary critics such as Mick Short (1996) argue that the term presentation is more applicable than the representation to the concept. He said in a real life utterance both anterior and posterior situations are existed. Thus, this existence provides the opportunity to infer back and check the verisimilitude of the representation. However, a speech in a novel lacks the anterior situation against which the so called the represented speech inferred back. So he said the term presentation is more suitable than representation to Speeches in fictional narrative. Nevertheless, given the assumption that a fictional world and the existences in it are independently existed, he himself acknowledged to use the terms interchangeably. (1996:290-291)

Similarly, Merriam-Webster's Advanced Learner's English Dictionary (2008; 1380) defines the term representation as something (such a picture or symbol) that stands for something else, a painting, sculpture, etc that is created to look like a particular thing or person, the act of presenting or describing a person or thing in a particular way . The meanings of the term representation as it has discussed in the aforementioned dictionaries emphasizes the relationship between two "different" things or events, the original and its similitude. The term "anterior corresponds with "original" while

“posterior” with similitude”. Indeed, though Short used the terms with events, he does not mean that only events can be represented; existences, such as physical and psychological states of people /character, places, things etc are also among entities to be represented, be it in real or fiction. The question is why the term representation is considered to be fit for the process or act than the term presentation or vice versa.

A verbal narration is an act or process of telling a story. Thus, it is constituted of a story (the subject) and its discourse with which it is expressed as Chatman noted it (1978:23). The story being narrated is an independent fictional entity of the narrator’s discourse. The cited Bakhtin’s view is highly evident such independency. The temporal relationship between the story and the narrative discourse also depicts the autonomy of the story as the story of a narrative and the act of narration are presumed to be occurred one after the other. Therefore, whatever is said about these fictional entities by the narrator characterize as the verbal representation of the entities, as the entities and events are belong to the anterior situation. They are represented by direct or indirect, Free direct/indirect mode of representation including the narrator’s report. Thus, the term representation seems fit best

Jahn (2005) said that the ‘inset’, the quoted clause represents either the actual words or virtual words (hypothetical utterance as well as verbalized mental events.). The term representation signifies that the quoted text is assumed to have occurred or uttered earlier than the reporting, the immediate discourse, and event (whether verbalized or hypothesized).

It is true that all the speech, be it the characters’ or the narrator’s is made up by the author. However, such a verbatim construction can and will never be realized without the assumption that a fictional world is a world that similitude the real one in one or another way. Thus, a narrator who is telling a series of events is recounting looking back to the reported events. Otherwise, the notion of fictional world and their entities become subtle. And this provokes other enquires on the convection depicts fictional objects exist independently in their own world. More to the point, the notion of fictional world and autonomy can be best depicted in the view that the story of a fiction has not a head and tail; it always begins and ends in the middle. In other words, the story cannot be enclosed between the first and the last pages of a book. It is analogous to the video record of a couple’s wedding ceremony. The record depicts only that particular incident, or incidents of their life. However, the

couple had lived before and will live after the recorded incident (even they will watch the record). Such the pro and post recorded/wedding chapters of their lives are /cannot be like a series of blank strips of film. There is no exception to the story of characters in fiction.

Hence the characters' story, world etc is the sum total of the represented story and the unrepresented ones that cannot be located or traced in the novel or story narrated. Thus, the represented one does not signify the idea that they (characters) have no story, world other than the represented. The fictional entities, including characters, therefore, have their own autonomous existence manifested through existences and other fictional events stretch between anterior and posterior situation of the fictional world. Thus, narrator's discourse represents anterior events and other fictional existences by various modes of representation.

3.2. Types of Discourse/Speech

3.2.1. Narrator's Discourse/Speech

A diegetic narrative is a semiotic (verbal) representation of a series of events. And events are not meant to occur in a vacuum. Thus they are coexisted with their relation to their agent(s) and other attributes. In a diegetic narrative, the events are of verbal (words) and nonverbal. The former is meant to be presented by the characters and the latter one is recounted by a narrator

As John (2005:60) said the narrator's discourse claims to comprise all the diegetic statements of non verbal events including the narrator's evaluative or commentarial statements. He also stated that the character's discourse make up the narrative of verbal events. Furthermore, Chatman (1978:19) noted that a narrative involves of a story (*histoire*) the content or chain of events (actions, happenings), plus what may be called the existents (characters, items of setting); and a discourse (*discours*) and the latter is the expression of the earlier. Thus a narrative is a means of communication in which a narrator is an addressor, and the potential reader/s is/are an addressee /es of the narrator's text. This communication is always purposive. As Jakobson noted in John (2005), narratorial discourse (like any other discourses) can serve a variety of functions:

a).An addressee-oriented 'phatic function' (maintaining contact with the addressee)

any other verbal utterance. Had there not been the narrator's discourse, the aforementioned essences of the story would not have been accessible to the reader and readers would not be able to realize the silence and its purpose in the story.

3.2.2. Character's Discourse/Speech

It is a speech event believed to be uttered by a character, and, it is, most of the time, marked with characters' deictic markers and orthographical features. Writers use speech variations for various effects. Thus, characters' discourse is used for a triggering effect for something that the writer wants to have foregrounded. As Short (1996:292) attested character's discourse /speech is preserved for the more important and more dramatic heart-tugging information. Thus it is used for information that the narrator wants to get emphasized for unlike, the narrator's discourse used for information that has a back grounding effect. For instance the following extract depicts the characters speech in direct mode of speech representation.

She dropped in to a chair before him, and put her cold hand on his arm (1)

"Father, you have trained me from my cradle?"(2)

"Yes, Louisa" (3)

"I course the hour in which I was born to such a destiny."(4)

He looked at her in doubt and dread, vacantly repeating; "curse the hour? Curse the hour?" (5)

(Dickens, 1964:201)

In the cited text, sentence 1 and the last part of sentence 5 are the narrator's discourse and 2, 3 and 4 are the characters' discourses. The characters' discourses presented with the Direct mode of representation are highly for grounded for the characters utterances are emotionally laden, the speech acts, the tone, and the repetitive features of the characters' speech. Beside, the presented information is so crucial to the story. However; the narrator's discourse provides supplementary information which is mainly important to the addressee(s) or readers than the characters themselves. It also, therefore, serves as the background for the narrative.

3.2.3. Narrators Discourse/Speech versus characters' Discourses /Speech

The relationship between the characters' and the narrator's discourses underlie between what has already been uttered and its counter representation. The characters' discourse or speech is presumed to have been uttered sometime in the past in the fictional world. This can be justified at least in two different ways. First, due to the nature of the medium of writing, it is unlikely to the medium to convey a live speech or any other live event. Be it a verbalized or hypnotized utterance, if it is represented in a written narrative, the written version cannot be the "original" one. It is rather the diegetic representation of the verbalized or hypnotized utterance /speech. Chatman said a narrative time is not a later extension of the story- time (1978:155). Second, the prevalence of the narrator, be it a covert or an overt narrator, or a character-narrator or other, he/she recounts an event/s happened before the narrative time. Beside with the narrator's mediation other narrator-related entities fused with the reported discourse which stands between the story represented and the reader. Thus whatever occurs in fiction, it is believed to have been occurred before the immediate discourse. Whether it is expressed (represented) by the narrator's discourse or not, the occurrence is assumed to exist in the fictional world. Hence, the events come to light with the narrator's discourse, so the discourse is the expressions of the story (events happened in the pre narrative time). Therefore, the two discourses are different in many ways as the worlds of the speakers are different. So are the context and the purposes of the discourses. The characters' discourses are uttered among themselves within their own world for their own sake. Thus, the level of communication is character to character. Hence it is unlikely for characters to communicate with a narrator who belongs to another world, outside the characters' world. The characters, even, do not know that their story is being narrated. If, however, they know, they know it in the expense of the violation of their "sacred frontiers". And this lacks verisimilitude. Hence, the narrator recounts a story to his /her /their narratee(s) who belong/s to the narrator's world.

"How old are you?" I asked her.

"Old enough to know better," she said.

(Salinger, 2010:123)

As it is exemplified in the cited text, even, the first person homodiegetic-character- narrator has boundaries demarcated between his two worlds/speaking situations. The first line of the cited text consists of the two speeches of the character- narrator, the quoted speech "*how old are you?*" Plus the reporting or the immediate speech "*I asked her*". The second line comprises again two speeches, other character's speech "*Old enough to know better,*" plus the narrator's speech "*she said*" The quoted speeches in both lines held in the anterior speaking situation are represented in direct modes, marked by quotations. The utterances in quotation render from the characters' direct participation in a dialogue at action level as characters in the story time or before the narrative-time. However, the narrator's reporting clauses are held in the posterior event situation in the narrative-time. . Thus, he is recounting back the story not as a character but as a narrator. The character-narrator's speeches in line one characterize in two distinguishing ways, as the speeches are belonging to two different situations aiming at two different purposes. The two roles as a character and a narrator are demarcated by temporal line and other expressive markers. Despite the fact that he/the narrator is endorsed the act of telling his or other's story his communication as a character in the previous story, is entirely different from his communication as a narrator in the immediate event (the narrating event). As a character he is meant to communicate with other characters not to the narretee or readers, and as a narrator he is supposed to communicate with the narratee not with the characters. .

Furthermore, a narrator narrates a story which he/she knows the beginning and the end, as he/she recounts the event that has already been completed. Nevertheless, as a character in the characters' world he/she is entitled to know only the story in the immediate situation, but not the forth coming or the end, for he/she cannot foresees them. Hence, despite the character-narrator bear's dual role, at no point he /she appear functioning both roles at a time and at the same level of communication. However, writers deliberately make readers to assume themselves witnessing the fictional events by creating illusion through the breaching the boundaries of different levels.

As Jahn (2005)noted, standard structure of fictional narrative communication is possible at three different levels; character and character on the levels of action, narrator and audience or addressee(s) on the level of fictional mediation and author and reader on the level of nonfictional communication. The first and the second are 'intratextual level' whereas the third one is 'extratextual level. Blurring the narrative levels help the writers to create an effect of displacement

or illusion as Gentte noted it (1980:236). However, the blurring of the two “sacred frontiers” is not plausible.

As far as the theory of communication is concerned, communication attests an interaction between a speaker and listener or a narrator and a narratee or a sender and receiver. This is the foundation upon which the interactive communication has its footrest. Characters that are presumed to be at action level can be engaged in a reciprocal communication in which one asks and the other answers or vice versa.

However, at fictional mediation level, unlike the characters’, the narrator and his/her narratee cannot be engaged in an interactive communication, but if they were so, their level automatically would have been changed in to the action level which is second degree narrative level (and this will be discussed subsequently) Thus, their communication, if it is interactive communication at all, remains only at fictional mediation level as they appear meddling, but not at action or nonfictional level. The only philosophy behind the narrator and narratee’s level is (the logic that) if there is a story to be told, there need to be someone to tell, a story teller, and if there is a story teller, there need to be a hearer. Otherwise, it is a communication which is not reciprocal as speaking or narrating is endorsed only to the narrator and listening is given only to the narretee (passive listener), neither of them do the opposite, unlike oral storytelling in which a story teller and his/her active narratee/s appear in a face –to-face interaction. However, the notion of level of communication becomes more complex in the instances where two or more levels are fused like in the extract cited below from *The Adventures of Huckleberry Finn* by Mark Twain.

You don't know about me, without you have read a book by the name of "The Adventures of Tom Sawyer," but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. (Twain, 2003:3)

The narrative technique used in the extract is an epistolary narrative writing style in which an addresser (a narrator) is identified as “I” or “We” (if it’s plural as in *the Rose to Emile* by Faulkner) and the addressee(s) is/are identified as “you” whether singular or plural (as in the cited text). At first sight, the personal pronoun “you” seem to refer real readers Nevertheless, the narrator recounts the

story in which he himself has participated to his “potential readers” or narrate (s) not of the real readers who belong(s) to the author’s, (Mark Twain) world. Such communicative and directive functions of the narrator primarily have targeted narratees. Nevertheless, the self effaced narrator blur two boundaries, the boundary between his world and the real one (Twain’s), and the boundary between his world and the world of “*The Adventures of Tom Sawyer,*” (other fictional world). The awareness of the homodiegetic narrator about the character in the book he quoted and the author of the book, Mark Twain is the clear manifestation of the breaching of the two worlds. Though the walls between the two worlds are unbreakable, the character-narrator is able to manage to peep through and learn about the factual information which belongs to the real world not of the narrator’s and the information in “*The Adventures of Tom Sawyer*” (another fictional world). However, this neither makes Mark Twain and his book “*The Adventures of Tom Sawyer*” to be fiction nor the character-narrator of *The Adventures of Huckleberry* be real as a result. However, the metalepsis, to use Genette’s word, the deliberate breaching of the boundaries between two narrative levels, creates an illusion that enables readers to think of being drawn in to the story and participating in.

Similarly, the notion of nonfictional level of communication is a narrative level where the author is a sender and the reader is a receiver at least as a principle. It is clear that the author and the reader cannot communicate in the text as they are located at outside the text, at extratextual level (Jahn, 2005). Nevertheless, if it were so, the technicality and the mode of presentation would have automatically been changed and the notion of character, narrator, narretee, etc, could have not been issues any more. It is worth remembering Barthes’s (1967) “The Death of the author”.

More to the point, readers’ constructive role in the interaction with the character’s and narrator’s discourse is another area of discussion in the theory of narratology. It is true that a literary text is the outcome of the combination of the narrator’s and the character’s discourse. Though the narrator’s discourse is always outside the story being narrated, it is through which the story of a narrative flitter to the readers. Similarly, what is not accessible to the readers through both characters’ and the narrator’s discourse is filled by the readers’ constructive role. The paradox here is that despite the characters do not aware the existence of the narrator (in many instances, even if they seem to know, it is not plausible), their story is structured, modified and recounted by the narrator. Thus a meaningful whole emerges as a result. Similarly without the awareness of the characters and the

narrator readers bring their schema in to the discourses and come up with another whole. Hence the interaction of all these entities are not reciprocal each cannot help not to violate the other's frontier. Therefore, the level of communication neither guarantees a reciprocal interaction (except at the action lever of communication) nor encompasses all these entities.

3.2.3.1. Narrative Levels

The relationship between the narrator's discourse/speech and characters' speech results from the juxtaposition of the two texts. The character's speech is subjected to the immediate context (the narrator's speech situation). As a result; it changes itself in order to align with the immediate speaking environment. The integrations between the two texts ensure the fusing or merging of two autonomous texts. Indeed the degree of the integration varies from modes to modes conventionally; a character's speech is believed to be embedded in the narrator's speech in its different forms. According to Bakhtin (1986:61) the dynamic interactive relationship between the authorial (narrator's) discourse and the speech reported follows two directions; the linear style and the Pictorial style. The former focuses on the content of the reported speech. For Bakhtin there is a strict boundary between the two discourses concerned to the content. Nevertheless, in the latter which is concerned about individualized qualities and style of the reported speech, he noted that there is no strict boundaries. Thus this form finds ways of infiltrating the reported speech with authorial (narratorial) retort and response to it, or, alternatively, the reported speech may begin to infiltrate the authorial context. Bakhtin also attests that the form of reported speech which develop this latter tendency of eroding boundaries, of allowing the maximum interactive interference between the zones of reporting and reported speech (Ibid). The effect of the integration along with the collapse of the boundaries between the individualized qualities to the two discourses/speeches is depicted in the example given below.

Smith said "Martha told me that she had submitted her research proposal to our advisor the previous day."

In the above sentence, three speeches are fused. For easy of convenience, the first speech is named as S₁ to mean speech one and this is (spoken) narrated by narrator one (N₁), the unnamed speaker. Smith's speech is S₂ which is represented in Direct mode and enclosed in quotation and Smith is N₂. The third (S₃) is Martha's speech represented in indirect mode by N₂ (Smith). If the clauses are

He is knocking the door. (1)What will she say him? (2)But whatever it will be, he doesn't care. (3) Oh!nothing ,nothing will frighten him.(4). He will kneel down to her knees and say "I'm really sorry!"(5)

Sentence 1, 3 and the first half of sentence 5 are the narrator's speech. And the second half of the last sentence is marked as the character's direct speech. However, sentence 2 and 4 appeared to be fused as their indeterminate features hybrid from two distinct modes. Though sentence 2 appears unframed by the narrator's speech and unset off by quotation marks, its interrogative syntactical structure and the exclamatory mark and the repetitive word in sentence 4 make them to have features of direct speech/thought. Nevertheless, this does not necessarily lead to the conclusion that a narrator's speech/discourse never has structures of these kinds. It rather depends on how voiced/overt/covert is the narrator. In other words, if a narrator is an overt, this kind of structures could be the marks of his/her degree of prevalence /mediation/voiced in the narration. Thus, the boundaries of the two speeches are blurred. Hence it confuses to trace who speaks what, for the boundary markers are deleted in the modes. Besides, the sentences appear in FID may be confused to be speeches or thought, for the modes used to represent speech and thought of the character are similar except some considerable differences. Therefore; this kind of blurred speech emerges as another mode of Speech/Thought representation which is free indirect mode.

3.2.3.2. Point of view

Point of view has different meanings in literature. According to Chatman, point of view is the physical, ideological and practical life orientation of a narrator or a character stands in relation to the story being narrated. Genette uses "focalization", to mean a text's center, a persepectival orientation serves as a text's center and restrict the narrative information (Jahn, *ibid*) and he distinguishes three kinds of focalization based on the knowledge of a narrator about the story he/she narrates. In Zero focalization narrator is meant to know more than the character do, it is known as omniscient or all – knowing traditionally, Internal Focalization is the second category in which a narrator knows as much as characters do ,but in external Focalization a narrator knows less than characters do. These Genette's classification seems to be the extension of his classification of types of narrators considering the position of the narrator in relation to the story he/she narrates ;(homodeigetic narrator, heterodeigetic narrator,).Genette has used Point of view (Physical point of view) for the

bases of his classification. However, Chatman classifies Point of view itself as physical (literal), conceptual (ideological) and interest point of view. (1978:151-152) Physical Pov characterizes in what a character or a narrator perceives using his/her sense organs.

“He saw her sitting in the park.” The perceptual point of view in the cited clause is the subject *“he”*, for he is the one who has seen *“her”* not the speaker. Besides, there is a reference for her physical situation. Unlike the perceptual Pov, Conceptual or ideological Pov has a reference to the attitude, ways of thinking concepts etc of a character or a narrator. *“In my point of view, liberal democracy is the hybrid of capitalism and socialism.”* The conceptual Pov in the cited clause is the first person *“I”* narrator’s, as the clause represents his/her way of thinking, feelings or impression or knowledge about the given topic and such conceptual pov is located in the speaker’s mind. Chatman calls the third category of point of view *“transferred”* or *“interest Pov”* which has no reference in either of the two, physical or conceptual, but characterizes the agents general interest, profit, welfare, well-being, etc. In other words, the agent neither perceives nor conceptualizes it. It is worth mentioning here Chatman’s example *“Though he didn’t realize it at the time, the divorce was a disaster from John’s point of view.”* The reference for the Pov of John is located neither physically or mentally, it is rather in his interest, well-being, or welfare. It is from his interest pov that the divorce turned out to be ruinous.

The narrator’s Pov (specially perceptual Pov) is meant to be vested nowhere else than in his/her/their speeches or discourses. Thus, it is presupposed to be located outside the story where the narrator’s speech primarily is situated.

...what the narrator reports from his perspective is almost always outside the story (heterodiegetic), even if only retrospective, that is, temporarily distant. typically he is looking back at his own earlier perception-as-a-character. But that looking-back is a conception, no longer a perception. The completely external narrator presents an even more purely conceptual view. He never was in the world of the work: discourse –time is not a later extension of story-time. He didn’t “perceive” in the same direct or diegetic sense than any character did. Literally speaking, he cannot have “seen” anything in that world. (Chatman, 1978: 155).

3.2.3.3. Voice

The notion of “voice” in written discourse seems dubious, for voice is meant to be the feature in oral medium. According to Chatman (ibid: 154), voice refers to the speech or other overt means through which events and existents are communicated to the audience. Speaking necessitates the voice of the speaker. A diegetic narrative vests at least two speakers, a narrator and a character. Thus, the voice of these speakers dwelled in their speeches/discourses. In their attempt to show whether a given narrative is mimetic or not, Plato and Aristotle use voice as means of differentiating the quality or degree of mimesis. Hence, they distinguish three types of narrators (speakers) in relation to the use of voice. The speaker or poet who uses his own voice, the one who assumes the voice of another person or persons, and speaks in a voice not his own, and the one who uses a mixture of his own voice and that of others (Cuddon 1977:406). The classification corresponds with the three common modes of Speech representations. The one who speaks in his own voice falls in to Indirect Speech or Discourse in which the narrator’s speech /voice is heard. According to the critics’ second category, the speech in which the narrator uses in other’s voice characterizes as Direct Speech. In the characters’ speech/discourse one assumes only the speakers’ (characters’) voice but not the narrators’, this time, the narrator is assumed to be silent, or according to Plato and Aristotle, the narrator speaks in the characters’ voice or the narrator hide his/her voice by imitating the quoted speaker’s voice. But in the third category, the two speakers’ voices are mixed, for their speeches are mixed. This is known as free indirect mode. Bakhtin noted that free indirect speech is a double –voiced discourse, for one’s direct speech is infused with an authorial (narrator’s) intentions and consciousness by retaining the original speakers’ intention. (1986:102).

He defines double –voiced discourse as a discourse with an orientation towards another’s discourse. For Bakhtin, unlike free indirect speech/discourse, the authorial discourse and character’s direct speeches are single-voiced discourses, for both represent a single consciousness and intention. He divides double-voiced discourse in to three sub classes or varieties based on the authorial intentions. The first one is exemplified in stylization or non-authorial forms of narration. An authorial purpose co -exists with a character’s. In other words, the authorial (narrator’s) intention stylizes another’s style; towards that style’s direction. The authorial intention follows the character’s direction without any collision (known as Unidirectional). Nevertheless, in the second category which is known as Vari-directional, the narrator’s voice characterizes as an invading voice typified by parody and



irony. According to Bakhtin, the invading voice or consciousness interacts in a hostile manner with the penetrated discourse (character's) forcing it to serve aims which completely oppose the original intention. He also noted that in the two verities the author (narrator) uses other peoples' words (or discourse) for authorial purpose. Thus, the character's discourse is not that much active. However, in the third category, it is active unlike the other two, as it influences the narrator's discourse/voice. A hidden polemic is a common example to this category. As Aczel (1998) puts it in a hidden polemic, the author's(narrator's) discourse is directed towards its own referential object, as in any other discourse, but at the same time every statement about the object is constructed in such a way that, apart from its referential meaning.

*He had gone down three flights when he suddenly heard a loud noise below-**where could he go?** There was nowhere to hide. He must go back to the flat. (Dostoevsky, 2000:75)*

The first and the last clauses are the narrator's clause. However, the clause marked in bold is identified as FID/S, for the narrator's and the character's voices are fused. The modal *could*, and the pronoun *he* are back shifted to align to the narrator's deictic center. But the speech act, the interrogative structure of the clause is retained from the character.

Similarly, Pascal qtd in Manfred (1974) noted that the narrator's and a character's voice "mingle" in free indirect discourse, producing a "mixed" language, a "fusion of two voices" (1977; 12). According to Pascal the fused voices are not equally audible for unknown reason. However, the character's voice can run the whole gamut of expressivity, the narrator's voice always remains significantly muted, often to the point of dubbed "implicit," as in the case of irony (1977; 26). He also notes that unfailingly regards it as a fault whenever a narrator's voice becomes too noticeable and begin to contest the character's voice-never the other way round (cp.Pascal, 1977, 88.95, 97).Pascal's view mostly implies to a self-effaced (an overt narrator) narrator whose voice overrides the characters' voice, or who speaks for the characters instead of making them to speak for themselves. This type of narrator maintains distance between the character and reader by standing between them with his/her consciousness other than the characters'.

3.3. Variation in Discourse/Speech Representation

Speech /Thought representations are of different in kind based on the degree of influence or control left up on them in relation to their agents. Indeed, the major two classifications are the narrator's and characters' discourse. The narrator's discourse is purely the narrator's and the characters' discourse /speech is a discourse with the most minimal narratorial mediation. There are other representation modes /continuums between the two discourses/speeches. The common representation modes and their continuums are listed below beginning from the mode with high narratorial intervention and control to the mode with minimal or least intervention or control. In contrast as the move is from right to left, the narratorial intervention and control is stronger and stronger compare to the character's influence and control over the modes. Mick Short depicts the subsequent speech presentation cline. (1996:293)

NRS NRSA IS FIS DS

Furthermore, Fludernik qtd in Manfred (1974) attests six major categories in the following order though claimed to be unordered collection of categories:

Pure narrative, narrated perception, speech report and psychonarration, free indirect discourse, indirect discourse and direct discourse. This is evident in Fludernik's admission (answer) about the disparity between the traditional position of Free indirect Speech and the position in her categories. On her scale, the mode is located between the narrator's representation of Speech (NRS) and Indirect Speech/Discourse unlike the traditional position, slipping between Direct and Indirect speech. She said that "there is no stringent order in the arrangement of the scale". Despite of her admission on the disparity of the position of FID contrasting to Short's, her scale seems to have limitations in categorization as a whole .Short's cline limited to only one representation mode that is speech. However, Fludernik's scale does not discriminate thought presentation mode (***Psychonarration*** in which the narrator analyzes the content in the character' mind /subconscious) from the speech representation modes (***Speech Report***), as both are included in the same scale (group). Indeed, there are similarities between the two modes, but locating their continuums on the scale follows different direction. For instance, Directs Thought is not equally as plausible as Direct Speech, for one's Direct Speech can be expressed directly from the character's utterance, but one's thought cannot be communicated directly unless it is uttered, for it is unlikely to know what one thinks. Thus, mode of

Indirect Thought is more verisimilitude than direct thought in contrast to direct and indirect speeches. Moreover, despite the terminological difference, in Fludrnik's cline, the first two representation modes are inclusive in Short's NRA which comprises narrator's representation of action, state, perception, events result's from non-human agents. Similarly, the third mode, speech report corresponds with Short's NRS.

More to the point, the position of FID should necessarily be between ID/S and DD/S, as it comprises the features of Direct and Indirect discourses. Indeed, the degree of the dominant features of the discourses determines how closely need the FID/S to be positioned between the two discourse. If the dominant features of the FID are Direct speech's, the discourse position should be somewhere closer to DD/S than to ID/S. The same is true if the features of Indirect discourse are dominant, the discourse shall be located closer to FD/S than to DD/S. Thus, the move is limited between the two. Nevertheless, if FID/S slides between FID and its predecessor (like speech report and Psyonarration in Fludernik's), the discourse is meant to be characterized like its predecessors and descendants on the continuum/scale. In Fludernik's case, both the antecedent mode and successor mode are narrator's discourses which is equivalent to Short's NRS and NRT. Thus, since, the representation mode is twice far from direct speech, it is unlikely FID/S to have the features of Direct Speech/Discourse. Hence, if free mean in FID free from the narrator's mediation, FID can secure no other position than between ID and DD/S. However, blending the features from the two critics the scale clines results the subsequent modified scale of speech representation continuums:

NRA NRS NRSA IS FID DS FDD

3.3.1. Narrator's Representation of Action (NRA)

A narrator recounts a story looking back to what has happened .However, readers pretend to perceive the event as if they are witnessing the event. Of course, this varies from one mode of representation to the other as the degrees of mimesis of the modes are varying. And these modes are used as devices of representing speech and thought in fiction. For this to happen different modes of representations are orchestrated in a novel accordingly by the writers one of which is the narrator's representation of Action (NRA).

characterizes in paraphrasing, summarizing, interpreting the quoted speech, the quoted speech tend to lose its original features consequently, the degree of influence and control over what is said shift from the quoted speaker to the narrator and so is the faithfulness claim.

A.) *"I will take **this** bag **tomorrow** and give it to **my** brother."*

B) *He said that **he would** take **that** bag **the following day** and give it to **his** brother".*

(reported by third-person narrator)

Sentence "A" presented in direct reported mode for it is marked with inverted comma. However, sentence "B" is the indirect version of speech "A", and it is identified with indicators of the narrator's presence. Above all the speech is presented by the narrator's words. One of the main distinctive features of direct and indirect speech is the use of deictic markers. These markers are meant to be aligned with speaker as they are the indicators of the subjective expression and other cues of the speaker. Thus, the deictic markers, pronouns, proximal markers and other expressive in the first clause are the quoted speaker's but not of the narrator's. However, the markers in the second clause are the narrator's, for it is the narrator who speaks in the indirect mode, sentence "B"

In sentence "A" 'Will' is changed in to 'would' in sentence "B. However, the change is not arbitrary. It rather has rules of some kind. As Comrie (1986) in Sakita(2002:174) noted it the sequence of tense in indirect speech should follow the rule below.

If the tense of the verb of reporting is non-past, then the tense of the original utterance is retained: if the tense of the verb of reporting is past, then the tense of the original utterance is backshifted into the past, except that if the content of the indirect speech has continuing applicability, the backshifted is optional

Beside the traditional grammarians noted the list of the mechanical change; present to past; present continuous to past continuous; present perfect to past perfect; past to past perfect; past continues to past perfect continuous; future to conditional; future perfect to future perfect conditional. Beside past perfect and past perfect continuous remains as they are. Moreover, modal verbs, could, might, would, should, had better usually do not change in reported speech.

The two (A&B) speeches have different syntactical structures. Thus the tense in direct speech need to be straightened to the structure of the immediate speech (indirect speech) to maintain the

coherence in relation to the view point of the narrator. Consequently, the tense in the direct speech is backshifted and the speech becomes subordinated to the narrator's speech. That seems why Comrie (ibid) said tense change in indirect speech is syntactical phenomena.

Pronouns are the other linguistic features that can inevitably be affected with the change. In sentence "B" pronoun, "I" is changed in to "he", and possessive adjective "my" is changed in to possessive adjective "his". The change is realized in relation to the speaker. As the speaker who is doing the reporting is reporting from his/her view point the pronoun need to be straighten in relation to his/her deictic because he is the center. Furthermore, the narrator reports other speaker's speech. Had he/she reported his/her own speech (self quotation) the pronoun that associated with the quoted speaker could have been retained as the example below.

B). I said that I would take that bag the following day and give it to my brother.

(reported by first-person narrator, the speaker himself/herself is the object)

D).I said that you would take that bag the following day and give it to your brother.

(Reported by first-person narrator who is addressing his/her addressees [the object of the speech] by second person pronoun "you")

Similarly, the second person pronoun "you" remain the same in direct and indirect speech as it is exemplified in sentence "D". The "original" form or the direct representation of this speech appears as" *You will take this bag tomorrow and give it to your brother*" However, in the adopted direct speech, the pronoun "I" is omitted unlike its indirect version, for it is clear from the pragmatic knowledge of the hearer and the nature of the speech act (subject less imperative) of the sentence. Otherwise, it would have been difficult to infer who the quoted speaker is.

Manfred (1994) points that most emphatic constructions (e.g. inversions) and subjective expressions except few exceptions such as the subjectless imperative found in direct discourse also occurs in free indirect and indirect discourse. Furthermore, the adverbial of time in sentence "A" is changed from **tomorrow** to **the following day** in sentence "B". This change represents the time difference between the anterior event "original speech" and the posterior event "reporting speech". Such temporal change signifies as the demarcation between the two speeches events. Nevertheless, all speeches may not have these signals. Moreover, the proximal deictic "this" in speech "A" is changed" in to

“that” in speech “B. This adoption centers the position of the reporter, the immediate speaker. As Lowe and Hurlimann in Guldemann and von Roncador(2002;77)said when indirect speech is used, the deictic anchorage is oriented to the current story situation. If the Direct Speech form were used, the deictic anchorage would be oriented to the anterior situation when the quote was originally uttered, and thus the audience attention would be directed away from the current situation on the story line. Besides, the switch of the tense and other deictic markers in Indirect Speech help to trace the view point of the speakers and maintain the speech/discourse coherence.

3.3.2.4. Free Indirect Discourse/Speech (FID/S)

FID/D is the most controversial area in speech and thought representation. This mode of representation characterizes in blending some features of Direct Speech and Indirect speech. Hence, it slips between the two on the mimetic scale. The term FID/S is known in various terms Quasi-Direct Speech, combined discourse, semi-direct speech, and the more free form of Direct Speech etc. Bakhtin in the subsequent text notes about what FID/S means, what it is constituted of, what the blending features would like and under whose control the mode should be.

Between the two traditional grammatical categories of DIRECT SPEECH [prjamaja rec'] and INDIRECT SPEECH [kosyennaja rec'] Bakhtin posits an intermediate term, QUASI-DIRECT SPEECH [nesobstvenno-prjamaja rec']. It involves discourse that is formally authorial [narrator], but that belongs in its “emotional structure” to a represented character, his inner speech transmitted and regulated by the author. (1981:432)

As Malfred Jahn (2005) puts it the Free Indirect Discourse is indirect in the sense that the pronouns and tense from the quoted discourse are aligned with the pronoun and tense structure of the current narrative structure. And the term ‘free’ refers to the appearance of the discourse quoted in the form of a non-subordinate clause. However, Jahn’s view seems to be limited only on the syntactical phenomena rendered from the blending of the two speeches/discourses. Indeed, the reporting clause unlike direct speech is not meant to appear in FID, thus, the quoted speech appears syntactically independent in contrast to in indirect mode apart from deictic and other changes. Nevertheless, the emerged representation mode; FID/S identified as a representation mode stretches beyond the syntactical reality. This is highly evident in Aczel’s (1998) notification; he said that the narratorial

grammatical markers of FID (shifts in tense and person) are not necessary constituents of all FID; however, it can be one of the constituents. Context is an integral constituent of FID as a vocally marked utterance dual-voice can nevertheless be posited at a level beyond free indirect utterance itself. Critics like Mc Hale (1978, and Ehrich 1990) also claimed that contextual cues are more determinant features than formal features (syntax), in many cases, whether or not a sentence will be interpreted as a FID/S representation of speech, thought or perception. More to the point, emphasizing the confusing nature of FID with the narrative report, Culler in Manfred (1994) argues that FID is not even “a definable linguistic category”, its true identity only appears in its pragmatic context. (1978). Fludernik (Manfred; *ibid*) also notes that FID materializes in the reading process. Hence, FID is not constituted of only with the blended linguistic features of Direct and Indirect discourses/speeches; it also comprises contextual cues unlike other modes of representations.

The ambiguity in FID mainly renders from the unmarked distribution of linguistic features in the FID. According to Mc Hale the distribution of features in the blended discourses, FID, determine the outcome. He contrasts the distribution as in DD all the markers point to the character’s voice[speech/discourse], but in ID, person, tense and syntax can be assigned to the narrator’s text, while thematic and ideological markers, deixis, and lexical style points to the character’s voice[speech/discourse], the speech-act level points both directions. In FID, person and tense evoke the narrator’s text, while all other features can be assigned to the character’s text (2011).

He gazed up at the enormous face. (1) Forty years it had taken him to learn what kind of smile was hidden beneath the dark mustache. (2) O cruel, needless misunderstanding! (3) O stubborn, self-willed exile from the loving breast! (4) Two gin-scented tears trickled down the sides of his nose. (5) But everything was alright, everything was all right, the struggle was finished. (6) He had won the victory over himself. (7) He loved Big Brother. (8)
(Orwell, 2003:370)

Free Indirect Discourse (FID) is one of the speech representation modes with which the character’s speech including interior speech is represented, as in above extract. Indeed, the cited speech could have been represented in a Direct or Indirect mode or as the thought report/psycho-narration. Nevertheless, the cited text is identified as FID/S, for the narrator’s speech and the character’s

speech (inner speech) are mingled. The paragraph opens with the third person narrator's speech addressing the character with third person pronoun "he/him". This is evident in clause 1, 2, 5, 6(second half), 7 and 8 which all are the narrator's speeches. However, after the first clause the narrative slips in to FID/S and brings the character's thought/utterance. The vocative (O), expressive, exclamatory marks, in clause 2 and 3 and the repetitive clause in the first half of clause 6 all points to the quoted, character's speech. Hence, the emotionally laden expressions of the character are blended with the narrator's representation of the character's state, perception, description and consciousness. One of the functions of FID/S is to make readers have a sense of proximity to what is going on in the character's mind as the cited text. Readers pretend to have direct or unmediated contact with the character, and this is realized through the illusion that the FID renders.

Indeed, the seamless integration of the two speeches evokes the question of who speaks what? The omission of the reporting clause and other linguistic markers renders the ambiguity. Though FID comprises the blended features of the two prototype modes, DS and IS as to how the features are integrated calls for attention, for the issue of dual-voice, point of view, expressive and others are to be fused confusingly. Pascal qtd in Malfred(1974) noted that the narrator's and a character's voice "mingle" in free indirect discourse, producing a "mixed" language, a "fusion of two voices(1977:12) an authorial"(narrator's) always present in FIST, and the result of duality may be "heard" a tone of irony, or sympathy, of negation or approval, underlying the statement of the character(1977:17).Nevertheless, Aczel (1998 :) argues that the notion of the necessary presence of the narrator's voice in FID as weakness, as he believes FID/S needs to be constructed in terms of a more broadly context.

As FID depicts the consciousness or sub consciousness of a character, it serves as the vehicle of irony and sympathy. The limited knowledge or ignorance of a character or the conflict between their internal and external reality all prevails in FID and become the plays for the representation mode. Besides, FID is one of the modes that represent the stream of consciousness of characters which will be discussed subsequently.

3.4. Thought Representation

Representing consciousness in Literature is one of the confrontational areas in narratology. Indeed, one reason for its complex and the ambiguous features is its dependency on speech modes. Thought can occur independent of language, thus, language is not fully capable to represent the independent features of thought. Palmer, (2004) qtd in Mc Hale 1978 argued that consciousness in fiction, is much more ubiquitous and variegated than speech and is not adequately captured by speech –based models of interior discourse .In the case of verbalized and heard/uttered though, if it is uttered by the person himself/herself, representing the uttered-thought is not as difficult as the unuttered one, for the earlier has referential unlike the latter.

a.) *'I shall see her tomorrow' she thought (DT)* the cited clause is represented in the direct mode of representation. It is the character's thought only because the reporting clause says so "she thought". It is the narrator who tells that the quoted clause is the representation of the character's 'thought' but not the character's speech. However, if the narrator's reporting clause is changed into "*She said*", the same clause can be equally used as speech representation despite the differences in the subject. Or if the narrator's reporting clause is omitted at all, readers will be baffled as to what is represented, speech or thought?. Thus, the two modes cannot be identified linguistically .hence, Contextual cues are factors that enable readers to decide whether it is a speech or thought. Otherwise, without the narrator's attributive clause and context clues, it is indeterminate.

In real life it is unlikely to detect what is and what is not in other peoples mind. Thus, a thought need to be verbalized or uttered to get across to others. However, fiction appears to be the opposite of real life in its attempt to indulged reader to probe deep into the minds of characters. This is best exemplified in sentence (a). It is the narrator, who peeps through the character's mind and uttered out what is in it unlike the real life situation. However, in clause (b.)*She thought that she would see her the next day*", thinking one's thought has only one access, readers presuppose that the thought has already been uttered by the character herself, as the thought is represented in indirect style/mode Thus, the indirect mode is more plausible than the direct mode.

3.4.1. Thought Categories

It is worth mentioning that the speech categories discussed above can be applied to thought categories though the differences in their effects. Short (1996:313) The thoughts of characters could be disclosed either directly or indirectly by a narrator or else by combining the two, in free indirect representation modes. Besides, the narrator's report represents the character's thought.

- A). She has been worried the whole night (NRT)
- B). Sitting in the dark, she has been worried about her husband's absence the whole night (NRTA)
- C). 'I shall see her tomorrow' she thought (DT)
- D). She thought that she should see her the next day. (IT)
- E.) I shall see her tomorrow she thought (FDT, by omitting quotation marks)
- F.) 'I shall see her tomorrow' (FDT, by omitting the reporting clause, she thought)
- G.) I shall see her tomorrow. (FIT, omitting, quotation marks & the reporting clause)

Sentence (A) reports that a thought of some kind has been taking place for some time but neither what has not been thought nor the thought act incorporated with it has not been mentioned by the narrator. Thus, the sentence is the narrator's representation of thought (NRT). Nevertheless sentence (B) attests what has been thought along with the thought acts; hence at least, what the character is worried about is accessible to readers if not the details. Therefore, the sentence is the Narrator's representation of thought act (NRTA).

The difference between sentence C and D is similar with the difference between direct and indirect speeches. The tense, pronouns, deictic markers, expressive and other linguistic elements in (C) tend to be altered with the change of the point of view in sentence (D). Sentence (C) is believed to forward the real thought of the quoted person unlike the sentence (D) that reported the thought of the character from a distance, the narrator's deictic center. As the move downs from Clause (C) to clause (G), except (D), the mediation of the narrator is lesser and lesser. The character's discourse in clause (C) appears in quotation marks and accompanied by the reporting clause, which are the indications of the narrator's presence/mediation. However, in clause (E), the character's speech appears free of the quotation marks; in contrast, in the subsequent clause the character's speech

comes out with quotation marks, but free off the reporting clause, and the last clause is free from the quotation marks and the reporting clause thus, in all the three clause, the character's speech is represented in free direct mode.

3.4.1.1. Direct Thought

According to Short (1996:312) Direct thought (DT) is quite often used to represent imaginary conversations which characters have with themselves or others, which is presumably why it so often has the flavor of conscious thinking. Therefore, Direct thought is full of instinctive markers that enable readers to have the feeling of witnessing everything from the character's mind without mediation.

However, the norms of real life renders to take Indirect Thought as more mimetic than Direct Thought for Direct Thought is not or cannot as accessible as Indirect Thought is in the actual life. Hence the faithless claim that Direct Thought makes converges from the Direct Speech. Direct Speech is reliable in its mimetic qualities and verisimilitude ability renders from being the most proximate to the "original". Besides, it can be inferred easily than Direct Thought. When Direct Speech appears together with Direct Thought, as short (1996) puts it the quotation marks of Direct Thought is often omitted a distinguish marker between the two. Moreover, Direct Thought is used to contrast between the internal and external world of the character.

3.4.1.1.1. Interior Monologue

Interior Monologue is one of the devices of thought presentation in literature. The device enables writers to represent the character's inner thoughts, which would be difficult to reveal in dialogues, in direct mode of representation. According to Show (1972) Interior Monologue is a device used to reveal the flow of thoughts through the character's mind in plays or novels.

Indeed, the concept of Interior Monologue is dubious, as there is contradicting ideas about what it represents. Beckson and Ganz qtd Dujardin (1975:240) defines Interior Monologue as unspoken discourse without a hearer present, by which a character expresses his most intimate thought with syntax reduced to a minimum, in such a way as to give the impression of a "welling forth".

The notion of expressing one's most intimate thought to give an impression of some kind calls for the question of 'to whom'(a hearer). If an interior monologue serves to express the character's most intimate thought as it is noted in the above definition, the need for having a hearer necessitates. Nevertheless, the definition says 'without the hearer.' thus, expressing one's thought and giving an impression without the presence of a hearer is confusing. Hence, as far as the name Interior Monologue is concerned the phrase 'without a hearer' is designated to mean other character, but in Interior Monologue, the thinking character seems to be the speaker and the listener as well. The readers are indulge themselves to be located somewhere inside the mind of the character or elsewhere by illusion and pretend to overhear such inner speech.

Furthermore, the concept of unspokenness in Interior Monologue is paradoxical. An utterance may or may not be heard, if it so, it can be categorized as heard and unheard utterance (in reference to the third person, another character). Thus, according to this categorization, Interior Monologue is leveled as unheard, for no other character can hear one's internal speech. However, interior monologue is identified to be occurred in the character's inner world (consciousness); he/she is the listener for his/her speech. But, whether an interior monologue represents only an inner speech (self-spoken-and-self-heard, what about self-spoken- but-not heard Interior Monologue, if there is any?)or other non verbal mental events needs further explanation Abrahams and Harpham (2009:257) noted that Interior Monologue in its radical form, is sometimes described as the exact presentation of the process of consciousness; but because sense, perceptions, mental images, feelings and some aspects of thought itself are nonverbal, it is clear that the author can present these elements only by converting them into some sort of verbal equivalent .Thus, unlike the Beckson and Ganz's definition, Abrahams and Harpham's definition depicts that Interior Speech represents none verbal events transformed into its verbal equivalent. Nevertheless, none of the critics attest that an Interior Monologue claims to represent perceptions, images feelings etc as they occur the minds of the character without transcribing it into language, for the fact that all mental events are not Interior Monologues, some are and some are not.

In his attempt to define Interior Monologue Lawrence Bowling in Chatman(1978), noted that "interior monologue" should be limited to cognitions, to the depiction of thoughts already in verbal form in the character's mind, the direct imitation of one's silent "speaking" to oneself. "Pure

sensations and images which the mind does not translate into language” he preferred to call “sense impressions (my “perception. (1978:187). Bowling’s classification levels mental events in to verbal and nonverbal mental events. The former is represented in Interior Monologue, as it occurs verbally, in contrast the mental events occur nonverbally which he calls ‘sense impressions ’ is meant to be represented by other mode/device.

For Chatman, Interior Monologue is distinguished from other representation of consciousness in its prohibition of express statements by a narrator that the character is in fact thinking or perceiving. Only those pass through the character’s mind or, their surrogates if the thoughts are perceptions are to be represented .However, such distinguishing features may apply to discriminate Interior Monologue from Psycho narration which allows narratorial expressive statements or FIT in which the narrator’s statement coexists with the character’s thought. But it does not contrast Interior Monologue with stream of consciousness. He also identifies the criteria features of Interior monologues follow;

- 1 The character’s self- reference, if any first person*
- 2. The current discourse-moment is the same as the story-moment; hence any predicate referring to the current moment will be in the present tense...*
- 3. The language –idiom, diction, word-and syntactic-choice-are identifiably those of the character, whether or not a narrator elsewhere intervenes.*
- 4. Allusions to anything in the character’s experience are made with no more explanation than would be needed in his own thinking, that is,*
- 5. There is no presumptive audience other than the thinker himself, no reference to the ignorance or expository deeds of a narratee.*

In the text cited below, the character’s inner thought and feelings are revealed in the direct mode as the thinking character utters her thought to herself. In her speech, she wonders how her son resolves the conflict he had with his sister, what he looks like and how his dressing is like feeling to hold him etc. Her inner speech is presented in present simple which aligns to the time of thinking. Besides, there is no any narratorial explanation or analysis coexists in the quoted speech except the reporting clause that tells the mother is thinking immediately after the opening clause. More to the point, there is no character that hears the interior speech, as the monologue is held in the minds of the character,

and this is evident in the narrator's clause. The variant speech/thought acts, the expressive, and other deictic markers used in the extract all point to the thinking character, as the interior monologue appears in direct mode. Hence the technique makes readers feel as if they are indulged to the character's mind without mediation.

'And how well he does it all,' the mother was thinking to herself. 'what generous impulses he has, and how simply, how delicately he put an end to all the misunderstanding with his sister- simply by holding out his hand at the right minute and looking at her like that...And what fine eyes he has, and how fine his whole face is!...He is even better-looking than Dounia...But, good heavens, what a suit-how terribly he's dressed! ...Vasya, the messenger boy in Afanasy Ivanitch's shop, is better dressed! I could rush at him and hug him ...weep over him-I am afraid...oh, dear, he's so strange! He's talking kindly, but I'm afraid! Why, what am I afraid of?...

(Dostoevsky, 2000:119)

3.4.1.1.2 Stream of Consciousness

Originally, the term coined by the American psychologist William James (the brother of Henry James) to denote the disjointed character of mental processes and the layering and merging of central and peripheral levels of awareness. appropriated into literary criticism by May Sinclair in 1918, stream of consciousness is often used as a general term for the textual rendering of mental processes , especially any attempt to capture the random, irregular ,disjointed, associative and incoherent character of these processes.

(Jahn; 2005)¹

Stream of Consciousness is a manner of writing characterizes in representing the perception, thought, feelings etc of the characters in fiction. But some takes stream of consciousness as a synonym to interior monologue. However, the subsequent two definitions emphasizes as stream of consciousness is a mental process or content than a form of thought representation.

Abrahams and Harpham also attested that stream of consciousness is the name applied specifically to a mode of a character's mental process in which sense perceptions mingle with

conscious and half-conscious thoughts, memories, expectations, feelings, and random association(2009:345)²

Stream of consciousness is best thought not as a form but as a particular content consciousness, characterized by free association, the illusion of spontaneity, and constant micro shifts among perception, introspection, anticipation, speculation, and memory.,. (Humphrey, Robert [1954] in Mc Hale, 2011) ³

The aforementioned three definitions comprises terms like, disjointed/ incoherent / random / character of mental process, free/random/disjoined association, spontaneity, constant shift ,and merging of central and peripheral levels of awareness/ sense perceptions mingle with conscious and half-conscious thoughts etc .The definitions converge on what is to be represented. According to the critics, Stream of consciousness is beyond what is presumed to be thought or perceived, as it is constituted of the manner how the mental event occurs along with the mental event. Moreover, the constant shift of the object of the mental event, and the mingling of various levels of consciousness are characterizes as the over lapping features of the definitions. Hence, it is possible to deduce that a stream of consciousness depicts a disjointed mental event with constant shifts and the incoherent mental process as it is processing the inner events

Though Stream of Consciousness is usually thought of as a form of Interior Monologue, it comprises mental events before transformed into utterance or speech. The two events occur at two different levels, Stream of Consciousness occurs as thought occurs in the characters mind in randomly without any logical order and without speech patterns. Nevertheless, interior monologue occur one level after Stream of Consciousness (considering the process of transforming, nonverbal mental events in to language). At this level, thought occurs and transformed into speech patterns. Despite Interior monologue shares some features with stream of consciousness, it does not represent the flow of a series of disjointed images, perception as they pass in the mind of the thinking character like the Stream of Consciousness. Thus, for thought to occur Interior Monologue or any other speech pattern does not necessitate. The object, Stream of Consciousness occurs independently of its expression. Indeed, interior monologue is one of the means that brings out the character's thought in fiction. So is Stream of Consciousness writing with its distinctive features.

Having discussed the limitations of terminologies and definitions in relation to the confusion between interior monologue and stream of consciousness, Chatman points out other intermediate terms and makes stream of consciousness stand aside from the confusion and possess its own meaning. He takes interior monologue as the class term that comprises two sub-classes: conceptual and perceptual Interior Monologue. The former represents the record of actual words passing through a character's mind, while the latter represents the communication by conventional verbal transformation, that is, the character's unarticulated sense impressions (without a narrator's internal analysis). For Chatman, stream of consciousness is now free to mean the random ordering of thoughts and impressions, for he believes the mind is engaged in that ordinary flow of association at the opposite pole from "thinking to some purpose". Nevertheless, the perceptual Interior Monologue seems to be confusing, for it characterizes conventional verbal transformation. Nevertheless, the latter is potentially confusing with the manner how Stream of Consciousness is represented, as most of the time the convection applies to both equally.

Short (1996:318) noted that Stream of Consciousness writing can be in FIT as well as in DT. Besides, FDT can be the other representation mode through which the Stream of Consciousness of a character is represented. However, it is unlikely for Interior Monologue to appear in FID, though it is identified in DT. Furthermore, unlike the Interior Monologue, Stream of Consciousness denies syntactical rules. Disjointed association and incoherent flow of objects (jumbled up sequence) and ungrammatical construction are the distinguishing features of stream of consciousness, but not interior monologue which follows logical order and syntactical patterns. Stream of Consciousness refers to the way the cognitive process takes place, indeed later it is developed as a literary technique that portrays the character's incoherent and complex inner states. According to Chatman (1978:189) Interior Monologue is marked by syntax; it ascribes present tense verbs and first person pronoun-reference to the thinking character. In contrast Stream of Consciousness is presented from the view point of the third person narrator. The stream of consciousness in the thinking character's mind in the subsequent text appears in Free Indirect mode. The thinking character is inferred as "He" by the third person – narrator.

He thought of nothing .some thoughts or fragments of thoughts, some images without order or coherence floated before his mind-faces of people he had seen in his childhood or met

*somewhere once, whom he would never have recalled, **the belfry of the church at v., the billiard table in a restaurant and some officers playing billiards, the smell of cigars in some underground tobacco shop, a tavern room, a back staircase quite dark, all sloppy with dirty water and strewn with eggshell, and the sound of Sunday bells floating in from somewhere...**The images followed one another, whirling like a hurricane, some of them he liked and tried to clutch at, but they faded,...* (Dostoevsky, 2000:233)

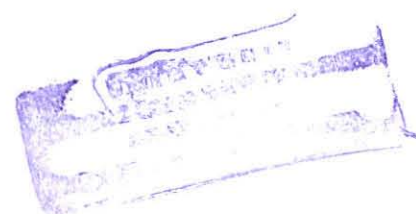
The text opens with the narrator's representation of thought and internal state of the thinking character and ends with the narrator's representation of thought events using an indirect mode. Nevertheless, unlike the other, the clauses marked in bold appear in a fragmented, and an orderly manner. The randomly mingled represented objects appear as they flew through the mind of the character. The sequence of the represented objects are associated freely (randomly) unlike highly patterned speech forms. Thus, the mode characterizes as the blending of the narrator's speech with the character's stream of consciousness.

3.4.1.2. Free Direct Thought

Free Direct Thought is similar with Free Direct Speech linguistically. The term free signifies to mean free from the narratorial intervention in any form. As the quotation marks and the reporting discourse are among the linguistic indicators of the narrator's presence, the omission of one or both indicators marks the narrator's absence.

***He is not pretending, thought Winston; he is not a hypocrite; he believes every word he says.** What most oppressed him was the consciousness of his own intellectual inferiority.*
(Orwell, 2003; 331)

The cited text is appeared in FID, for the character's thought (the clause marked in bold) appears without quotation the accompanied with the reporting clause 'thought Winston'. Besides, the character's thought and the narrator's discourse are demarcated syntactically, the thought appears in present simple while the discourse presents in past simple.



3.4.1.3. Indirect Thought

The distinguishing features between Direct and Indirect speech similarly apply to Direct and Indirect thought except some noticeable differences. As it has already been discussed briefly direct speech is more faithful than indirect speech, for it is believed to contain the actual words and grammatical structures which the character used in the original utterance. However, unlike indirect speech, indirect thought is believed to be more mimetic than direct thought as far as their proximity to the reader is concerned. The direct thought of a person is not as accessible as the indirect thought is. It can only be speculated either from the nonverbal expressive or uttered speech. Nevertheless, since Indirect Thought is depicted embedded in Indirect Speech, it is somehow traceable. One of the functions of Indirect mode is to represent the character's consciousness along the narrator's interpretative discourse known as psycho-narration. According to McHale(2011) ID bleeds into Psychonarration, whereby the narrator takes charge of analyzing the character's mind, including subconscious levels that might not be accessible to the characters herself, or habitual dispositions that might not manifest themselves in inner speech.

3.4.1.4. Free Indirect Thought

Free Indirect Thought is the mixture of Direct and Indirect modes of Thought representation features. Short said that the effect of Free Indirect Thought is more or less the opposite of free indirect speech, for the former makes reader feel close to the characters, almost inside his head as he thinks and sympathies but the latter makes reader feel distanced from the character and is often a vehicle for irony. (1996:315)

Though Free Indirect mode possessed the aforementioned qualities, it is also the most ambiguous mode of representation. In Direct Thought or Speeches, the transition from the quoted clause to the reporting clause or vice versa signals typographically or in the presence of attributive tags or the reporting clause. However, in Free Direct Thought or Speech the prevalence of these signals reduces to zero. Thus, the mix of the character's and Narrator's discourse renders ambiguity as to how to identify whether the thought or the speech is belong to the character or the narrator. Consequently, FID/S in most instances, confused with the narrator's representation of action (NRA). Short (1996;

296) points that FIT without a reporting clause is often indistinguishable in formal linguistic terms from NRA therefore, it has potentially ambiguous in terms of its sources narrator or character.

Generally, as it has been discussed thoroughly in the preceded parts of the paper, the characters' speech and thought in fiction are represented in varies mode of representation. Thus, this paper intends to unfold how variant modes of Speech and Thought representation modes mainly, DS/T, FDS/T, IS/T and FIS/T are used in *The Beautiful Ones Are Not Yet Born*.

CHAPTER FOUR

SPEECH REPRESENTATION IN THE BEAUTIFUL ONES ARE NOT YET BORN

4.1. Introduction

Speech and Thought Representation in Literature is an area that is worth exploring, because it is one medium through the novelist shows what the characters in a fictional text are like. This section attempts to analyze the selected extracts from the Beautiful Ones Are Not Yet Born. The analysis will show how the characters' speeches and thoughts are represented, and what modes of Speech and Thought representations are applied. Besides, it will show what effects the modes of representation have in revealing the characters' consciousness and other elements of the novel. To this end, the selected extracts will be thoroughly discussed.

4.2. Speech Representation

4.2.1. Direct Speech and Free Direct Speech

Direct and Free Direct Speeches will be discussed in this section of the paper, for the two have overlapping domains. Besides, the two modes most of time juxtaposes in the novel. The extract cited below is selected, for it registers the characters' direct utterance and presented in Direct and Free Direct modes. Besides, the dialogue has a real speech like patterns characterizes in short and unfinished sentences, and individual idioms.

The man looks at his wife and finds her eyes fixed on his face. (1)

'What were you saying?' he asks. (2)

'Nothing' she says .He grows silent. (3)

'Somebody offered me a bribe today' he says after a while.(4)

'mmmmmmmm!'(5)

'One of those timber contractors' (6)

Mmmmmmm.To do what? (7)

'To get him an allocation.'(8)

'And like an Onward Christian soldier you refused?' (9)
The sudden vehemence of the question takes the man completely by surprise. (10)
'Like a what?' (11)
'On-ward chris-tian Sooooooldier!' (12)
Maaarching as to Waaaaaaaaaar (13)
With the cross of Jeeeeeesus (14)
Gooing on be-foooooore! (15)

(Armah, 1969:43)

In the cited extract, the dialogue between the man and his wife, Oyo is represented in Direct and Free Direct modes of Speech Representation. In the preceded parts of the dialogue, the man tells his wife that he met Koomson and his wife Estella. Then she says 'she has married well.' When he tells her that he shake her (Estella's) 'hands wet with stuff' that he can still smell it, Oyo responds that life treats Estella well. The information that the man tells to his wife provokes unprecedented disappointment and sentiment in his wife. And this is evident in Oyo's response. Besides, Oyo whispers an insult 'Chichidodoooo'. This utterance revels Oyo's frustration on her husband for he fails to be the man she wishes him to be. The cited dialogue is the extension of this verbal conflict's of the two people. The speeches are presented in Direct and Free Indirect modes of representation. The utterances represented in Direct mode are marked typographically, set in quotations and tagged with the reporting clause while the speeches represented in Free Indirect modes appear free from the reporting clause. The conversation-like syntactical patterns, the speech acts, the nonverbal expression and the individual idiom characterize as the speeches are the quoted speakers, the characters. Indeed, the narrator's statements also juxtapose. Line 1, 3 (the second half), 10, are the narrator's speech while the rest are the characters' speech. However, the narrator's mediation in Direct and Free Direct speeches is not the same. For instance, in line 2, 3 and 4 the narrator's presence is highly registered, as it is marked in the prevalence of quotation marks and the reporting discourses, "he asks, she says etc." Nevertheless, unlike the 2, 3, 4 and the subsequent lines except line 10 are free of the narrator's reporting discourse. Thus, the characters' speeches are represented in free direct speech. Short (1996)

Direct Speech and Free Indirect Speeches in *The Beautiful Ones Are Not Yet Born* are used to represent events that move the plot forward such as in the cited speech. The conflict between the

man and his wife is the most intriguing event in the story. Hence, it is represented in direct speech which has the potential to represent dramatic events. Furthermore, the disappointment, and sentiment of Oyo about her life and her husband who she believes does not care about the comfort of his family is reflected in her emotionally laden words and expressive, the words and clauses from line 12-15 and the non verbal expression on line 5 and 7 mark Oyo's emotion. Besides, the envy of Oyo to the perfume Estelle wore and the luxuries life she and her family lead registered in the character's direct speeches. Thus, the modes enable readers to know the character's behavior.

Furthermore, the subsequent text presented in direct mode of representation depicts the disposition of the man and his wife on the issue they raise. Moreover, it portrays Oyo's behavior which the man disapproves.

'Grace is so funny.' Every syllable from her mouth was oiled with unfelt mirth.

'Yes,' said the man. It might be possible to cut off the display with the kind of agreement that kills any conversation. But Oyo was determined now.

'Aaah,' cousin Grace! She proceeded relentlessly. 'Did I show you the latest postcard she sent me from London?'

'Months ago you showed it to me, yes.'

There was a momentary flash of fury in the woman's eyes. The man caught the driver's eye in the rearview mirror, fascinated eyes.

'No!' said Oyo, 'I wasn't speaking about that one. That was when she was in Brussels. Don't you remember?'

'No.' The man closed his eyes. (Armah, 1969:142)

The cited dialogue is held between the man and his wife, Oyo as they are in a taxi going to the Minister's, Koomson's house. Their speeches are presented in Direct representation, for the speeches are enclosed with quotation marks and followed with the narrator's reporting clauses and Narrator's Representation of Action (NRA). The character's dialogue foregrounds the unapproved behavior of Oyo and the man's attempt to quiet from the conversation, this is evident in his short answer, 'yes' No' does not want for details. The man breaks one of the principles of the maxims of cooperative (the maxim of quantity) again and again, by holding information and not contributing to the conversation. (Grice, 1975). The direct speech of the characters enable readers to understand Oyo's deep wish to be

leveled as one of the big names by just simply hinging herself on the big names of distance relatives. However, the man disapproves this, his wife's behavior. As the story progresses, Oyo condemns the man why he did not even let her talk to him. The direct speech helps to portray Oyo's behavior, and the conflict between the two characters.

Moreover, bribery is one aspect of corruption which is the major theme of the novel. And three incidents that depict the acts of bribery are presented in the novel. The one quoted below is the only event in which the protagonist involves unlike the other two he witnesses Koomson, the police officer from the new regime and other characters participating.

'Look, I mean it. I offer you three times. Is good money' (1)

'I know' (2)

'Then take it' (3)

'No'' the man shook his head very gently' ... (4)

'You refuse?'(5)

'Yes' (6)

(Armah, 1969:30)

The cited text consists of the man's and the timber contractor's speeches. Line 1, 2, 3.5 and 6 appear in free direct form, for they do not have the narrator's reporting clause or they are untagged direct speech. However, line 4 appears in quotation marks and accompanied by the reporting clause, thus it is represented in direct mode of representation or it is tagged direct speech.

The dialogue begins with an offer of money from the speaker, the timber contractor to the man. The giver is looking for a favor for a shipment, for his timbers are down in the forest. For this, he wants to bribe the man. However, though the man attests that space allocation is not his duty; the contractor insists on his request thinking the man might not be happy with the amount of money he offers. Thus, he increases the amount. Nevertheless, the man refuses to take the money at all. This event of the story is very crucial, for it is used as the manifestation of the man's attitude towards bribery which is known as "the national game" of the country. Furthermore, this is one of the three events or incidents in which bribery is represented in the novel. Indeed, as it is exemplified in the

cited two dialogues, the man is accused for not taking the bribe by both the giver and his wife. This shows that bribery is communally accepted. Nevertheless, though he and his family are suffering from destitute life, the man proves his innocence by refusing the bribe. His refusal is the action which shows his abhorrence of bribery. Hence, the Direct and Indirect modes of representation are used to present this crucial event and the attitude and determination of the man not to indulge in bribery.

Furthermore, most of the conflicts the man experiences are represented in Direct and Free Direct modes of speech representation. For example, the man's quarrel with the bus conductor, the taxi driver, the timber contractor, his mother-in-law, Koomson and Estella all are represented in Direct and Free Direct modes of Speech representation. Thus, Direct and Free Direct Speech representations depict the behavior of characters and events that move the plot forward. More to the point, in the novel, Direct and Free Direct modes usually coexist. And this is evident in the first and last cited texts. The Direct mode of representation is also used as dialogue markers. For instance on the fourth line in the last cited dialogue, the narrator's reporting clause appears with the character's direct speech. The reporting clause indicates or directs who speaks what. Otherwise, in the Free Direct mode without the reporting clause, it is not easy to decide the agent of the speeches, especially when there is no any contextual cue. For instance, if the reporting clause on line 4 is deleted, only the context provides cues to infer the speeches and turns of the speakers.

The other mode of speech representation in a novel is indirect speech. Indirect Speech is a mode under the influence and control of the narrator, as it is presented in the narrator's words. Hence, the subsequent extracts are selected for the analysis. The extracts are selected, for they represent their respected groups and their functions in providing back ground information.

4.2.2. Indirect Speech

4.2.2.1. Quoted (character's) Indirect Speech

The following speech is selected, due to its complexity and its distinctive features. Though the speech appears in Direct mode, there is character's indirect speech embedded in the narrator's speech.

1 .He (Koomson) says 'we'll be over to see you soon, Estie and myself...Sunday,nine' (Armah, 1969:38) DS

(The narrator' reporting clause) + (Koomson's direct speech)

2. *'Koomson says he wants to come and see us. Sunday,nine.'* (Armah, 1969:42)

(The man said) 'Koomson says he wants to come and see us. Sunday,nine.' *(The retrieved one)*

(The narrator' reporting clause) + (the man's reporting discourse) + Koomson's IS)

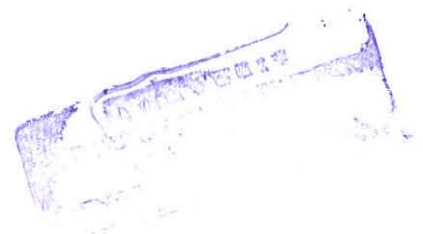
The cited speeches are two speeches held in two different speaking situations. The first one is held between the man and Koomson as they meet around a market place. But the second speech is held between the man and his wife in their home. The first speech consists of the narrator's reporting clause and Koomson's 'original' speech set in quotation marks. Whereas, the second one comprises the deleted narrator's reporting clause, the man's reporting clause and the indirect version of Koomson's speech set in quotation marks. The first speech is reported by the narrator using Direct mode unlike the second one reported by the narrator (though deleted) and the man. In the second speech, the man's reporting clause and the indirect version of Koomson's speech are depicted.

3. *Koomson said that they would see the man and his wife soon...Sunday.nine.*

(IS as reported by the narrator, adopted/transformed)

The third speech is the adopted indirect form of Koomson's speech as narrated by the third-person narrator. In the second speech Koomson's 'original' speech is represented in the other characters, the man's word. However, in the third speech the 'original' speech is represented in the third-person narrator's words. Besides, in the second clause, Koomson's speech is subordinated to the man's reporting clause. In other word, the speech is the grammatical object of the verb 'says', but in the third speech, the 'original' speech is subordinated to the narrator's reporting verb "said". Indeed, one may question whose report is more mimetic. The character's speech represented by other character (Direct or Indirect) is always more mimetic than the hetrodiegetic narrator, for the reporting character and the character whose speech is represented reside in the same world unlike the narrator.

Characters' quoted indirect speech is widely used in *The Beautiful Ones Are Not Yet Born* as the cited extracts. When the writer wants to bring the characters past experience, he applies such complex mode. Thus, the Speech representation mode (a quoted indirect speech) serves readers to filter the characters' past experience through the characters' words than the narrator's, because the narrator represents the character's indirect speech in Direct mode of Speech representation. Moreover, readers have access for



both the anterior and posterior events of some represented objects. So the readers are privileged to check the verisimilitude of the represented event and say ‘yes,’ that is exactly what she /she (the quoted character)said or else, the vice versa.

Similarly, the following speech has distinctive features. First the speech appears in Free Direct mode of representation, for it is not accompanied by the narrator’s reporting clause though it is set in quotations. The quoted speech is the quoted character’s indirect speech. This speech comprises the character’s self quotation and the indirect quotation of other character’s speech.

“I had asked Oyo’s mother who would pay for the boats, and with a great deal of prides she said, the minister would. I said I didn’t know Koomson had enough money to buy even one boat.” (Armah, 1969:58)

(Retrieved clauses)

A. *“I had asked Oyo’s mother ‘Who will pay for the boats?’” (Double direct quotation)*

(1)

(2)

(The man’s reporting clause, as character-narrator)+ (the man’s direct speech as a character)

B. *“With a great deal of prides she said, ‘The minister will...’” (Double direct quotation)*

(1)

(2)

(Quotation marks) + (the man’s (the character-narrator’s) reporting clause) + (the direct speeches of Oyo’s mother)

C. *“I said ‘I didn’t know Koomson has enough money to buy even one boat.’”*

(Indirect quotation in direct quotation)

(1)

(2)

The cited extract appears in the quoted Indirect modes or in the narrator’s Free Direct representation of the Indirect Speech of the man, as the man, tells what he has experienced to the other character named Teacher. The speech is held while the man visits his friend to get advice on the disagreement he has with his wife and her mother about buying the fishing boat. Hence, the man tells what happens using his words to let his friend understand the case, and this is represented in Free Direct mode of speech representation by the narrator. The relationship among the narrator’s speech (though it is deleted or hidden behind the quoted speech, see chapter3:3.2.3.1), the character-narrator’s reporting clause and the

quoted character's speech is complex, for the three speeches with three different speaking situations juxtapose. In the first speech, two speakers and two speeches prevail at least at first sight. The two speeches belong to the same speaker. However, despite Clause "A" as a whole is represented in the free direct mode of speech representation, for the narrator's reporting clause is omitted, it is obvious that the narrator is still there hidden somewhere behind. Two reasons for this are the prevalence of quotation marks, and the fact that every narrative has a narrator (see chapter 3). Hence, Clause "A" as a whole is embedded in the hidden narrator's clause. And speech two is embedded in speech 1. The three Speeches have temporal and spatial differences though the speakers of the two speeches are the man, the same character, one as the character-narrator and the other is as the character. Besides, the purposes and participant of the speeches are different.

Similarly, all the differences discussed among the speeches in Clause "A" equally apply to speeches in Clause "B" except the differences in the speakers. In Clause "B", there are three speakers and three speeches. Speech 2 is the old woman's speech embedded in the man's speech which is marked 1. Hence, there is distance between the "original" utterance and the reader, for two reporters, narrators, (character-narrator and inanimate third-person narrator) mediate between the readers and the text. If not narrators, two distinct speaking situations intervene though the deletion of the narrator's reporting clause makes readers assume narrator's mediation is minimized. Clause "B" is not self-quotations like the other two. Unlike the other clauses, clause "B" reveals three speakers and three speeches. The speech as a whole is the direct representation of the third person narrator though faded in the character's speech. In the quotation, the phrase and the reporting clause ("*With a great deal of pride she said*") are the character-narrator and the third speech which is the old woman's speech ("*The minister will...*") appears in direct mode. Hence, in the third speech, it is not only two distinct speaking situations that mediate between the original speech and readers, two different speakers or narrators, too. Thus, the quoted indirect mode of representation is different from the narrator's indirect reports which is to be discussed in the subsequent section.

4.2.2.2. Narrator's Indirect Speech

Indirect Speech is a mode of Speech representation in which the character's speech is paraphrased by the narrator. The following extract reveals the speeches of one of the characters, Teacher in the narrator's words.

The man talked to Teacher, his friend, about this, but he had laughed and said Oyo was not alone, that the whole world was in the habit of pretending that their dreams were true in certain chosen places. (Armah, 1969:141)

When the man and his wife were going to Koomson's home, Oyo begins talking about her distance relatives, who had money and power to get respect from the taxi driver. The man's attitude towards Oyo's habit is represented in the cited narrator's indirect speech in addition to the direct and free direct modes discussed under 4.2. The narrator's speech provides background information that the man talked about it with his friend, Teacher. And the comments of Teacher are represented in the narrator's discourse as in the cited text "*Oyo was not alone...*" The first half of the first clause is the narrator's representation of the man's speech acts, for it tells a speech was carried out along with the general idea (subject) of the speech inferred by "this" (NRSA). And the second half represents the action of the man's friend (NRA). However; the subsequent clause is the indirect version of what Teacher said, presented in the narrator's words. As the speech was held sometime earlier than the narrative time, the tense are backshifted in order to align to the current speaker's, the narrator's speaking situation. The man's speech very likely thought to have the following recovered version, "original". '*Oyo is not alone; the whole world is in the same habit of pretending that their dreams are true in certain chosen places.*' The indirect mode provides information used as a background for the man's reaction towards Oyo's pretention in the taxi. They quarreled as a result. Oyo asks him why he made it impossible for her to speak to him. Readers get the detailed answer from the given indirect speech. Moreover, it attests that Oyo's pretention has already been formed as a habit; it is not something that emerges accidentally. Thus, the indirect mode is applied to provide background information that helps to portray Oyo's behavior through the narrator's idioms.

Once he (Teacher) had asked whether it was true that we were merely asleep, and not just dead, never to aspire anymore. (Armah, 1969:91)

The cited speech is the narrator's Indirect Speech, representing what once Teacher had asked. The speech is entirely different from Teacher's 'original' speech, for various noticeable changes

occurred. Indeed the anterior verbal event of the speech quoted is not depicted in the novel. However, if it is retrieved, it would probably have the following syntactical structure.

*Once he (Teacher) had asked “Is it true that we **are** merely asleep, and not just dead, never to aspire anymore?”*

The retrieved version appears in Direct mode. The quotation marks, the present form of the verbs, **is**, and **are** and the question (?) mark are the distinguishing features of the speech uttered directly from the quoted character's mouth. And they are aligned to the quoted speaker's deictic center. Nevertheless, in the indirect version, as the speaker and speaking situation are changed the aforementioned features of direct speech are not reserved, rather they are altered to fit the change, 'is' to 'was', 'are' to 'were', the question mark to 'whether'. However, the first person plural pronoun 'we' is preserved as it is in the indirect mode, and implies that the narrator includes himself/herself which is unlikely to the third-person heterodiegetic narrator. There are two possibilities for this. The first is the narrator who infers himself as one of the 'we'. This narrator is one of the characters in the anterior event, and he/she heard as a character not as an all-knowing narrator. The second possibility is that, the concept raised is equally shared by the narrator, or the narrator believes the idea in the reported speech is true to everybody, but for this to be, the narrator should be a human narrator not the inanimate one.

His wife pointed out that it was foolish to pay so much money and not have the pleasure of sitting in a decent car. (Armah, 1969:140)

Manana lifted up her head and asked if the small moon was not strange looking in its mist. (Armah, 1969 74)

In the cited two texts, the narrator tells that speeches are occurred along with the subjects of speeches. However, the texts comprise neither the original words of the characters nor their speech acts. Hence, the readers are distanced from the characters' "original" speeches. Nevertheless, narrator's Indirect Speech is more mimetic than the narrator's representation of speech and speech acts (NRS/A).

4.2.2.3. Narrator's Representation of Speech and Speech act

Though Narrator's representation of Speech/Thought (NRS/T) or Speech /Thought Acts (NRSA/NRTA) are common in representing the character's speech or thought by the narrator, they are not widely used in the *Beautiful Ones Are Not Yet Born* except in few instances. Below is a passage which reveals how the speech and speech acts of the character are represented in the narrator's discourse.

The man had said something earnest about the connectedness of words and the freedom of enslavement, (1) but then Teacher had said one of the harshest things he had ever said (2).
Armah, 1969:79)

The first sentence represents the speech act of the man -NRSA, as it depicts that speech occurs and the general topic of the speech which is the connectedness of words and the freedom of enslavement. However, the subsequent sentence attests that only speech occurs, it says nothing about what thus; it is the narrator's representation of speech-NRS.

4.3. Thought Representation

In the next section an attempt is made to reveal how the consciousness of characters in *The Beautiful Ones Are Not Yet Born* is represented. Indeed, novelists use different modes of thought representation techniques. Direct, Free Direct, Indirect and Free Indirect are the common modes of thought representation.

4.3.1. Direct Thought

Direct Thought mode of representation is common in representing the consciousness of characters in a novel. Thus, the extract given below is selected for it reveals what is going on in the thinking character's head.

*In the conductor's mind everything was already **too loudly and too completely** said.
'I have seen you. You have been seen. We have seen all'. It was not the voice of the watcher. It could not be the voice of any human being the conductor knew'. (Armah, 1969:4)*

The extract reveals that the speech holds in the thinking character's mind. Indeed, the narrator himself/herself says the voice is neither the thinking character nor any other human beings. The narrator's discourse tells that the mental event has confusing sources. Though the thought occurs in verbal form, the character feels it without recognizing the agent/the voice. Indeed, except for the repetitive syntactical structure in the quoted speech, there is no any subjective or markers showing conscious. In the first line, however, the narrator's speech indicates that what in the conductor's mind is going on. '*In the conductor's mind everything was already **too loudly and too completely said***'.

Besides it points linguistic indicators. The linguistic features marked in bold signal that thinking is going on, for the adverbs are identified to be the subjective markers of the agent. Hence, they point to the thinking character and consciousness. Furthermore, the represented thought has the flavors of speech as the thinking event is occurred verbally. However, when a direct mode of thought representation omits the markers of the presence of the narrator, it becomes free direct mode of thought representation.

4.3.2. Free Direct Thought

*He was silent, but inside his head the refrain circled like a stuck record: **Only because she has just three teeth left, only because she has just three left.*** (.Armah, 1969:120)

The clauses after the narrator's discourse that Indicates Thought is taking place in the man's mind appear in Free Direct mode. When the man tells how sure he is that her mother is secretly in love with him, Oyo says 'Not in love..., but she won't bite you'. Then the man keeps silent and slips into thinking. The aforementioned text depicts what is going on in his mind. The object of his thought need not be uttered out to Oyo, for it is not as a gentle humor as the one they have earlier, "she is in love with me like stuff" knowing the disagreement the two have. Thus, to avoid unprecedented quarrel between the husband and his wife, the humor should be depicted as a thought object than a speech object. Hence, deleting his/her shadow the third -person narrator enables readers to probe in the mind of the man. Consequently, they have access to the minds of the thinking character, but Oyo who is standing beside him has not. The Free Direct mode is distinguished from the narrator's discourse, NRA and NRT, in the forms of the verbs it uses. The mode uses simple present form of

the verb unlike the narrator's speech which appears in simple past. Besides, most of the time, the repetitive clause is the distinguishing feature of free modes.

A.) *The eagerness of the innocent. He will one day wish he had never been born, but not yet.*

(Armah, 1969:11)

The man and his colleague, the boy have a conversation about their work, as both are shift workers, the boy comes to take the office from the man who has been working in the early shift. When the man says he came early, the boy responds that He had nothing to do, so he wanted to watch and try to perfect his 'Morse'. Then the man thought what is represented in the cited text, Clause "A". Though there is no transitional marker from the direct speech of the characters to the mental event, the linguistic features of the clause ensure that the character's thought appears in free direct mode. As the Free Direct form is the extended form of Direct mode, the two modes have shared linguistic domains. The difference lies on the degree of the presence of the narrator. For instance, when the cited text compares with the subsequent altered text, the dichotomy between the two texts prevail.

B.) *The man thought "He (the boy) will one day wish he had never been born, but not yet"*

Clause "B" text is presented in direct thought mode, for the quoted thought is set in quotation marks and is accompanied by the narrator's thought reporting clause with which the narrator's presence is pinpointed. However, Clause "A" lacks the quotation marks and the reporting clause, hence; it is a mode with less or minimal narratorial intervention as compare to the Direct prototype mode. Nevertheless, the two texts are similar in their other linguistic features, such as the pronouns, (He,) the tense (will) of the verbs all are aligned to the thinking character (the man). Thus Clause "A" is the free form of Clause "B". However; the clause "C" is quite different from the two in many ways as the modes with which the represented is different.

C.) *The man thought that he (the boy) would one day wish he had never been born, but not yet.*

The thought object and the proposition of the retrieved version, Clause "B" are represented in indirect mode of thought in Clause "C", for the tense is changed ('will' to 'would') to fit the speaking situation of the narrator. Had the character's thought represented in the narrator's speech in indirect mode of thought representation, Clause "A" would have structures of Clause "C".

The subsequent extract is taken from the narrative presented from the first-person point of view. This speech is the character-narrator. In the novel, there are two points of views, the third –person narrator and the first-person narrator. The former occupies most of the narrative space, where as the latter prevails in chapter six as a whole except some portion which depicts the third-person narrator separated from the first-person. In the chapter, the first -person narrator alternates ‘I’ and ‘We’ to infer him/her. When he/she narrates what he/she said in the past, he/she often sets off the previous speech by quotation marks from the immediate speech or reporting speech, if Direct mode is used.

*Her eyes held mine and in response to her look my mind and heart opened themselves up to the pain of deep feeling. **Forgive me, Maanan, forgive us all if that is possible these days. I remember we said nothing at all about love, at this time.*** (Armah, 1969:73)

In the cited text, however, unlike this norm of the particular chapter, the character’s thought (speech as a thought object) is represented in free direct mode. The transition from the narrator’s immediate speech to the thought marked in bold pinpoints what is to come next. Thus, readers presuppose the character’s thought event. The tense in the transition clause and the last clause appear in the past form in contrast to the tense in the reported clause which is in present simple. Besides, the repetitive clause marks the features of direct mode. However, the thought is not marked typographically; hence it signals the absence of the narrator. Indeed, the narrator’s absence in the context of self-quotation seems subtle; however, since the narrator’s presence implies the prevalence of the narrator’s control or influence, his/her absence implies the opposite. Therefore, the absence of the first-person narrator from the speech he/she quoted means that the speech /thought quoted are represented without his/her influence or as it has been occurred. Furthermore, when a narrator reports other character’s speech using direct mode, the concept of the narrator’s presence and/or absence becomes more comprehensible .Hence, in the cited text, the character-narrator presents his/her own past thought using in free direct mode.

4.3.3. Indirect Thought

Indirect mode is one of the common thought representation devices. In the real life, people have no access to probe into other people’s mind. Thus, Indirect mode of Thought representation is the most mimetic technique to represent people’s thought. However unlike the real life, in fiction, readers are

privileged to probe into the minds of the thinking character because of some omniscient narrators (see, 3.1.1.1)

A). *The man wondered what kind of bird it could be, and what its name was.* (Armah, 1969:183)

B). Oh! What kind of bird can it be! What is its name! (The retrieved)

In the last page of the book, the man sees a bird with a song that was strangely happy diving low and settling on the roof. It catches his attention and he begins wondering. His thought is presented in the narrator's words (*wondered, could, was*), in indirect mode, in clause "A". After all that depressing frame of mind, the man begins for the first time to realize the other side of life, enjoy the twitter of birds. Readers already know how a bird first appears in the story in relation to the life of the man. During his discussion with his wife about Koomson, and Estella, the man makes his wife jealous of Estella unprecedentedly (Armah, 1969:43). So his wife insults him in soft whispers "Chichidodoooo." a bird eats shit, hates worms.

If the original speech of the man is recovered, the direct version would probably have a structure like clause "B". The linguistic features in the retrieved thought (*oh!, can, is*) are not in the indirect version. They are lost in the transformation. The exclamatory marks and the expressiveness associated with the speech act have been robbed. Besides, the interjection "oh!" is changed in to the narrator's words (*wonder*). The word modal verb 'can' and the verb to be, 'is' are backshifted, to 'could' and 'was'.

C). *The man thought he would surely vomit if he did not get out from this foul smell.*
(Armah, 1969:163)

D). *The man thought "I will surely vomit if I do not get out from this foul smell"*
(The retrieved)

Clause "C" represents the man's thought in Indirect mode of Thought representation. When Koomson, the member of Presidential Commission, and Hero of Socialist Labor takes refuge in the man's house, he fills the room with a rich stench smell that the man cannot resist. And the man thinks going out to 'steal a breath of fresh air. His feeling appears as an object of his thought. The Indirect mode is indirect as some of the deictic of the thinking character, are changed in to the

narrator's deictic. For example, the pronoun, 'I' is changed in to 'He', the time marker, 'will' in to 'would', 'do' in to 'did' are aligned to the narrator's speaking situation. Nevertheless, the spatial marker 'this' remains the same in both modes. This implies that there is no change in perception or vantage. Moreover, the adverb 'surely' marks consciousness; it has a personal flavor that brings out the thinking character's emotion.

Unlike the indirect mode of thought representation, Free Indirect mode characterizes to have the thinking character's thought with the narrator's speech/discourse. And the next section will discourse about the blended features of free indirect mode of thought representation.

4.3.4. Free Indirect Thought

One of the modes of thought representation widely used in the novel is free indirect thought. Indeed, the use of this mode in *The Beautiful Ones Are Not Yet Born* has direct relation to the character's behavior and the theme of the story. For example, most of the time, the protagonist appears contemplating, to use the narrator's word; he is one of the walking dead or sleep walkers. This is evident in the car accident he was about to experience. (Armah, 1969:9) As the man was walking to and from his office, the distance (the narrative space) between his office and home, occupies the physical description of the setting with his consciousness. Indeed, a shift of point of view, from the man's mind to the physical existence, and vice versa is common. The shift of point of view serves to show the contrast between the character's consciousness and the 'fictional – reality'.

The waiting period is a time of comforting emptiness. Thoughts that do not necessarily have anything to do with the sickness of despair come and go leaving nothing painful behind them. How many hands passing over the long bar of the bench at the bus stop since it was first put there? What do three lit windows mean in the dark Post Office at night? What have the others waiting been doing? With a wholly unnecessary burst of noise a bus comes and stops with its entrance door a yard beyond the bus stop opening. (Armah, 1969:38-39)

The cited text shows the shift of the narrator's point of view (perceptual point of view, see.3.2.2.2) from the minds of the character to the scene of the physical environment. The opening two clause pinpoints the narrator's commentary about the 'waiting period', and the narrator's representation of

thought (NRA). Then, the narrative marked in bold brings about the thought events thinking character contemplates in free indirect mode of thought representation. Then the perception of the narrator shifts from the character's mind to the character's physical 'reality' represented in the last clause in the narrator's representation of description (NRA). Hence, the shift of the narrator's perception from the mind of the character to the physical description and vice versa enables readers to see the consciousness of the character parallel to his physical environment. And the smooth shift of perception is realized with the effective use of free indirect mode of thought representation and the narrator's representation of action (NRA).

Free Indirect mode of Thought representation serves to portray the consciousness of the characters mainly the man. The man's inner self becomes repeatedly the object of the free indirect mode. Thus, readers have access to the consciousness of the man than his physical appearance, in contrast to his wife, whom the readers know in her represented direct speech, (see, 4.2, & P.4.3 4.3.2) and in indirect mode of speech and thought representations through the narrator's word. Free indirect mode is rarely employed to explore the consciousness of Oyo; readers rather know her flat eyes (Armah, 1969:41) and dark body (Armah, 1969:98) through the narrator's words.

*On the man's own mind there was a diffuse uncertainty. **What, after all, could it mean? One man with the help of people, who loved him and believed in him, had arrived at power and used it for himself. Now other men, with the help of guns, had come to **this** same power. **What would it mean?***** (Armah, 1969: 157)

When the man is told that army men and policemen have power, he said "I thought they always had power together with Nkrumah and his fat men". Then the narration slips into Free Indirect Thought after the narrator's representation of the character's state. The opening line of the cited text tells that something is going on in the character's mind. And the subsequent clauses marked in bold appear in Free Indirect Thought. In the extract, the third person narrator recounts the verbal events that occur in the thinking character's mind with his words. Besides, the tenses are alerted to the narrator's speaking time, except the time marker **Now** and the proximal marker **this**. The two markers are not changed to the deictic center of the narrator, for the first one marks that the subject raised characterizes to have continuity, and the second signals that the narrator's vantage point in relation

to subject is the same as the character's, or the character and the narrator happen to be at the same vantage. Hence, the markers are aligned with the position of both the character and the narrator. Nevertheless, the questions (the interrogative structure) are the features of direct mode in which the character's thought is presumed to be presented. Thus, it is the character's not of the narrator. The mode enables the readers to probe the source of the thinking character's frustration about the change of people in power. He thought that everything and his feeling are registered in the free indirect thought as he uttered it earlier. Above all, readers know the man inside out as his consciousness is portrayed more than his physical appearance. And for this effect, free indirect thought is widely used.

*For the man sitting on the desk opposite, all the cool sadness seemed able to do was to raise thoughts of the lonely figure finding it more and more difficult to justify his own honesty. **How could he, when all around him the whole world never tired of saying there were only two types of men who took refuge in honesty-the cowards and the fools?*** (Armah, 1969:51)

The sentence that appears before those marked in bold is the narration of the third-person narrator representing the scene and the mind state of the thinking character. Besides, the clause uses as the transition from the physical world of the character to his mind or consciousness of the man. Then the clause marked in bold is identified as free indirect mode, as the characters and the narrator's speeches are blended. The prevalence of the narrator is identified in a manner that the thinking character is inferred, by third-person pronoun. Moreover, the tenses are backshifted to fit the narrator's speaking situation. However, despite the changes render from the presence of the narrator, the flavor of direct mode seems to have been retained. Besides, the interrogative structure points that the speech act is the thinking character. The clause marked in bold registered in free indirect style has the potential to create sympathy. The thinking character's inability to justify his innocence is made to hinge on his psycho-socio environment. Hence, readers sympathize for the character's inability or loneliness.

"A pair of wide -open, staring eyes met his. The man was sitting in the very back of the bus, with his body angled forward so that his chin was resting on the back of the seat in front of him, supported by his hands. The eyes frightened the conductor. Even the mere remembered smell of the cedi was now painful, and the feeling in his armpit had suddenly become very

*cold. Was this the giver turned watcher already? Had his own game been merely a part of the watcher's larger game? Vague fears of punishment drove their way in to his mind. He had not thought it possible that **so many** different shapes of terror could come to him in such a little time .And now the crime seemed **so little and so foolish** and the possible punishments **so huge** that he could only pity himself. He was about to go down as the victim of a cruel game."*(Armah, 1969: 3-4)

The cited paragraph begins with the narrator's representation of action, perception. Having been told that a pair of wide -open, staring eyes met his (the conductor's), readers presuppose what is perceived in the eyes of the conductor will be registered in the subsequent clauses. Thus the perception is the conductor's. Indeed the conductor's thoughts, feelings, even what he has not thought are juxtapose in the clauses that follow. The narrator sees the event in the conductor's eyes, not in his/her own. And this serves to suspend and control readers' response; otherwise, they will not experience what the conductor perceives, and what will turn out to be later on. The technique seems to be used to ridicule on the conductor, considering the make-believe-fear of the conductor and its consequences. Besides, the syntactic markers in bold imply to the characters consciousness.

Had the perception not been the conductor's, the reliability or the knowledge of the third-person narrator would have been in question. However, it is the conductor who sees the "pair of wide -open staring eyes" of the man, and the narrator reports it as it is perceived by the character. This is evident as the reading progresses to the point that the fear of the conductor changed into anger, after finding out that the presupposed watcher is not a watcher at all, he is a sleeper. It is unlikely to a person to sleep with his pair of wide -open eyes unless the narrator ridicule on the contrast between the conductor's perception and the 'real' situation of the man. And this is realized in the narrator's determination to hold the information about the so called watcher by limiting everything to the character's perception, thus, it creates ironic distance.

The fear, introspection and suspicion of the conductor are registered in the preceding and succeeding cited texts which vests Free indirect style. The bolded clauses are appeared to have fused the third-person narrator's pure narrative (NRA/T), and the thinking character's speech. As the character is in fear and shame of being watched doing something silly, thoughts in different forms are taking place

in his mind. The thinker's uncertainty reflects in the questions he raises. Thus, it is the conductor/the thinking character that is uncertain and questioning what is going on, but not the narrator who reports the ongoing mental events in the character's mind in a manner that aligns with his narrative time and syntactical structure.

Free indirect mode of thought representation is used for various effects apart from creating sympathy as in the cited last clause. The subsequent text pinpoints how the free indirect thought representation is applied to ridicule on characters.

The conductor wordlessly chided himself for the childishness of his fears. For, after all, how had he so frightened himself into thinking of the watcher as the bringer of his doom? Why had he placed the silent one above himself? Was it not likely, most probable, indeed, quite certain, that the watcher was himself also a man of skin and fat, with a stomach and a throat which needed to be served? (Armah, 1969:5)

Moreover, free indirect mode of thought representation enables the readers to read the consciousness of the character and know their wishes, introspections frustration, helplessness, etc with the narrator's words. For instance, readers know about the man's life philosophy, the sense of loneliness, and frustration while he contemplates in the first two extracts. However, as Free indirect mode is used as a plat form for the coexistence of the characters and the narrator's voice, the two voices and consciousness juxtapose. In the first line, readers hear the narrators voice undoubtedly, for he is the one who speaks addressing the character in the third- person pronoun "himself" "his". However, the clauses appear in a way that is not common to a third -person narrator who is usually identified in his/her/their declarative sentence and 'outsidedness'. Hence, in the cited text the clauses appear in interrogative structure points that the speech act is the characters. However, the signals of the deictic change is realized in the change of pronoun "he", "himself" ,tenses, "had frightened", "was" all point to the narrator's center. Furthermore, Free Indirect style is used to ridicule on the fear of the conductor. "After all, how had he so frightened..."The narrator undervalues the cause of the conductor's fear, in doing so, he /she mockery on the character.

4.4. The narrator's and the characters' overlapping consciousness (Crossing the boundary)

Free Indirect mode is known in its ambiguous features in deciding as to whom some of its features are. Especially, when free indirect mode appears without any linguistic and other marker, it will be difficult to decide the source of its constituents. This type of free indirect mode is used in the novel,

Across the aisle on the seat opposite, and old man is sleeping and his mouth is open to the air rushing in the night with how many particles of what? So why should he play the fool and hold his breath? (Armah, 1969: 40-41)

The cited extract is presented in Free Indirect mode. Though the first half of the first clause is the narrator's speech, the subsequent clauses are not marked to be either the narrator or the character. Nevertheless, the perceptual point of view is the narrator's. So is the voice in the first half of the opening line, as he/she addresses his/her subject in the third person possessive adjective "his". But, the non-declarative syntactical structure, the speech act and, the question marks characterize as the features of direct speech with which the character's 'original' utterance is represented, not of the narrator's. However, there is no character to whom the deictic points. Moreover, contextual cues are other ways of resolving ambiguity in free indirect speech; however, there is nothing that one infers from the context, for the text emerges in the middle of the narrator's representation of action (description). Hence, if there are no linguistic and/or contextual clues, the thought may not a thought at all. The text has no a transitional term or device depicts that the character is entering in some kind of mental event or speech. If it is the narrator's speech, she/she is the most judgmental, self-effaced/voiced narrator.

There is light in the kitchen still, but everything is very quiet. Is that strange at this time of night? It does not matter, really. Why should there not be silence, after all, why not? Silence. No voice, no sounds in the night, just silence. The man walks into the hall, meeting the eyes of his waiting wife (Armah, 1969:41)

The clauses marked in bold in the cited text are presented in Free indirect style. However, since the speeches do not have subjective and deictic markers. Thus, it is ambiguous to decide as to who they are. The first line, the un-bolded one is the narrator's discourse/speech. Conventionally, narrator's discourse is meant to be declarative, for it aims only recounting just what has been occurred. Nevertheless, if it appears to be non-declarative, it signals the narrator's intervention in the story. Since, the clauses are non-declarative, rather they are interrogative; they mark the mediation of the narrator. Hence, a further enquiry for further elucidation is needed on whose voice or consciousness is registered in the interrogative clauses. **"Is that strange at this time of night?"** The first question seemed to be asked by someone who is a stranger than someone who is familiar to the place, for the asker intends to know what the house, place looks like in other nights of that/the same time. He/she declares that it does not matter whether those times of the night is as the other nights of the same time or not. This is evident the speakers unfamiliarity to the place. Thus, the speech cannot be the characters. Nevertheless, the next question that asks why should there not be silent, contrasts the opening clause that reports everything is quiet. As the opening clause is the narrator's speech, the clause that asks why should there not be silent cannot be the narrator's speech for the two contradicts, instead the next elliptical clause converges with the narrator's pure narration about the quietness of the room. Hence, the first question points to the narrator's speech for he/she is the one who seems stranger to the place than the man. Otherwise, there need to be a third person. However, the second question (speech) seems to represent the character's internal disturbance which is contrasted with what is presented in the narrator's representation of the quietness of the room. Otherwise, readers question the knowledge of the narrator, or the mental health of the man, what if he has mental disturbance though there is no any background knowledge about it 'Is the house really quiet or not?' One says it is and the other says it is not. Thus, two contradicting voices and consciousness juxtapose. However, what if the first question is not a question at all? It is rather a clause that marks the surprise of the speaker. If so, the man will be the source of the voice. So the first argument does not help. Thus, linguistically or contextually unmarked Free Indirect style has the potential to create ambiguity about the source as in the cited text.

In Free Indirect mode the narrator's reporting clause is usually deleted, that is how the name free comes. Besides, the character's and the narrator's consciousness occupy the space. Sometimes they are competing like in the aforementioned example. The writer sometimes uses free indirect mode in

The Beautiful Ones Are Not Yet Borne in a manner that the two voices and consciousness compete, in some instances, the narrator's consciousness override the character's as in the quoted example.

4.5. Switching Point of View from Third-person narrator to First-person narrator and vice versa

The story is recounted from two different point of views, the third-person point of view who addresses characters with the third person pronoun, "he, she or they" and the first-person point of view, a homodiegetic narrator who addresses the characters with the first person pronoun both "I" and "we," The point of view in chapter 6 is first –person, except that an extract with a third person emerges in the middle separated from the first –person narrative. (P.79-80)The narrator recounts the experience he/she takes a part in. This is evident in the opening lines of chapter 6, "*Why do we waste so much time with sorrow and pity for ourselves?*" .Though, the first-person narrator addresses some characters in their names such as Maanan, Kofi ,Etse, Billy, etc, he/she provides no clues of who he/she is. Indeed, those names are not mentioned in the narration represented by the third-person narrator, except the name Maanan that the man called when he is in a day dream on the last Chapter (Armah, 1969:181),but this does not seem enough to make readers to think the "I " narrator is the man. Besides, there is no any logical or discorsal connection between the two narratives. Indeed, the ideology, be it the narrator's or the man is overcrossing the two text though it always appears ambiguous due to the unmarked coexistence of the character's and the narrator's voice. The first-person narration as a whole can be considered as the third person narrator's direct representation of the character's speech thinking the narrative as a whole is the character-narrator's speech though the source or agent of the speech is vague.

In this chapter the selected extracts from The Beautiful Ones Are Not Yet Born have been analyzed. As a result, the types of modes of speech and thought representation and their effects have been revealed.

CHAPTER FIVE

CONCLUSION

The fictional world can be explored through the variant speech and thought representation modes along with the narrator's speech or discourse. The narrator's speech comprises the non-verbal events, interpretative, narratorial commentary etc, of the narrative. Nevertheless, the character's speech consists of the verbal event of the story. Indeed, the deictic representation as a whole is known to be made up by the narrator's discourse. However, the narrative is only the means or instrument through which the story of the narrative is expressed. The two are two distinctive events held in two different situations. The story is constituted of verbal and nonverbal events, existences etc. (Chatman, 1978). Thus, the character's speech and thoughts (the "original") are dwelled in the story, while their represented versions are in the narrative.

The character's speech and thought are represented in variant modes. The common modes of Speech and Thought representation are Direct, Free Direct, Indirect, Free Indirect along with the methods fully controlled by the narrator, NRA, NRS/T, NRS/TA etc. Direct mode is the most mimetic mode of representation next to its free form, for the mode presents the "original" speech or thought of characters with out or at most minimal degree of narratorial intervention. Hence, the direct mode has the potential to represent the speech act, the proposition and the words of the quoted character unlike the other modes. In contrast, indirect mode represents only the speech act and the proposition with the narrator's words. Thus, heavy narratorial control and influence are placed on it as compared to direct mode. However, the free indirect mode slips between to two modes, direct and indirect, as it comprises a mixed features of both modes .Direct mode serves to represent a speech or thought has a dramatic effect, therefore it has a foregrounding effect but the indirect mode has a back grounding effect. And the free indirect mode is used to as a vehicle for irony, sympathy etc, for it incorporates the consciousness and voice of the character together with the narrator's. As free indirect mode allows the two speeches to juxtapose, writer use the mode to ridicule on the character or create sympathy to them.

Variant modes of Speech and Thought representation are used in *The Beautiful Ones Are Not Yet Born*. The Direct Speech mode is employed to present events that heighten the move of the plot. However, the Direct Thought is rarely used. Unlike Free Indirect Speech which is rarely used, Free Indirect Thought is widely used to impinge readers in the minds of the characters with the narrator's mediation. The mode serves to portray the consciousness of characters, especially the protagonist. As the novel is about the struggle between communal pressure and force versus individual belief/philosophy, the characterization is highly dominated by the reflection of the characters' internal behavior. For example, the major character, the man is isolated from the people around him due to his philosophy; belief of life, so his psychological personality occupies most of the narrative space. And this is realized through Free Indirect Thought. Besides, the Free Indirect Thought is used to create sympathy in the novel. After readers have been told about the hopelessness and fear the man, they feel sympathy towards the protagonist due to the technique of Indirect mode." Besides, free indirect mode of thought representation is used as a plat form for the reflection of the narrator's consciousness as it has been exemplified. The mode allows the narrator to voice his/her consciousness in the character's speech acts. Hence, the two voices appear competent, but in some instances, the third-person narrator's voice overrides the character's voice. (Not the first person narrator). Moreover, the Free Indirect style is used to ridicule on the characters, mainly the conductor. Holding the information whether the watcher is a real watcher or a sleeper, the narrator ridicules on the make-believe-fear of the conductor.

Quoted Indirect Speech is also widely used, to represent the characters' indirect Speech as it is, without the narrator's intervention. This mode of representation has complex features, for it comprises the traits of two or more speeches. Especially, when a character's indirect speech/thought is represented in the Indirect Speech/Discourse of the narrator, its complexity intensifies, as the "original" speech /thought backshifted (if the case requires) twice. Hence, the mediation of two reporters/narrators maintains the distance between the reader and the speech, but this indirect-indirect mode has not been used in the novel. The quoted Indirect Speech is applied when the past life of the character is needed. The characters themselves recount their past to the other character in Indirect style. And these characters' Indirect Speeches appear as it is in the Direct mode of representation, marked in quotation marks and accompanied by the narrator's reporting clause. The mode allows characters to report their past life by themselves with their words instead of let the

narrator reports for the characters. Hence; the characters' past experiences are foregrounded. Furthermore, the quoted characters' Indirect report is more mimetic than the heterodiegetic narrator's indirect report, for their relationship with the story is quite opposite. The characters are the participants or the inhabitants of the story world together with those whose speeches are reported, unlike the narrator who belongs to a different world, outside the characters' world.

Narrator's Indirect Speech is also among the modes applied in the novel. Nevertheless, the characters' speeches are rarely represented in Free Indirect Speech mode; of representation; so are their thoughts in Direct Thought modes.

Generally, 'The Beautiful Ones Are Not Yet Born' is crafted to depict the victory of gun over law, corruption over innocence, money over love, communal force over individual wishes, and lust of power over justice. Since the change and its effect is not legitimate or related to the interest of the people, the people need to wait for other long times to see the 'beautiful' ones are born. This conflict and the emptiness and frustration that wrap up many are reflected in the represented speech and thought of characters, mainly in Direct(S), Free Direct, Quoted Indirect Speech, Indirect (T), and Free Indirect mode of Thought Representation.

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Declaration

I, the undersigned, declare that this thesis is my own work and that all sources used in producing it have been duly acknowledged.

Name: Abebaw Eshetu

Signature

A handwritten signature in blue ink, appearing to read 'Abebaw Eshetu', is written over a horizontal line.

Place: Addis Ababa University

Date of submission: June, 2012