Stylistics in the EFLit[1] Classroom: Using Free Indirect Discourse

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Summary

This article approaches literary discourse from a functional pragmatic perspective which sees literature as an act of communication. From this angle and from an understanding of context of language use, Free Indirect Discourse (FID) can be considered as the *mode* of speech and thought presentation which best expresses the poliphony of voices in a text and, by implication, the multiplicity of perspectives which modern writing has been exploring for various reasons. Although not a modern invention, nor specific to English, this mode of writing can be very helpful to the English as a Foreign Literature (EFLit) learner. In the light of recent developments in linguistics, the present study reviews some theoretical models, discusses the stylistic implications of FID in an EFL context, and demonstrates how language and literature can be integrated from a functional perspective in a class intended for sensitising both language and literature learners to the perception, description, and creation of FID.

Opsomming

Hierdie artikel benader literêre diskoers vanuit 'n funksionele pragmatiese perspektief wat literatuur beskou as 'n kommunikasiehandeling. Vanuit hierdie hoek en vanuit 'n begrip van konteks van taalgebruik, kan Vrye Indirekte Diskoers (VID) beskou word as die wyse waarop spraak en gedagtes weergegee word wat die polifonie van stemme in 'n teks die beste uitdruk. By implikasie geld dit ook vir die meervoudigheid van perspektiewe wat die *moderne* skryfkuns om verskeie redes ontgin. Hoewel dit nie 'n moderne uitvindsel is of spesifiek is aan Engels nie, kan hierdie wyse van skryf vir die Engels as 'n vreemde Literatuur (EFLit)-leerder baie nuttig wees. In die lig van onlangse ontwikkelings in die linguistiek gee hierdie studie 'n oorsig van sommige teoretiese modelle, bespreek die stilistiese implikasies van VID in 'n EFL konteks en demonstreer hoe taal en literatuur geïntegreer kan word vanuit 'n funksionele perspektief in 'n klas wat bedoel is om sowel taal as literatuurleerders te sensitiseer vir die persepsie, beskrywing en skepping van VID.

Keywords: Literary awareness; pedagogic stylistics; free indirect discourse; EFL; pragmatics.

1 Introduction: Perspectives and Limits

This article is intended as a contribution to the field of pedagogical stylistics in the sense that it works on the interface of language and literature with the objective of showing how recent developments in linguistics can find their way into the literature classroom. More specifically, it demonstrates how an understanding of Free Indirect Discourse (henceforth FID) can illuminate literary interpretations and in this sense be of great use to students of literature. It is also important to point out that although there are as many ways into a text as there are methods, the possibility of viewing a text from many different angles does not necessarily lead to the conclusion that any interpretation is valid. It is true that the term "method", from the Greek μ εθα οδοζ, to go along a road, implies that the path chosen will necessarily direct the analyst to view the text from a certain perspective. But this sequence *method* → *approach* → *interpretation* should always be checked against the language of the text in order to validate the interpretation forwarded. In this case, there will always be limits to an interpretation, or, in Eco's words, "You cannot use the text as you want, but only as the text wants you to use it" (1981: 9). Whatever the systematic course taken, the resulting interpretation should be examined in the light of the possibilities offered by the language of the text.

This foreword is a necessary reminder of how recent developments in linguistics, such as pragmatics, sociolinguistics, discourse and conversational analysis have provided new ways into texts but not necessarily invalidated other approaches such as the more formal and abstract structuralist analyses. Instead of isolating linguistic occurrences aiming at a formal description, the analyst is now able to investigate how patterns and structures are processed in a cognitive and social context. The focus here will be on how certain structures are used and for what intended effect; in particular, how a linguistic understanding of FID can help EFLit learners perceive the different points of view that may be implied in a text. In this sense, this paper is in line with what Carter (1989) calls "pedagogical Stylistics".

The criteria that characterise the present investigation will reveal a functional-pragmatic orientation. From this angle, literary discourse is seen as a complex and multilayered language event. In this paper, I shall focus on a specific aspect of discourse which has been little explored for pedagogical purposes. We are now at the stage where linguistic descriptions of FID have opened possibilities to the understanding of this mode of speech and thought presentation in narrative (Leech & Short 1981; Genette 1986; Simpson 1993; Fludernik 1993; Dry 1995 among others) but theoretical work has not as yet found a comfortable

way into practical applications in EFL settings.

Here I will illustrate how an understanding of FID by EFLit students can be an effective way of sensitising them to a significant aspect of literary narrative. This work is part of the process which has been called "literary awareness" (Zyngier 1994). Defining literary awareness is an interdisciplinary venture. It requires an understanding of how the reader goes about filling gaps in the pursuit of meaning and a notion of the metacognitive processes which result from the individual's perception of the language in a text. In this sense, it grows out of developments in language awareness (James & Garrett 1991). One of the main objectives in literary awareness is to provide students with the necessary tools and environment so that besides perceiving relevant linguistic patterns in the text and the effects they produce in the reader, students may understand significant cultural and ideological implications underlying the linguistic choices of the text which they then set against a background of literary forms and conventions. It is assumed that the more exposed the readers are to this kind of reading, the sharper and more complex their analyses will be. But the process is not restricted to the reception of texts. Creative writing is also part of the pedagogical process of literary awareness. Here it is assumed that if students avail themselves of the patterns under focus and manipulate them, creating their own texts, they will be in a better position to evaluate other texts. In this sense, they expand their repertoire and are able to establish more links between language, texts and practices. The objective is to enable students, including those who have a low level of competence of English (First Certificate level), to create meaning and to be able to justify their interpretations in a systematic way: in other words, to read critically. This idea of appropriation is in line with Pope's notion of intervention. According to Pope, "the best way to understand how a text works ... is to change it: to play around with it, to intervene in it in some way (large or small), and then to try to account for the exact effect of what you have done" (1995: 1). It is here that discourse stylistics goes hand in hand with creative writing. Stylistics provides the linguistic tools necessary for an investigation of the author's strategies in producing a literary text. Literary awareness promotes sensitisation of the reader to the effect of linguistic patterns and their contextualisation, and creative writing empowers students by helping them manipulate and master language. Ultimately, this work intends to provide a meeting ground between EFLit pedagogy, stylistics and literary appreciation.

2 In Search of Theoretical Support

In a course aimed at sensitising Brazilian university students to the language of literary texts, I assumed that if they were exposed to the stylistic potential of FID,[2] they would be in a much better position to understand, interpret and enjoy some of the works by Virginia Woolf and by James Joyce which they would have to read four semesters later. For the theoretical rationale of this particular class, I examined some of the descriptions of FID available up to 1992.[3] Until then, the most traditional position had been to characterise FID as "an intermediate between direct and indirect speech" (Halliday 1990: 238).[4] This notion had also been put forward by Quirk, Greenbaum, Leech and Svartvik who stated that

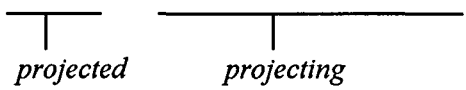
> Free Indirect Speech is a half-way stage between direct and indirect speech, and is used extensively in modern narrative writing. It is basically a form of indirect speech, but (1) the reporting clause is omitted (except when retained as a parenthetical comment clause), and (2) the potentialities of direct-speech sentence structure (direct question forms, vocatives, tag questions, etc.) are retained. It is therefore only the backshift of the verb, together with equivalent shifts in pronouns, determiners and adverbs, that signal the fact that the words are being reported, rather than being in direct speech .... Very often, in fiction, free indirect speech represents a person's stream of thought rather than actual speech.
>
> (Quirk et al. [1972]1980: 789)

At this point I would like to discuss three issues which this description prompts. First, it is true that FID is "used extensively" in modern literary narrative writing but it is not exclusive to it. Nor is it exclusive to English, German and French. FID can be found in some verses of the sixteenth-century Portuguese epic *Os Lusíadas* and in the works of the nineteenth-century Brazilian novelist Machado de Assis (Câmara, 1962). Fludernik (1993) finds examples in Chaucer and in Japanese and Russian texts. Although Jefferson (1980) claims that Flaubert is the earliest master of the style, Leech and Short (1981) noticed that FID has been found also in nonliterary texts and as early as 1612. FID is not exclusive to literary texts. As Fludernik (1993) demonstrates, it occurs in newspaper articles, scientific prose, historical writing and all kinds of journalism. It would also be very interesting to check its implication in forensic reports. Neither is it restricted to written texts. It can also occur in spoken English, Portuguese, or French, for example.

The second point is that FID[5] should not be regarded merely as a grammatical

transformation on sentence level of either of the two modes - namely Direct Discourse (DD) and Indirect Discourse (ID). Most descriptions so far have concentrated on formal features showing how FID may share features of ID and also present signals of orality such as exclamations, incomplete sentences, and stammer, which are typical of DD. Most recently, Toolan (1994) has claimed FID belongs to a family of variants of ID while Fludernik (1993) prefers to see it on a continuum, the extremes of which would be constituted by DD and ID. With a few exceptions, theoretical descriptions have centred on the grammatical realizations to justify whether FID is a third mode in a tripartite model or a derivation of ID. However, too much focus on its formal features may strip the description of the pattern of its rich semantic implications and of the subtle interactions that it may help establish between characters and narrators. In stylistic analysis, formal description is only relevant if it supports functional use.

The third point I would like to take up is the statement that FID "represents a person's stream of thought rather than actual speech" (cf. quotation above by Quirk et al. (1980)). Fludernik (1993) demonstrates that FID is used to represent not only a character's consciousness but also his or her speech act. From a functional perspective of language, Halliday distinguishes between speech and thought presentation by equating them to verbal and mental *acts*. He describes a tripartite model in which the three modes are seen as *projections*, that is, "the logical-semantic relationship whereby a clause comes to function not as a direct representation of (nonlinguistic) experience but as representation of a (linguistic) representation" (1990: 227-228). Any report, whether written or spoken, is a second processing of a primary linguistic presentation. In terms of their structural realisation, he holds that in direct (or quoted) speech the projecting clause is a verbal process, one of saying, and the projected clause represents that which is said. Take, for instance, the following example:



(Woolf [1925]1963: 24)

Here Halliday's (1990) description allows us to perceive the mapping of voices onto the formal elements. The reader can distinguish the representation of two voices in separate clauses - that of the narrator (in the projecting clause) and that of the character (in the projected clause).[6] Boundaries can be established

between whose voice is being represented. Each voice is "heard" discretely, one at a time. Analysis reveals two clauses of equal status which have independent existence so the relationship between the voice representations is that of parataxis.

In indirect speech, the projected clause is not a wording. Halliday calls it a "meaning". He explains that "when something is projected as a meaning, we are not representing 'the very words' because there are no words" (1990: 230). For instance, in "Elizabeth rather wondered, as they did up the parcel, what Miss Kilman was thinking" (Woolf 1963: 143), the narrator projects a mental process of one of the characters ("wondered") but only one voice is heard - the voice represented by the projecting clause. The relationship between character and narrator is that of hypotaxis. The character's voice depends on and is heard through that of the narrator. Character and narrator have unequal status. The narrator dominates.

However complex and detailed his description may be, Halliday still does not give FID its full due. He considers it an anomaly: "Strictly speaking it is not so much intermediate as anomalous: it has some of the features of each of the other two types" (1990: 240). But his distinction between "locution", or projected wording, and "idea", or projected meaning, may help us perceive the relationships that are established within the text if we map it onto the notion of voice occurrence. In order to do so, we must resort to Pascal (1977), who observes that in FID narratorial presence is communicated not only through vocabulary, idiom, and composition of clauses, but in longer passages as well. Pascal limits his investigation to the study of syntax, but his idea of a dual voice extending beyond sentence level and taking into consideration longer stretches of text is invaluable (see analysis of passage from Joyce's "Eveline" ([1914]1974) below, where the voices occur simultaneously throughout the passage). However, like Halliday, Pascal does not advance the notion of a "duologue", of FID being the mode of presentation in which voices can become simultaneously audible as in a musical chord but he does bring out the possibility of alternate voices being "heard" through the syntax.

In FID, then, at least two voices are present: that of the narrator (in 1st or 3rd person) and that of the character (a different person or the narrator in a different time - which, in a certain sense, results in being a different person). The reader is also left having to build two different points in time: that of the narrator or reporter and that of the character or reportee. Connecting contributions of literary critics to those of linguists here can be very relevant to the point I am trying to make: that through the linguistic realisation of FID the reader is able to "hear" a multiplicity of voices. Barthes offers a metaphoric explanation which we can apply to this perspective on FID. In his words, readers

> listen to the text as an iridescent exchange carried on by multiple voices, on different wavelengths and subject from time to time to a sudden *dissolve*, leaving a gap which enables the utterance to shift from one point of view to another ....
> (Barthes 1974: 41-42)

Fowler seems to support this notion of FID as a mode characterised by an orchestration of voices when he explains that "the musical metaphor of polyphony refers to the co-presence of independent but interconnected voices" (1989: 79) which, as he claims, results from the dialectical relationship between opposing voices. In FID the reader is able to detect the voices of both the narrator and the character(s) at the same time. Like monitoring the balance button of a stereo amplifier, the writer may suggest the predominance of either the character's voice or that of the narrator. Different from the other modes of representation, in FID both voices are audible simultaneously. This phenomenon will be illustrated in the chart in Section 4 below. In fact, FID can be represented as occurring within the following cline of voice predominance:

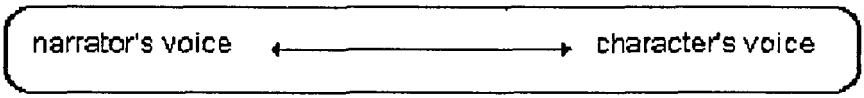


Diagram 1. Cline of Voices

Called "the *vade mecum* of FID studies" and "The Quirk et al. of FID and subjectivity in narrative for the foreseeable future" (Toolan 1994: 223, 228), Fludernik (1993) prefers to see FID as a "rhetorical strategy" rather than a representation. The author builds her description on a radical pragmatic, anti-mimetic model and argues that "when one attempts to grasp free indirect discourse linguistically, it will not do to discover its *formal* origins, but one also needs to analyse previous ways of evoking the same effect, that of "voice" and "mimetic immediacy" (p. 98). She adds that "discourse invents and manipulates expressivity which does not necessarily have any basis in reality" (p. 398).

It is beyond the scope of this paper to offer a detailed review of the literature on FID, but there is one model which has been developed recently and which in my view helps locate and explain with more precision the aspect of speech presentation developed for pedagogic purposes here. Although I did not have access to this model when I devised my lessons, Simpson's (1993) modal grammar of point of view offers a very helpful and detailed description.

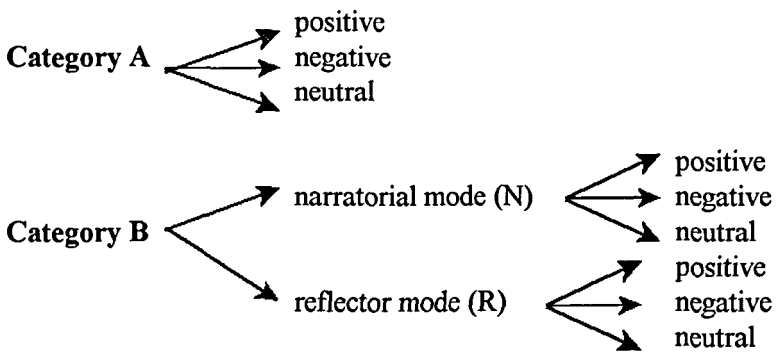
3 Simpson's Model of Point of View

Simpson calls FID "perhaps the most intriguing technique available" for the study of narratives (1993: 70). His description is grounded on the notion of modality, or the means by which narrators and characters can assess the validity of what they are saying or doing, can make claims, express doubts, desires, emotions, etc.. This description refines and extends Halliday's (1978) socio-semantic model of language, more specifically on the interpersonal level.

This specific modal system is divided into four discrete categories, each one representing a different nonlinguistic concept. Thus we have:

- **Deontic** modality, expressing duty and obligation, ranging from permission through requirement
- **Boulomaic** modality, expressing desire and commitment ("I hope/regret/wish")
- **Epistemic** modality, revealing the speaker's confidence or lack of confidence in the truth of a proposition
- **Perception** modality, a subcategory of epistemic modality, differing only in the degree of commitment to the truth of a proposition and normally referring to visual perception. Examples can be found in adverbs such as "evidently", or "apparently" or in larger structures such as "it looked as if".

From this distinction, Simpson builds the following model of point of view:



According to this description, Category A narratives present a first-person narrator who is also a participating character. It is identified with Genette's "homodiegetic" description. Here is an example:

> Whether I shall turn out to be the hero of my own story, or whether that station will be held by anybody else, these pages must show. To begin my life with the beginning of my life, I record that I was born (as I have been informed and believe) on a Friday, at twelve o'clock at night.
>
> (Dickens 1970: 1)

Category B narratives present a third-person external narrator (Genette's "hetero-diegetic") who does not participate in the action. Category B narratives fall into two modes: in the narratorial mode, only the voice of the narrator is heard, as for instance in the following passage:

> On the morning of Bernie Pryde's death - or it may have been the morning after, since Bernie died at his own convenience, nor did he think the estimated time of his departure worth recording - Cordelia was caught in a breakdown at the Bakerloo Line outside Lambeth North and was half an hour late at the office.
>
> (James 1989: 7)

In the reflector mode, the mind of the character becomes active, that is, the voice of the character is also audible. What is interesting in this model is that both Categories A and B can be discriminated according to patterns of modality, or "modal shading", tagged as positive, negative and neutral.

Positive shading reveals the presence of *verba sentiendi*, that is, of adjectives, adverbs or other linguistic elements that answer for deontic and boulomaic modality. For instance, in "She *must* escape! Frank *would* save her. He *would* give her life, *perhaps* love, too. But she *wanted to* live" (Joyce 1974: 38; my italics), the reader may trace expressions of desire and of obligation which reveal the character's point of view.

Negative shading indicates the occurrence of epistemic and perception modalities, as for instance, in the following passage:

> And then, thought Clarissa Dalloway, what a morning - fresh as if issued to children on a beach.
>
> What a lark! What a plunge! For so it had always seemed to her when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air.
>
> (Woolf 1963: 5)

"as if", "thought", "seemed", "could hear" are some of the items that reveal the character's interpretation of the events based on stimuli of the immediate physical environment.

Neutral shading signals that there is no authorial modality. Emotional involvement is avoided, resulting in a more objective "journalistic" account,

typical, for instance, of Camus's writings.

Simpson's model offers sharper terminology and finer gradations for describing the occurrence of FID. Such a precision clearly helps when trying to justify FID stylistically beyond sentence level. Following Simpson's taxonomy, I will only be referring here to those narratives he classifies as Category B ("They all possess a third person narrative framework and are told by an invisible, 'disembodied', non-participating narrator") in reflector mode ("when a third-person narrative takes place within the confines of a single character's consciousness") (1993: 55). Stream of consciousness is avoided because in this case the reflector turns into the narrator. Simpson explains that in this narrative technique "the distinction between category **B(N)** and **B(R)** modes collapses and the narrative takes on the appearance of homodiegetic category **A**" (James 1989: 7).

In sum, Category B, Reflector Mode, with positive or negative shading, has been more widely used as the linguistic device for representing different voices in discourse. This model helps us to see FID as the mode of polyphonic representation *par excellence*. It argues that FID is not restricted to literary texts and can be commonly found in everyday situations where narrative is involved, such as jokes, story-telling, newspaper reports, etc.. In this sense, it gives support to the notion that the language of literary texts is not special and that it shares devices and strategies of texts other than those considered to be literature.

I believe the widespread use of this mode of speech and thought presentation may have deep implications. Among other developments, the advent of cinema, with its flashbacks, zooming, cuts, montage, slow motion, etc., has changed the way an object is perceived and has enabled the viewer to observe the multiple facets of one single phenomenon. Modern artistic representations like cubism have relied heavily on this conceptual representation. The reason for the concentration of FID in modern narrative writing can then be explained by the fact that it is this mode which best expresses the multilayering of simultaneous voices and by implication, the multiplicity of perspectives in a single text.

In sum, we can now safely state that FID

- is not an intermediate stage or a hybrid form in which formal modifications are made;
- allows different voices with different status to be set in polyphonic representation;
- presents specific linguistic features;
- can be used for stylistic effects;
- is contextually determined and must be observed at the level of discourse.

4 An Analysis

Based on the points above, what follows is an illustration of how the voices can occur simultaneously in discourse. The passage selected is from Joyce's short story "Eveline". Other patterns that disclose the narrator's evaluative function are only discernible in a longer stretch of text. This passage is in line with the narrator's negative evaluation of the character - another inhabitant of Joyce's "center of paralysis", that is, a character unable to change a situation. The sentences have been numbered to facilitate analysis.

(S1) She stood up in a sudden impulse of terror.(S2) Escape! (S3) She must escape! (S4) Frank would save her. (S5) He would give her life, perhaps love, too. (S6)But she wanted to live. (S7) Why should she be unhappy? (S8) She had a right to happiness. (S9) Frank would take her in his arms, fold her in his arms. (S10) He would save her.

Symbols: **NV** = narrator's voice
CV = character's voice
Sn = sentence number

- **(S1)** Past tense and third person indicate strong presence of **NV** and the reader is informed of a past event. The reader expects a third-person omniscient narrator but "A sudden impulse of terror" points towards the character's emotional reaction and signals that the **CV** is about to stand out.
- **(S2)** Here the reader's expectations are confirmed. The graphological feature (exclamation mark) indicates presence of **CV** (emotion) and **NV** reduces in intensity.
- **(S3)** Balance between the voices starts to be restored with the use of third person singular (**NV**) but the exclamation mark is still kept, maintaining the character's voice as still very much present.
- **(S4)** The imperfective "would save" indicates desires (**CV**) but there is also an **NV** marker (third-person reference). The exclamation mark disappears, making **NV** more audible.
- **(S5)** The imperfective "would give" remains, modality here indicating presence of **CV**, helped by "Perhaps" indicating character's doubts, but third person still marks presence of **NV**.
- **(S6)** "But" expresses an evaluation of the situation by **CV** with a change of opinion. "Wanted to live" levels both **CV** and **NV**, both information (past tense) and desire.
- **(S7)** This interrogative form is a strong indication of **CV** as it is not a

question. It is an evaluation. The **NV** marker is still present in "she".

- **(S8)** "a right to happiness" expresses a claim **(CV)**; **NV** continues in "she" (third-person reference).
- **(S9)** The lexical repetition "in his arms" indicates this is not information but a desire **(CV)**; the imperfective intensifies the **CV**, but is counterbalanced by the repetition of "her" **(NV)**.
- **(S10)** "would save" is a lexical repetition of **S4**. What applies to **S4** applies to this sentence. However, repetition of form is not a repetition of meaning. In this case, the repetition strengthens the case for **CV**.

Diagram 2 shows how this analysis can be expressed in a chart of voice fluctuations, which demonstrates graphically the occurrence of simultaneity. The quantities are relative, each sentence presenting the linguistic elements pointed out in the analysis above which make the sentence stand higher or lower according to the preponderance of narrator's or character's voices.

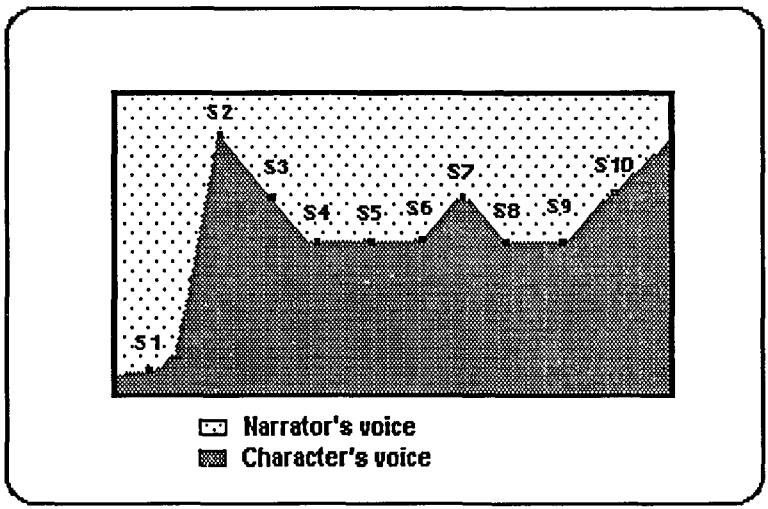


Diagram 2. Voice Fluctuations

In this chart, the shaded area corresponds to the fluctuation of the character's voice in relation to that of the narrator (stippled area). S1 is the sentence where the voice of the narrator mostly predominates, contrasted to S2, where the character's voice is more prevalent. S4, S5, S6, S8, and S9 would stand in the middle displaying a balance between **CV** and **NV**.

5 Pedagogical Application

In the Appendix I reproduce the lesson devised for sensitising EFLit university students to the effects and implications of FID. The teaching goals of this class are to introduce them to the knowledge that FID is better seen on a cline where different voices can be heard at the same time, with varying degrees of intensity and to make students aware of the degrees of independence a character may display in relation to the narrator. By doing this, students will be in a better position to perceive different points of view in any kind of narrative. The process of perceiving polyphony and detecting its linguistic markers should also help students learn how to create FID themselves and be able to report on their decisions. The lesson is divided into 4 stages. In Stage 1 (Exercises A and B), students are introduced to some theoretical background and learn how to distinguish between direct, indirect and free indirect discourse. Stage 2 provides students with a passage as an example so that they detect point of view as expressed by FID (Exercise C). In Stage 3 students apply their theoretical knowledge and play around with language, producing their own examples (Exercise D). The last stage provides contact with a literary prose passage so that students perceive the linguistic markers that may determine the different voices and are able to explain how these voices work in establishing point of view.

The value of this lesson for EFLit teaching is that it provides students with an accessible and objective metalanguage with which to describe and evaluate their aesthetic experience. Literary texts are not explicit, nor are many of the texts we encounter on a daily basis, such as editorials, letters and advertisements. In order to interpret these texts, students should develop an ability to infer meaning and be able to account for it in a justifiable way. The creative part of the lesson helps EFLit students adopt a nonsubmissive attitude and suggests a move towards students' empowerment and emancipation in reading, responding and writing. The class on FID is one of the 12 units which are part of a programme in literary awareness (Zyngier 1994b). Here is what a student reported after her second class, which dealt with transitivity in poems:

> [I realized] ... how I could bring the text to my reality, to my experience. I believe these notions helped me build my first interpretation. I say first because at home, rereading the text, I noticed more elements, more details about the poem which confirm the meaning I did not have at first.

6 Concluding Words

This paper has offered a principled approach to the teaching and the learning of FID and has argued for the role of consciousness-raising techniques and its place in the EFLit classroom. I have pointed out that, although pervasive in modern literary texts, FID is a complex mode of speech and thought presentation in narratives of all types and its understanding should be made explicit to EFLit students. Simpson's modality-based description is particularly interesting for understanding the mechanisms and potential meanings of FID and Fludernik (1993) provides the most comprehensive discussion on the subject so far. I have also tried to show the relevance of working on the interface between language and literature. Although we can now say that a meeting ground between language researchers and literary critics has been established, it still needs much expansion. If linguists continue to support the notion that language is pervaded by the social, ideological meanings and associations of interlocutors, and literary theoreticians continue to avoid essentialism and value plurality of interpretation, both the language and the literature classroom will benefit from studies in this direction. It is my belief that pedagogic stylistics can build the link between theoretical developments and practical applications so that students will become more perceptive and appreciative of the language of imaginative texts. Focusing on the use of FID as a linguistic strategy for expressing the multiple voices and perspectives, this article has demonstrated one way in which this can be achieved.

Notes

1. English as a Foreign Literature

2. FID is here used as a blanket term encompassing both speech and thought presentation. For a distinction between FIS and FIT, and the problems which arise when this distinction collapses, see Leech and Short (1981). The term *style indirect libre* was coined and identified by Swiss linguist Charles Bally in 1912. For further discussions on the Swiss and German origins, see Pascal, R. (1977).

3. In the following discussion I will include works published after I had designed and delivered the lesson to the students.

4. Although first published in 1985, in this paper I will be using the 1990 edition.

5. Toolan (1988: 119) also prefers the phrase "Free Indirect Discourse". The acronym FID was used by Hall (1989) in his arguments against formalist communication models and in favour of a Bakhtinian interpretation of literary texts.

6. In Halliday's terms, "the projected clause here stands for a 'wording': that is, the phenomenon it represents is a lexicogrammatical one ... the projecting clause is a verbal process, and the projected clause has the status of a wording" (1990: 229).

7. Polyphonic representation was introduced by Bakhtin ([1934-1935]1990). Lodge explains this concept as "the way in which the Russian novelist allowed different characters to articulate different ideological positions in a text without subordinating them to his own authorial speech" (1988: 136).

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Appendix

Here is the transcription of the class on FID:

A Noticing Differences in Speech Presentation

Look at these examples:

- "It is going to rain", he reminded her.
- He reminded her that it was going to rain.
- It would soon be raining, he reminded her. The umbrella, she mustn't forget.

How do we know whose point of view is being communicated in a text? Discuss.

B Recognising Voices:

1. Read the following sentences:

- "I am sorry but I must go to an important meeting now", she sighed as she left him.
- In a disconsolate voice she excused herself and said she had to go to an important meeting then.
- An important meeting! She must go. There he was, waiting for her to say something and all she did was to excuse herself. She left the room with a sigh.

2. Identify the voice(s) you can hear.

3. What linguistic evidences do you have to determine point of view in each case?

C Perceiving FID in a Prose Passage

1. Read the following passage:

> ... Nor had Adela much to say to him. If his mind was with the breakfast, hers was mainly with her marriage .... There were real difficulties here - Ronny's limitations and her own - but she enjoyed facing difficulties, and decided that if she could control her peevishness (always her weak point), and neither rail against Anglo-India nor succumb to it, their married life ought to be happy and profitable. She mustn't be too theoretical; ....

2. Answer these questions:

   i What is being reported?
   ii "Here" is related to whom?
   iii How can you explain the parenthesis in terms of who is speaking?
   iv Why does the narrator use "ought to be happy" instead of "would be happy"?
   v How can you explain the last sentence?

☛ What we actually have here is a *duologue*. This is generally called **Free Indirect Speech/Thought (or Free Indirect Discourse)**. There is a gradation in terms of what voice prevails at a time. We can hear the voice of the character filtered through that of the narrator. Both voices occur at the same time but in different strengths.

D ✎ Time to Create:

1. Write two or three sentences in which you inform someone of something. Decide who you are speaking to and the reasons you are doing it. Think of the participants' opinions, concerns, emotional reactions, etc., to this piece of information. I have started the sentence for you:

"I would like to tell you that
....."

2. Now, you are the narrator. Rewrite your piece of information as a third person narrative in which you are the external, omniscient narrator. Report what the "I" you created above said. You should decide who this "I" will now be (e.g. the lady in the library, the teacher, John, the bus driver, the policewoman, etc.). The "I" will become third person. Rather than just use *say* or *tell* in the reported clause, you may want to vary the reporting verb so that it produces a particular effect.

.....

3. Keeping your narrative in the third person singular, rewrite the passage above, but now allow the character's point of view to stand out. Think about the linguistic clues you may need, such as interrogation or exclamation marks, modal verbs, deictic words, incomplete sentences, etc..

.....

4. Based on linguistic evidence, explain how different points of view (or different voices) can be picked out from the passage you created above.

E Further Application:

1. Read this passage from "Eveline":

She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her.

2. Number the sentences.
3. Decide whose voice(s) is (are) present in each sentence.
4. How can punctuation help you determine the voice?
5. Do the verb forms contribute to your decision?
6. What other words reveal the speaker?
7. Why has the author chosen this mode of expression?

F **Sample of Students' Production** (without editing):

Student A:

- "I am here to inform you that your mother is waiting for you at the reception; she looks very upset and doesn't want to tell me what happened. So you can leave the class now to meet her".
- "Your mother is waiting for you at the reception!", he shouted to the student. "She looks very upset and doesn't want to tell us what happened", he continued very fast. "So, leave the class now and go see her", he ordered.
- There she was, waiting for her son to meet her. She looked very upset and didn't want anyone to know what was happening, only her son. Ten minutes! Wasn't he worried about her feeling? Now he was coming from class.

Student B:

- "I am here to inform you that early in the morning after the rainstorm the telephone rang and your brother, crying, told me that an accident had happened and your mother was dead ...."
- When she entered the room, Dennis was sitting near the window reading the newspaper .... Martha went up to him and in a low and faltering voice whispered the news of his mother's death in a car crash earlier that morning.
- She entered the room. Something important to say. Devastating news concerning the greatest of all injustices. There he was reading the newspaper. Oh! How to tell him about the accident?

Student C:

- The stewardess regretted: "I am here to inform you that unfortunately your flight will be postponed because of this terrible pouring rain. Don't worry, we'll take off as soon as the weather conditions get better".
- The stewardess regretted that their flight would be postponed because of that terrible pouring rain and not for them to worry because they would take off as soon as the weather conditions got better.

- The flight regrettably postponed! And all because of this terrible pouring rain! However, they would take off as soon as the weather conditions got better.

Student D:

- "I am here to inform you that if you don't study harder you'll fail the course and won't get a scholarship".
- "If you don't study harder you'll fail the course and won't get a scholarship", scolded the angry father.
- Failed?! That couldn't have happened. How was she going to tell her father? Here she was standing in front of him, searching for words to give him the news. He was staring at her and waiting for her to say something. He had warned her to study harder not to fail the course and to get a scholarship. She was ashamed; he was disappointed at her.