A Corpus Stylistic Analysis of Speech and Thought Presentation in James Joyce's *Dubliners*

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Abstract

This article utilizes the theory of narrative style which is interesting from both the standpoint of literary stylistics as well as from that of the theory of communication. In this framework, the relation of a narrator to a reader is the basic relationship underlying all narrative structures. According to this basic relationship a number of ways of narration are differentiated or, as Mc Hale (1978) calls them represented/reported discourse. This article endeavours a systematic analysis of the stylistic devices used in fictional writing for the representation of a character's speech and thought. So, the present study attempts to analyze the interaction between categories of speech and thought presentation in James Joyce's *Dubliners* by applying Leech and Short Model (2007). Excerpts of 2000-word length have been selected and manually tagged to have the accurate annotation keeping in mind the contextual potential to recognize discourse categories in Joyce fiction and then corpus software AntConc (Laurence Anthony, 2018) was used to get quantitative results. Since fictional texts display the tendency to move between categories of speech and thought presentation as well as between the modes within one category and its demarcation is a real challenge to the researchers. The practical part of research was done on the basis of short stories from James Joyce's *Dubliners*. Special emphasis is given to variations between the two modes as well as to the instances of ambiguity created by their interplay.

Keywords: Corpus Stylistics, speech presentation, thought presentation, Leech and Short Model

1. Introduction

It is difficult to imagine an example of a narrative that does not contain a reference to or a quotation of someone's speech or thoughts. To a large extent, the way we perceive a story depends upon the ways discourse is presented. It depends on author's choice how s/he conveys discourse—be it speech or thought which is then reported in a special way and with a specific degree of faithfulness and verbatimness to the previous discourse. For example, in his famous study, Volosinov (1973, p. 118) claims for speech presentation that: "Reported speech is speech within speech, utterance within utterance, and at the same time also speech about speech, utterance about utterance." At the same time, at the intra-textual level, the narrator compiles the speech, thought of others by reporting the exact words or the content of what was said and giving them in a specific mode of discourse presentation. Such discourse presentation is the intrusion of the voice of one speaker or writer in the discourse of another (Moore, 2011, p. 2). Because of the different functions and effects that go hand in hand with the chosen mode, the narrator also becomes a translator and a figure who also commentates on the discourse of others.

Stylistics and narratology (Cohn, 1978; Kenan, 1983; Fludernik, 1993; Semino, 2004; Leech & Short, 2007) explain that notions of speech and thought presentation are an important aspect of the narrative discourse related to the relationship between the characters' and narrator's speech. Having access to the three speeches depends on how much the narrator wants to be distanced in the manner of representation.

Speech and thought play a crucial role in creating discourse. Busse (2017, p. 01) in the very first sentence of her book addresses the importance of the phenomenon of speech and thought in a literary text and suggests this as an integral part for narrative progression and discourse presentation. Bernaerts (2010, p. 283) also stresses the importance of speech and thought by stating, "The interpretation and evaluation of a narrative is affected by the particular interplay between a narrator's and characters' speech and thought".

Hence, the issue in the heart of this study is to investigate how modes of speech and thought presentation are interacted in James Joyce short stories and make the text coherent with all its ambiguities of three modes of discourse. Semino and Short (2004) assert that doing a corpus-based work is highly quantitative in nature, but this matter of fact does not mean that qualitative analysis should be excluded. On the contrary, if both are combined they help to reach to a higher degree of understanding of literary works or any other selected data.

The narrator's interference is indicated through the position of each category of speech presentation in the cline, where DS is the norm and these indicate the absence of the narrator's control. Any movement leftwards from DS includes the interference of the narrator, whereas any movement rightwards from this mode leads to the growing absence of the narrator's intervention and the same applies to categories of writing and thought presentation.

1.1 Statement of the Problem

Since the modernist literature deviates from the established literary norms, the writers tend to utilize their individual style of writing. Joyce has created interplay of speech and thought presentation to introduce the readers with ambiguity in the text. The phenomenon of speech and thought presentation in Joyce's work has not been investigated before with corpus tools.

1.2 Objectives of the Study

The rationale for the present study mainly springs from the fact that speech and thought presentation in literary fiction is not under investigation in Pakistan. However, recently, researchers out of the context of Pakistan and from different disciplines have begun to investigate aspects of discourse analysis using literary texts (Semino & Short, 2004; McIntyre, 2006). This line of research has provided a number of findings on how characters' speech and thoughts are represented in narrative discourse, especially fictional texts. There are considerable points of reasoning for which this study has been worked out. Firstly, by applying corpus stylistic approach to Joyce's works new ways of understanding can be reached and deeper understanding and make the narrative art by the writer more approachable and understandable. Secondly, no one has investigated aspects of speech and thought presentation in Joyce's novels and there is room for corpus stylistic study. Lastly, this research is expected to provide motivation for the researchers interested in Joycean studies and corpus stylistics as a whole.

1.3 Research Questions

The current study intends to address the following research questions;

1) What is the quantitative distribution of speech and thought categories in James Joyce's *Dubliners*?

2) How do the variations and effects of speech and thought presentation modes create ambiguity by their interplay?

3) What are the lexico-grammatical and linguistic pointers for the recognition of various categories of discourse presentation?

1.4 Significance of the Study

This research is significant from diverse perspectives. Firstly, corpus-based analysis supports qualitative findings and analysis becomes unbiased and objective by causing new meanings come to surface. Secondly, distribution of discourse categories in selected texts are identified with the help of corpus tools so Joyce's dexterous use of writing skills become more prominent. Thirdly, this study is expected to inspire and motivate future researchers to make use of corpora for objective and unbiased analysis of literary texts. Lastly, this corpus-based research shows how stylistics and discourse analysis can benefit from the use of a corpus methodology.

2. Literature Review

A great number of studies conducted in this field are concerned with how the various modes of speech and thought presentation are interacted in different types of text. There is a long tradition focused on speech and thought presentation in the literary text. For instance, Semino et al. (1997) tested Leech and Short's model of speech and thought presentation on prose fiction and contemporary press stories. Results indicated that the boundaries between modes of speech and thought presentation are gradual in nature which supports Leech and Short's idea that speech and thought scale is a cline rather than a series of different categories. Semino (2004) conducted a study on *England, England* by Julian Barnes. She carried out the analysis of an extract from Julian Barne's novel focusing on the way in which character's speech and thought is presented and how this affects the projection of point of view and the potential for the reader's sympathy towards the characters.

More recently, Ernst (2008) applied Leech and Short's model of speech and thought presentation (2007) on Jane Austen's *Pride and Prejudice* and in Joe Wright's Film Adaptation. Blinova (2015) conducted a study on speech

and thought presentation in Hemingway's short stories with a particular interest in free indirect discourse in order to investigate the factors that determine Hemingway's choice of this particular mode of discourse presentation.

Modes of discourse, uttered speech and unuttered thoughts, representation have been also studied within the framework of generative grammar (Banfield, 1982) and pragmatics (Fludernik, 1993). It has earlier been explained that Leech and Short (2007) offer a system for speech and thought presentation which originally includes five modes. The difference between these modes lies on the formal level, i.e., their formal linguistic characteristics are different as well as their semantic characteristics. In this context, it is worth-mentioning that speech and thought presentation has also been studied within the most recent framework of formal semantics (Maier, 2014).

According to Leech and Short (2007), this system is originally called—speech and thought presentation, sometimes, the system is more often referred to as—discourse presentation to include analysis of both uttered and unuttered texts.

In her book *Unspeakable Sentences* (1982), Banfield puts emphasis on three modes in discourse presentation namely direct speech/thought (DD), indirect speech/thought (ID), and represented speech/thought (RD). This division is called *Tripartie schemata* which embrace direct discourse, indirect discourse, and free indirect discourse. It is considered a core theory for many linguists like McHale (1978) who claims that the speech of characters can be represented directly by using quotation, or paraphrased by a narrator and represented indirectly where the speech acts are narrated in an intermediate category, called free indirect discourse. (McHale, 1978, p. 254)

In her book *The Fictions of Language and the Languages of Fiction* (Fludernik, 1993), Fludernik presents an analysis of speech and thought presentation in narrative around the focus of free indirect discourse. Her view draws strength from Banfield's—Unspeakable Sentences (1982). However, she gives a different explanation of FID. Her investigation begins by taking the same point of departure as that of Banfield (1982) to analyze the linguistic forms of subjectivity.

Fludernik's assumption (1993) goes hand in hand with Bronzwaer's (1970) who states that in many cases—the dependence on the context may be the only pointer to free indirect style (as cited in Bray, 2007). In the study on FID, Schlenker (2004) refers to the importance of context: Context of thought and context of utterance. Tense and person depend on the context of utterance, while the other indexicals, such as (here, now…) depend on the context of thought.

It must be borne in mind that many critics concentrate on the narrow definition of this term insisting on the discourse context to interpret the point of view. Ehrlich (1990), for example, argues that—previous accounts of RST have been descriptively inadequate owing to their exclusive consideration of sentences—internal linguistic features (1990, p. 17).

3. Methodology and Theoretical Framework

This study is quantitative and qualitative in nature and utilizes Leech and Short's (1981, 2007) model of discourse presentation which provides the following categories;

Table 1. Leech and Short's (1981, 2007) model of speech and thought presentation

Speech Presentation		Thought Presentation	
FDS	Free Direct Speech	FDT	Free Direct Thought
DS	Direct Speech	DT	Direct Thought
FIS	Free Indirect Speech	FIT	Free Indirect Thought
IS	Indirect Speech	IT	Indirect Thought
NRSA	Narrator's (Re)presentation of a Speech Act	NRTA	Narrator's (Re)presentation of a Thought Act
NV	Narrator's Presentation of Voice	NT	Narrator's Presentation of Thought
		NI	Internal Narration
N	Narration	N	Narration

The narrator's interference is indicated through the position of each category of speech presentation in the cline, where DS is the norm and these indicate the absence of the narrator's control. Any movement leftwards from DS includes the interference of the narrator, whereas any movement rightwards from this mode leads to the growing absence of the narrator's intervention. This model has been applied by various scholars to newspaper reporting, autobiographies and novels so far.

3.1 The Data

The corpus contains 15 text samples of approximately 2000 words each, amounting to a total of 30,000 words from James Joyce's *Dubliners*. The reasons for choosing these particular texts include; firstly, the texts are widely discussed for their interplay of discourse presentation categories. Manual tagging of each category offers contextual understanding to the researcher and thus unbiased and objective findings were surfaced. Also, the texts are available in electronic form freely without any copyright restrictions.

3.2 The Construction of the Corpus, Size and Representativeness

Sample size and representativeness are considered integral elements in corpus-based research. In this context, one can cite (Richardson, 2005) who included the process of selecting a few (samples) from a bigger group (the sampling population) to become the basis for estimating or predicting a fact, situation or outcome regarding the bigger group (Kumar, 1996). Samples should be as large as possible, in general the larger the sample the more representative and the more generalizable the results of the study were likely to be. Minimum, acceptable sample size for descriptive research would be 10% of population (Gay & Diehl, 1992).

As far as sample size is concerned, Biber (1990) found that relatively frequent linguistic features (e.g., nouns, first-person pronouns and contractions) are quite stable across 1,000-word samples from the same text. He therefore suggests that 'it seems safe to conclude that the 2,000 word and 5,000-word texts in the standard corpora are reliable representatives of their respective text categories for analyses of this type' (Biber, 1990, p. 261). Although our sample size is twice the 'minimum' size suggested by Biber, the phenomena we focus on are generally less frequent than the linguistic features considered in Biber's study. Although the choice of statistical significance tests takes account of the varying size of samples, in the following chapters the researcher will therefore be rather discriminating in discussing the reliability of the quantitative findings from corpus.

3.3 The Annotation Procedure

Since the researcher aimed to capture a complex and relatively 'high level' discoursal phenomenon, the analysis of which requires a considerable amount of contextual and pragmatic inferencing on the part of analyst and manual tagging becomes a must and on other hand, automatic corpus annotation mainly focuses on grammatical, and, to a smaller extent, semantic phenomena that are more amenable to automatic analysis at its current level of sophistication. The first round of tagging and annotation of each excerpt was done by the researcher, and the tagged data were then checked and discussed with the supervisor and finally changed in the light of discussions accordingly.

To determine the discourse presentation mode of a string of text, a five-step procedure is taken once the content of the passage to be annotated is clear and the characters participating are identified. This procedure aims at bringing to the fore the discourse presentation mode used, whether there are aspects of ambiguity to bear in mind and the respective categories of discourse presentation that can be, consequently, identified.

The first step includes the identification of whether the string of text is narration, speech presentation, thought presentation or writing presentation. Step two is related to step one insofar as it aims at elucidating possible ambiguous cases. Once the scale of discourse presentation (or the ambiguity between two modes) has been established, the question arises as to which category (or categories) of narration or of speech, writing, and thought presentation is to be used. This is step number three depicting the categories for narration and the respective discourse presentation scales. For narration, these are N (pure narration), NI (internal narration, if, following Toolan (2001) and Short (2007), NI is seen as part of narration), and NRS, NRT as well as NRW (which are the reporting signals and belong to narration). Step number four again asks for ambiguity between two categories. Once the annotation has been pursued, step five includes a possible re-annotation of the already tagged text for embedded discourse presentation.

The annotation of a stretch of text from James Joyce's short story *The Boarding House* looks as follows:

</sptag/>

<sptag cat=NRSA>

It was no use making him take the pledge:

</sptag/>

<sptag cat=NRTA>

he was sure

</sptag/>

<sptag cat=IT>

to break out again a few days after.

3.4 Corpus Software for This Study

After the manually annotated excerpts from James Joyce texts, the data was ready for quantitative results with the help of AntConc (Laurence Anthony, 2018). The corpus tool enabled the researchers to identify both statistically prominent parts of speech and semantic fields.

4. Results and Discussion

Figure 1 below shows the percentages for the modes of discourse presentation and for narration, computed by the number of tags that have been allocated to the identified stretches that present the various categories of the different modes of discourse presentation. Stretches of narration are tagged separately in order to be able to compare discourse presentation with narration. Furthermore, the interplay between stretches of discourse presentation and narration is provided. Ambiguous annotations of discourse presentation which are summarized under the term "other".

In the James Joyce corpus, the total number of tags (including those tags identifying narration) amount to 1862. 47% of these tags are speech presentation categories and 27% are narration tags. Thought presentation is 24% and double tags are only 2% of the total tags identified by the corpus tool where the researcher is undecided due to the ambiguity in categories. In terms of frequency, there are large imbalances among the two modes of discourse presentation. The tags for speech presentation are by far the most frequently used.
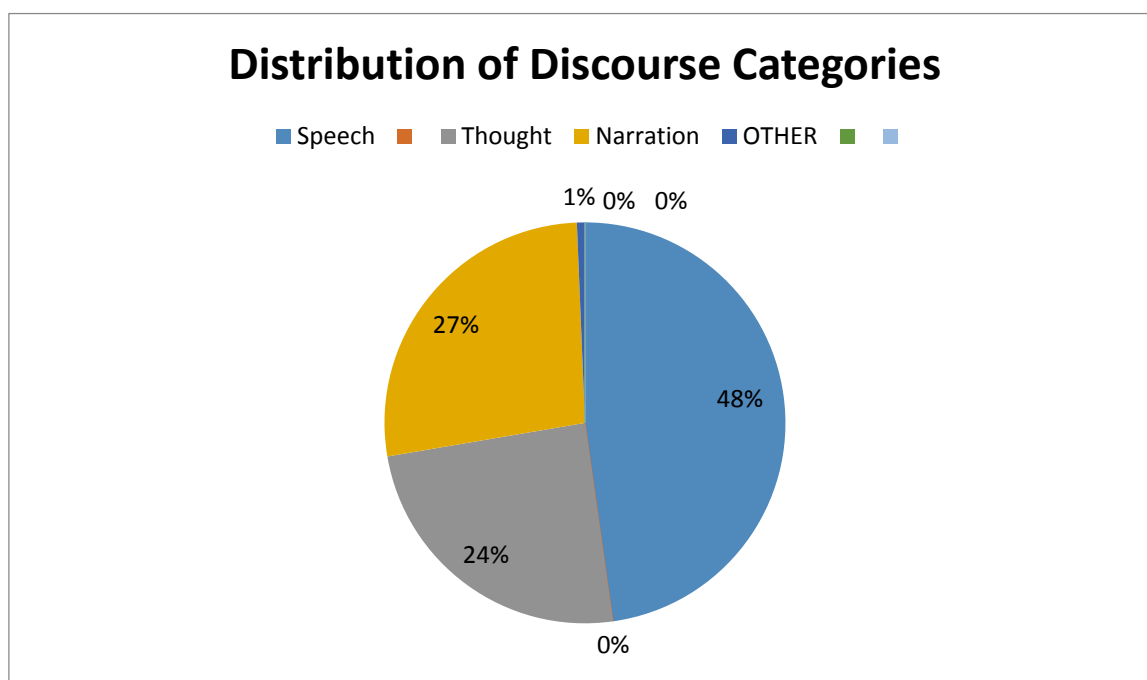

Figure 1. Percentages of speech and thought presentation in *Dubliners*

Figure 1 shows that on the speech presentation scale DS is the most frequently tagged category. DS tags also come on first position in the 20th-century fictional subcorpus tagged by Semino and Short (2004, p. 67). As regards thought presentation, my corpus shows a preference for narrator's report of thought act (NRTA) instances. Semino and Short (2004, p. 117) identify internal narration (NI) as the most frequently tagged category in their 20th century corpus, followed by FIT.
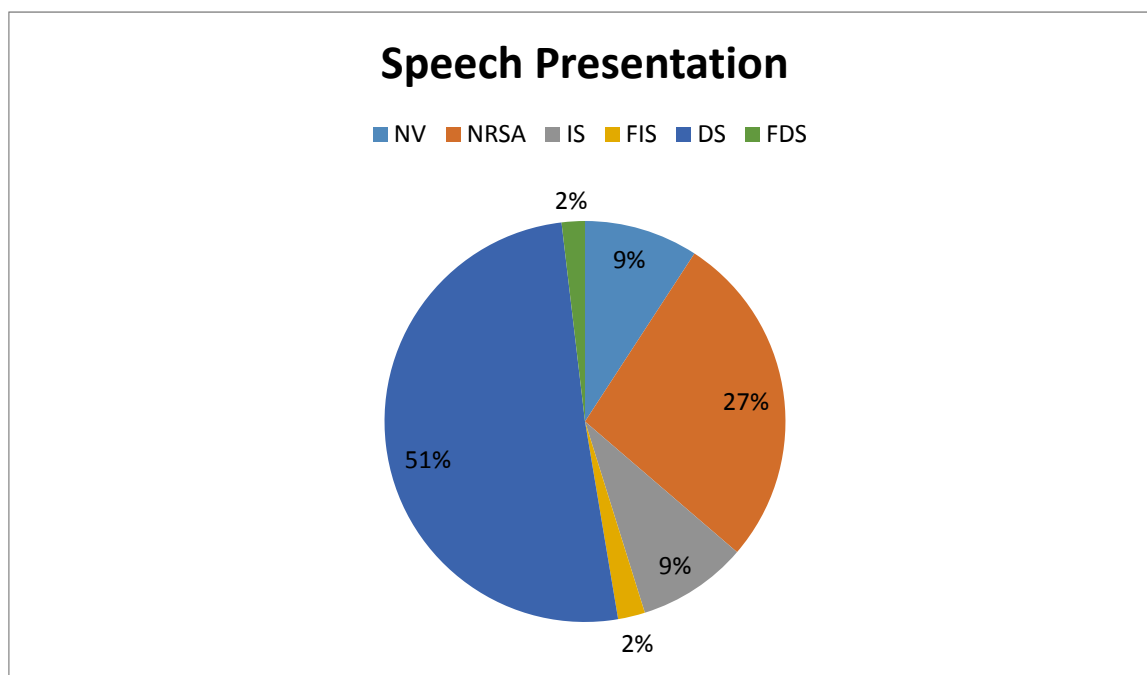
Figure 2. The number of occurrences and percentages of speech presentation cline in *Dubliners*

The summarizing categories for speech presentation NRSA and IS, which are more towards the narrator's end of the scale, also come second and third. The margin of percentages of tags between NRSA and IS is significantly higher. NV, as the summary of a speech report, is on fifth position by which the tags are represented. With a tag-percentage of 8.1% for NRSA and 7.3% for NRTA, NRSA occurs more frequently in my corpus than NRTA. Hence, it is striking that for the summarizing categories, the mean length of a tag is longer for NI and NRTA than for NV and NRSA and also more words are used, despite the fact that the number of tags for NRSA precedes those for NRTA. Although it should be stressed that tags for NT are rather few in the corpus, as are the overall numbers of words by which they are presented, it is also striking that the average length of the stretches of NT surpass that of NI and NRSA.

4.1 Speech Presentation Categories

4.1.1 Narrator's Presentation of Voice (NV)

In *Dubliners* by James Joyce, a narrator's representation of voice captures minimal reports of speech. It consists of some information about a speech event or indications concerning the fact that someone speaks, as in "and some of the bystanders gave advice" (*Grace*, p. 141). It may also point to a desired hypothetical speech event. As table above illustrates, NV occurs second-least frequently on the speech presentation scale. The number of tags identified as NV in the corpus amounts to only 160 (which constitutes 3.2% of all tags identified in the corpus).

One man falls on his way and loses consciousness which makes people to gather on the spot. The crowd is eager to know the reason of that incident. The sentence provides no meaningful expression to the reader: "The manager at once began to narrate what he knew". The locutionary force of this utterance is then re-expressed by the third-person narrator (who is also the focalizer). The stretch of NV establishes the parallel nature between the words uttered and what is actually done. As such, the narrative and discoursal framework become more complex and ask the reader to establish a multi-faceted (if not realistic) scene of processing words and deeds synchronously. The stretch of "I remembered old Cotter's words" summarizes the words uttered by the old Cotter, but at the same time foregrounds—almost like a stage direction—the simultaneity of the Cotter's paralinguistic activities accompanying his words. In *Araby*, the boy explains the past spent with mirth and carelessness and this is prospected through a fixed expression as NV in "our shouts echoed in the silent streets."

The stretch of NV "He spoke without listening to the speech of his companions." links the discourse presentation mode of speaking with that of thinking in the previous stretch of a rare case of a summarizing NT "He knew the inner side of all affairs and was fond of delivering final judgments." He is portrayed as a social eremite who is able to criticize the superficial establishment of phatic communication and politeness with strangers and severely

loathes the atmosphere as well as the life of others. But it is only revealed to the reader as a private reflection. The speech event is described as social, and additional paralinguistic information is given by means of the adjective "stately," which describes the pride and arrogance of his voice.

4.1.2 Narrator's Presentation of Speech Acts (NRSA)

NRSA represents the third largest category of discourse presentation and NRSA is on fourth position in the corpus overall. An example to illustrate this is "and talking animatedly to his mother who nodded her head gravely and slowly in acquiescence." Aunt Julia and Freddy Malins have nack for singing and they heard the singer with interest and passion, who had listened with his head perched sideways to hear her better, was still applauding when everyone else had ceased" (*The Dead*, p. 182). The stretch of "and talking animatedly to his mother who nodded her head gravely and slowly in acquiescence" furthers the progression of the narrative by enticing the reader to find out what the conversation will be about. At the same time, this stretch serves to create tension and to satisfy readers' curiosity concerning revelations about romantic affairs between the characters.

Two sisters are led to the place where dead body was placed. The phrase "began to beckon to me again repeatedly with her hand" shows the gravity of the event and silence is observed in respect of the dead body in coffin. The reader is mentally prepared after reading the phrase "began to becon to me" is used as means to progress the narrative. A stretch of NRSA in "I had never spoken to her, except for a few casual words" summarizes what has been presented to the reader as IS or DS: I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood (p. 21).

4.1.3 Indirect Speech (IS)

The following example from *Clay* can be mentioned here in relation to IS:

In this example, Miss Maria with other ladies is at the supper. The IS stretch "Lizzie Fleming said Maria was sure to get the ring and, though Fleming had said that for so many Hallow Eves" serves a crucial function. The narrator appears to characterize Miss Maria as a 'flat character' incapable of producing substantial contributions and simply sticking to reporting clauses which prospect a summarizing function.

4.1.4 Free Indirect Speech (FIS)

Despite the low number of FIS tags, some qualitative observations are, nevertheless, necessary as they can help identify some seemingly repetitive features of FIS in discourse. In the corpus, the marker of freeness, that is the grammatical independence of the reported clause, is one reliable criterion. In the already quoted example from *Clay*, Miss Maria's conversation is reported in FIS in "What a nice evening they would have, all the children singing!" and "Only she hoped that Joe wouldn't come in drunk:" Stretches of FIS are often prepared or projected by means of other speech presentation modes as can be seen in the next two examples from *Clay*. In the FIS stretch, ("so full of pleasant talk") occurs in the middle of the sentence: The following stretch of "He would say" in the example of *the Dead* is embedded in Gabrael's passage of DS. The position of the reported clause before the reporting clause makes it appear to be less controlled by the narrator and, hence, a stretch of FIS.

4.1.5 Direct Speech (DS) and Free Direct Speech (FDS)

Direct speech and free direct speech are those strategies of discourse presentation that are closest to the character in the narratological guidance of the narrative. In addition to presenting the speech act value and the propositional content of the utterance, DS and FDS provide the words and grammatical structures claimed to have been used to utter the propositional content and associated speech act.

It is useful to resume the discussion of the 'faithfulness debate' to underscore arguments against the proposals to subsume FDS under the general DS category. This exchange in *the Dead* between Mr. Gabriel and Mrs. Conroyon is the point of interest and prolongs conversation. In the example, the necessity to differentiate between stretches of DS and FDS also becomes obvious because—although the passage is rich in sequences of vivid and immediate FDS—the narrator's control through the insertion of reporting clauses accompanying the stretches of DS is displayed at important points in the exchange. It would follow that narratorial presence serves functions other than simply identifying the next speaker. As with many Joycean reporting clauses, those occurring in this passage are also rich in the usage of paralinguistic information to provide the speech with an additional note of attitude.
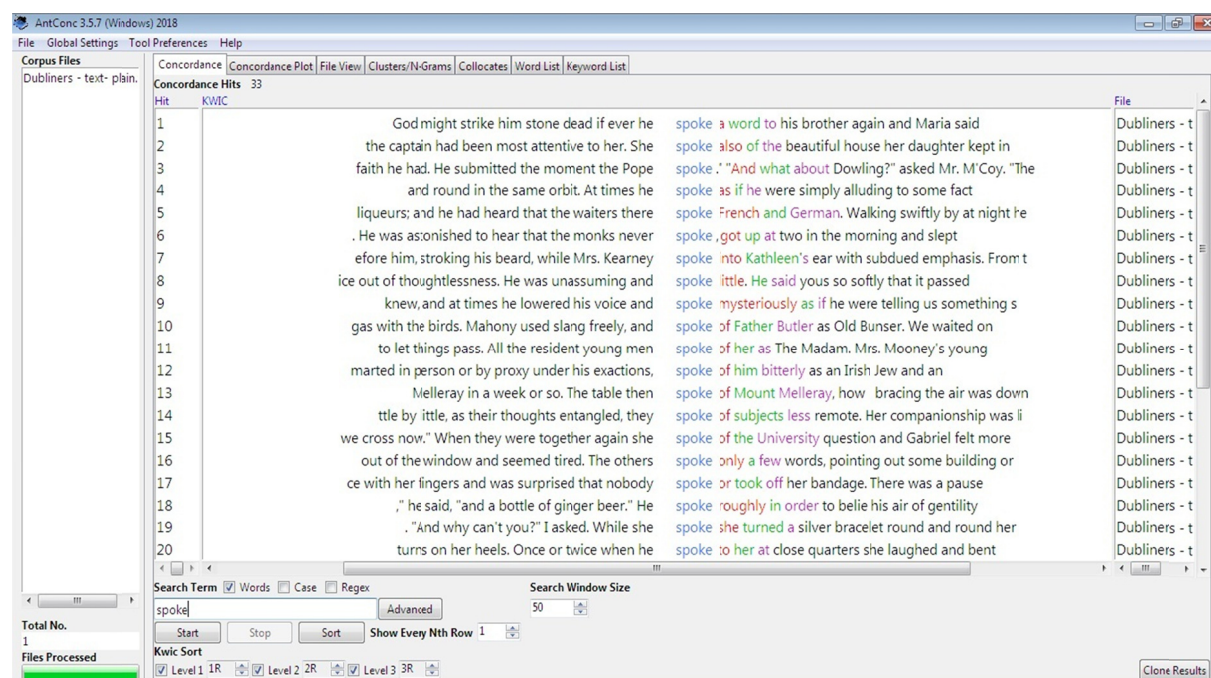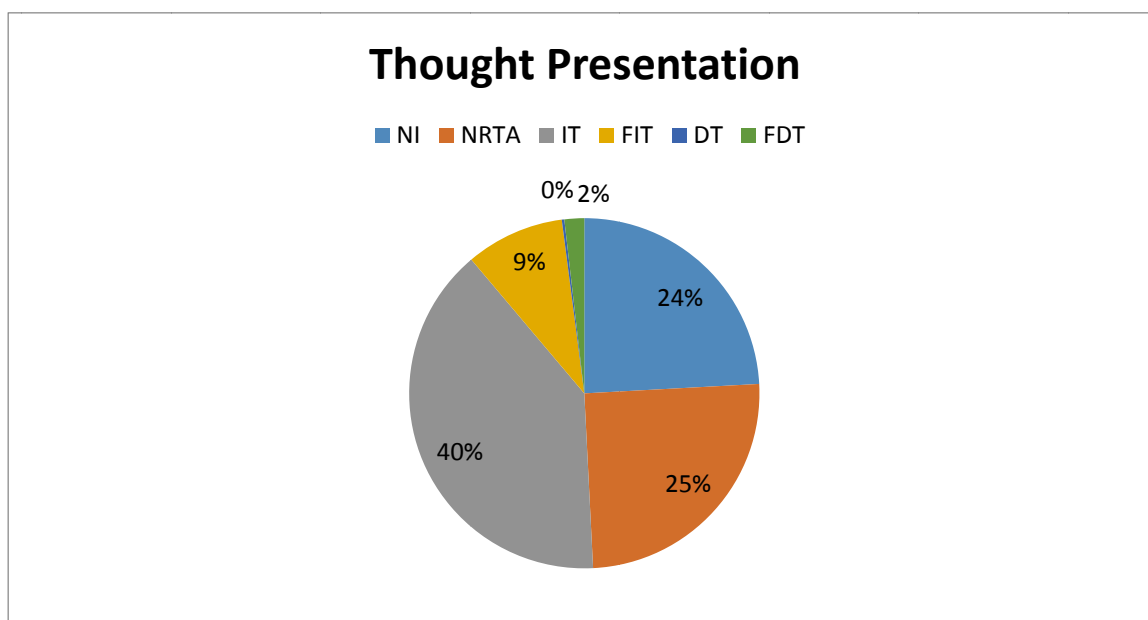
Figure 3. The number of occurrences of verb spoke

Here is given the collocation of the word 'spoke' that is essential for speaking and indicates occurence speech presentation. Quantitative results of the word show 33 tags akin to speech activity.

4.2 Thought Presentation Categories

We shall begin the presentation of the forms, distribution, and functions of the categories on the thought presentation scale by briefly recapitulating some of the quantitative figure.

Figure 4. The number of occurrences and percentages of thought presentation cline in *Dubliners*

4.2.1 Direct Thought (DT) and Free Direct Thought (FDT)

Direct and free direct thought (DT and FDT) give access to a character's thoughts in a direct way, that is, both

create the illusion that what is presented is what the character really thinks (Cohn, 1978, p. 76). Both categories also seem to turn cognitive activities into words and foreground the impression that what is presented is a highly conscious affair. It seems that the style of thought presentation narrators in my corpus favors more complex and subtle summarizing modes of thought presentation, like NI or NRTA, or, as we have seen, lexically highly elaborate stretches of FIT.

Despite their low number of tags, DT and FDT are multifunctional in writing. For instance, a character might wish to present their opinion in speech but may not feel to be able to do so because of social constraints; if that is the case, DT or FDT still allow the reader to partake with the character's real attitudes, feelings, or opinions on whatever issue they cannot openly verbalize.

DT and FDT are also used when the narrator explicitly creates some discrepancy between what is presented in speech and what is presented in thought, sometimes with the character reflecting on a sudden realization. To illustrate this, the lines from *Araby* can be quoted. The final lines: "Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger." (p. 26), where the boy mentally expresses his anger for being immature to buy a gift for his beloved without having money.

FDT appears as more vivid and the reader feels closer to the character's inner consciousness. The reporting verbs used to introduce DT are not restricted to the verb *think*; in fact, we find an ample variety of verb phrases, such as *saw myself as a creature*, *observe to herself*, *the souls of each other cried out*, *his eyes added*, *cried his soul*, or *said to oneself*. All these verb phrases fall within the category of verbs of communication; however, they are used reflexively in my corpus to account for the fact that the activities presented are cognitive and take place in the focalizer's mind. Besides, only a clarifying reporting clause often illustrates the switch from speech to thought presentation. The stretch is preceded by a reporting clause (not quoted) which contains the perception verb *think*. Because of that, the whole stretch could be considered an example of DT. Yet, the expressive nature of the both admiring but also sarcastic expression from Mr. Duffy "Just God, what an end!" may also serve as an example of FDT.

4.2.2 Free Indirect Thought (FIT)

The FIT category is situated in fourth position of the categories on the thought presentation scale in my data. 266 tags, i.e., 3.7% of all tags, are stretches of FIT. (This amounts to 17.4% of all categories on the thought presentation scale.) The same holds true for interjections or exclamations, lexically realized as *oh*, *god help me*, *yes*, *alas*, or *no*, which frequently occur in FIT and add to the emotional intensity that is transferred by FIT. For example, in *A Painful Case*, Mrs. Sinico reflects on absence of people in the theatre. The reader experiences her relief through the presentation of her thoughts in FIT: "What a pity there is such a poor house tonight! It's so hard on people to have to sing to empty benches' (p. 99).

Furthermore, non-finite infinitival constructions of the exclamatory kind as in "to sit down and eat their suppers" (p. 196) is characteristic of the FIT. Here is a correlation with the linguistic realization of stretches of IT, where we often find the same structure, but where that stretch is followed by a reporting clause.

Exclamations are often elliptic and consist just of a repetition of a noun phrase. But they may also be realized by complete sentences, and are also very characteristic of FIT in Joyce narrative fiction. Here is an example from *Eveline* that abounds in the use of exclamatory utterances representing the agitation of Eveline's mind:

'Come!'

No! No! No!

It was impossible. Her hands clutched the iron in frenzy. Amid the seas she sent a cry of anguish. 'Eveline! Evvy!'

He rushed beyond the barrier and called to her to follow. He was shouted at to go on but he still called to her. She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition.

This underlines Eveline's thinking process but also stresses the importance she places on the 'her old father' and her role in making home a safe haven for old father. These constructions are usually typical of spoken language although in FIT instances they seem to reinforce the dynamic nature of the thinking process. So far, this strategy has not been identified to be diagnostic of FIT. In the next example from *A Painful Case*, Mr. Duffy privately comments on Mrs. Sinico's relationship with himself after her death. His thoughts are presented in FIT.

The narrator informs the reader that these are Mr Duffy's thoughts through a stretch of NT in "The whole narrative of her death revolted him." Interestingly, the narrator is able to present a common human practice of thinking over

the death of someone near and dear to us.

4.2.3 Indirect Thought (IT)

IT is an unspoken reaction to the speech of another character. Toolan (2009) does not see IT to be directly relevant to narrative progression because it shows direct narrator intervention through a reporting clause. On a scale of character involvement, IT appears to be downgraded insofar as it only reports a character's thoughts through the voice of a narrator, without presentation of the actual cognitive activity. In my corpus, the narrator's presence in IT and DT is most obvious through the reporting clauses. These appear to be highly varied and not restricted to a prototypical "he thought", or similar phrases.

Sometimes, the complementizer is left out but the sentence following the reporting clause is still IT, such as in the following: "Then she asked all the children had any of them eaten it" (p. 93). In addition, a framing verb may also be part of a stretch of FIT. The framing verb then often follows the reported stretch, so that it may be difficult to decide whether the stretch is IT, FIT, or ambiguous. The function of IT becomes more complex when the reporting clause is moved to medial or final position, because there may be a move from IT to FIT.

The reader is presented with a stream of Eveline's thoughts in which she herself thinks of her future life with Frank. The fact that the reporting clause "I thought" does not initiate the sentence makes it more difficult to decide whether we are presented with IT or FIT, It seems that the narrator provides the reader with one linguistic clue as to the fact that Evelinee's thoughts are presented here and then moves on to the more vivid and dramatic presentation of her thoughts through FIT.

Unlike IS, the classic examples of IT do not simply fulfill a summarizing function of a character's thoughts. We rather seem to be provided with the character's real thoughts and the apparent words that verbalize them by giving the illusion of verbatim repetition of processed words is. IT is, however, less dramatic and less vivid than FIT because of the narrator's direct intervention through the reporting clause. Aunt's comment is extensively stylized so that the young girl has difficulties to understand the life of the dead priest. Yet due to her subservience she does not ask gain and again. Instead, the narrator informs the reader about her lack of understanding through a stretch of IT "The duties of the priesthood were too much for him".

4.2.4 Narrator's Presentation of Thought Acts (NRTA)

The category of NRTA consists of a transitive mental verb or a nominal construction, which is then followed by either a noun phrase or a prepositional phrase containing a noun phrase. Note the example from *The Boarding House*, where Mrs. Mooney reflects on her daughter's romance with Mr. Doran and now thinking to deal it as mature mothers do: "She thought of some mothers" (p. 56).

The stretches of NRTA reveal that the type *thought* which can represent the noun *thought* or the verb in the past tense is key. The same holds for the preposition *of*, which frequently follows the noun *thought*. Hence, it can be said that the construction *thought of* is, in addition to the other constructions identified in my corpus, a diagnostic marker of NRTA, such as in, for instance, "At the thought of the failure of her little surprise and of the two and fourpence she had thrown away for nothing she nearly cried outright" (p. 93).

It frequently occurs in the middle of the conversation and gives readers a brief insight into the thoughts that motivate the speech of one of the characters, as we have already seen:

Mr. Duffy considers Mrs. Sinico's behavior abnormal as she expresses her strange feeling in loneliness and the absence of her husband makes Mr. Duffy guilty. Often, we also find mental acts addressed to somebody. NRTA can thus be seen as communicative in that it indicates to the reader what follows next. As such, it also has a prospective function because there is often more than one form of thought presentation in close proximity. NRTA may, for instance, introduce FIT.

4.2.5 Narrator's Presentation of Thought (NT)

Narrator's Presentation of Thought (NT) is a category on the thought presentation scale which is newly introduced by Short (2007, p. 236). It constitutes straightforward thought presentation equivalences of NV and NW and should take their position on the thought presentation scale accordingly (Short, 2007, p. 237). NT does not mention propositional content and does not stress illocutionary force. NT merely highlights the fact that a process of thinking takes place without specifying the contents of this thinking process, such as in stretches like: "Mr. Kernan seemed to be weighing something in his mind" (p. 154).

For instance, in the following example from *Two Gallants*, the narrator's ironic comment on the alleged gravity of the situation is created through the exaggerated presentation of Corley's thoughts, on the one hand, and the fact that he is superficially presented as an accommodating and caring man, on the other. The stretch of NT in "His

thoughts were running another way" is to underline the extent to which Corley is overwhelmed by the decision he is forced to take. It also creates an atmosphere of silence and somewhat pompously prepares for his spoken utterance about leave-taking.

The stretch of NT in "An idea came into his mind and gave him courage" does not inform the reader about the exact content of Gabriel's mental activity as it would have materialized in words; instead, the stretch mainly underlines Gabriel's agitation about making a speech. NT therefore presents just a reference to the thinking process through nouns like *thoughts*, *meditation*, *reflections* and verbs like *think*. At the same time, NT functions to encapsulate (Sinclair, 2004) a thinking process that has previously been presented in FIT. We have already encountered the following example in which thought presentation happens simultaneously to speech presentation, here in NV:

4.2.6 Internal Narration (NI)

NI is on third place on the scale of thought presentation categories, following NRTA and IT. NI includes the presentation of mental states or a mind state and their changes. These involve cognitive and affective phenomena which do not amount to specific thoughts. Semino and Short (2004, p. 226) and Toolan (2001, p. 148) suggest that NI should be seen outside the thought presentation scale, because they present statements that the narrator makes about the inner world of the character. Further, they may be more straightforward minimal presentations of a character's thoughts leading to NT, or they may describe emotional processes or states that endure over a long period.

Short (2007, p. 236), however, stresses that NI describes an emotion which is related to the speaker's current context in the relevant fictional or non-fictional world. It can also be an emotional reaction triggered by cognitive processing. We often draw on our experience of our body and the physical world to talk about the less palpable domain of our mental and affective experiences.

Verbs and adjectives that normally project NI are, for instance, the nouns *fear* or *shock*, the verbs *petrify* or *unhappy*, or the adjectives *sad* or *grave*. Often, NI is used in contexts of narrative progression. Emotional processes are also often expressed in line with body movements, reactions or reference to the senses:

Here the stretch of NI "the invariable squabble for money on Saturday nights had begun to weary her unspeakably" is accompanied by descriptions of how Eveline's trouble to get money from her father. The description of the setting stirs up a deep-seated fear for Eveline being in a fix to run the daily business.

This passage abounds in complex presentations of discourse modes, which move between the description of thought to that of speech and back to that of thought. They construe Mr. Duffy's state of mind, both from an intramental and intermental (Palmer, 2004, p. 226) perspective. What construes his feeling is not a description of 'inner speech,' but a description of her body movement as in "Mr. Duffy raised his eyes from the paper" and the narrator's observations that he "could not speak," which allow the reader to infer how much he must be in shock. A description of his moving eyes activates a schema of either fear or devastation which the reader can draw on. This narrative description therefore also contains a description of his state of mind. Palmer (2004, p. 224) is therefore right to stress that mental states are often accompanied by physical action which can be caused by and emerge from emotions and feelings.
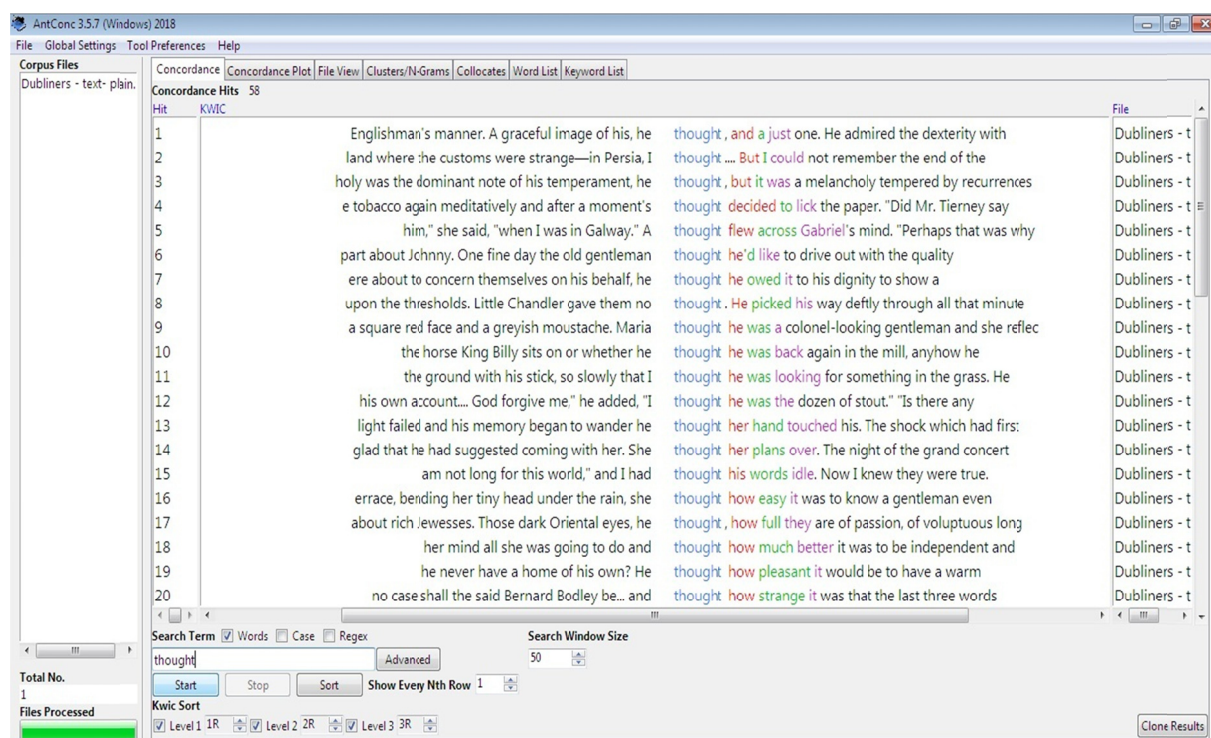
Figure 5. The number of occurrences of verb 'thought'

The word 'thought' is the main verb that shows characters' thinking process and it has 58 tags in the corpus.

To conclude, it is possible to further categorize passages of NI according to whether they refer to expectations, psychological actions, or positive and negative emotions. It has also illustrated that this report of a state of mind is dialogic and contextual and can serve as both prospecting and encapsulating both physical and mental action.

5. Conclusion

Overall, it is found that, of the two modes of presentation, thought presentation is the most frequent. All categories of speech and thought occur in the corpus. As it has been illustrated, Direct speech (DS) is the most frequent form of speech presentation in the corpus in terms of the number of identified tags. As it has also been illustrated, indirect thought (IT) is the most frequent category in the corpus, followed by narrator's report of a thought act (NRTA). Thus, in contrast to speech presentation, the direct forms of thought presentation are not the most frequent ones, although these are the categories of discourse presentation which receive most attention in the literature.

The establishment of category NI out of the thought presentation scale is on third number and would have two main advantages. First, it would make the thought presentation scale more internally coherent, by eliminating the discrepancy between NI on the one hand and the other thought presentation categories on the other. Second, it would establish a better correspondence among the non-direct ends of the speech and thought scales. There are also some disadvantages, however. Establishing the boundary between what was provisionally called NT and NRTA may be rather problematic, because, as far as thought presentation is concerned. Also, moving the phenomena captured by our NI category out of the thought presentation scale disregards the fact that they can also involve, or presuppose, cognitive activities that can be seen as thought. Hence, if it is told that a character 'was overwhelmed by a feeling of despair when he saw the grisly scene, it would appear that the mind state described involved reactive cognitive processing which can be seen as thought-like. Indeed, any straightforward mind state that might be referred to (e.g., 'She was happy') must have come about as a consequence of whatever the previous mind state of the character was, and could well have involved cognitive processing of some sort. In other words, because thought is fundamentally different from speech and writing, the phenomena that lie at the borderline between thought presentation and narration are more varied, complex and difficult to tie down than is the case for speech presentation. Thus, it is difficult to draw a sure line between narration and thought presentation.

Acknowledgments

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Appendix A

Sampled Tagged Excerpt of Short Story Two Gallants

<sptag cat=N>

TWO GENTLEMEN who were in the lavatory at the time tried to lift him up: but he was quite helpless. He lay curled up at the foot of the stairs down which he had fallen. They succeeded in turning him over. His hat had rolled a few yards away and his clothes were smeared with the filth and ooze of the floor on which he had lain, face downwards. His eyes were closed <sptag cat=NV> and he breathed with a grunting noise. <sptag cat=N> A thin stream of blood trickled from the corner of his mouth. These two gentlemen and one of the curates carried him up the stairs and laid him down again on the floor of the bar. In two minutes he was surrounded by a ring of men. <sptag cat=NRSA> The manager of the bar asked everyone who he was and who was with him. <sptag cat=NI> No one knew who he was <sptag cat=NRS> but one of the cu-rates said <sptag cat=FDS> he had served the gentleman with a small rum. <sptag cat=DS> 'Was he by himself?' <sptag cat=NRS> asked the manager. <sptag cat=DS> 'No, sir. There was two gentlemen with him.''And where are they?' <sptag cat=FDS> No one knew; <sptag cat=NRS> a voice said: <sptag cat=DS> 'Give him air. He's fainted.' <sptag cat=N> The ring of onlookers distended and closed again elas-tically. A dark medal of blood had formed itself near the man's head on the tessellated floor. <sptag cat=NI> The manager, alarmed by the grey pallor of the man's face,

<sptag cat=NRSA> sent for a policeman. <sptag cat=N> His collar was unfastened and his necktie undone. He opened eyes for an instant, <sptag cat=NV> sighed <sptag cat=N> and closed them again. One of gentlemen who had carried him upstairs held a dinged silk hat in his hand. <sptag cat=NRSA> The manager asked repeatedly did no one know who the injured man was or where had his friends gone. <sptag cat=N> The door of the bar opened and an immense constable entered. A crowd which had followed him down the laneway collected outside the door, struggling to look in through the glass panels. <sptag cat=NRSA> The manager at once began to narrate what he knew. <sptag cat=N> The costable, a young man with thick immobile features, lis-tened. He moved his head slowly to right and left and from the manager to the person on the floor, <sptag cat=NI> as if he feared to be the victim some delusion. <sptag cat=N> Then he drew off his glove, pro-duced a small book from his waist, licked the lead of his pencil and made ready to indite. <sptag cat=NRS> He asked in a suspicious provincial accent: <sptag cat=DS> 'Who is the man? What's his name and address?' <sptag cat=N> A young man in a cycling-suit cleared his way through the ring of bystanders. He knelt down promptly beside the injured man <sptag cat=NRSA> and called for water. <sptag cat=N> The constable knelt down also to help. The young man washed the blood from the in-jured man's mouth <sptag cat=NRSA> and then called for some brandy. The constable repeated the order in an authoritative voice <sptag cat=N> un-til a curate came running with the glass. The brandy was forced down the man's throat. In a few seconds he opened his eyes and looked about him. He looked at the circle of faces and then, <sptag cat=NRTA> understanding, <sptag cat=N> strove to rise to his feet. <sptag cat=DS> 'You're all right now?' <sptag cat=NRS> asked the young man in the cy-cling suit <sptag cat=DS> 'Sha,'s nothing,' <sptag cat=NRS> said the injured man, trying to stand up. <sptag cat=N> He was helped to his feet. <sptag cat=NRSA> The manager said something about a hospital and some of the bystanders gave advice. <sptag cat=N> The battered silk hat was placed on the man's head. <sptag cat=NRS> The con-stable asked: <sptag cat=DS> 'Where do you live?' <sptag cat=N> The man, without answering, <sptag cat=N> began to twirl the ends of his moustache. <sptag cat=NRSA> He made light of his accident. <sptag cat=DS> It was noth-ing, <sptag cat=NRS> he said: <sptag cat=DS> only a little accident. <sptag cat=NV> He

spoke very thickly. <sptag cat=DS> 'Where do you live' <sptag cat=NRS> repeated the constable. <sptag cat=NRS> The man said <sptag cat=IS> they were to get a cab for him. <sptag cat=NRSA> While the point was being debated <sptag cat=N> a tall agile gentleman of fair com-plexion, wearing a long yellow ulster, came from the far end of the bar. <sptag cat=NRS> Seeing the spectacle, he called out: <sptag cat=DS> 'Hallo, Tom, old man! What's the trouble?' <sptag cat=DS> 'Sha,'s nothing,' <sptag cat=NRS> said the man. <sptag cat=N> The new-comer surveyed the deplorable figure before him and then turned to the constable, <sptag cat=NRS> saying: <sptag cat=DS> 'It's all right, constable. I'll see him home.' <sptag cat=N> The constable touched his helmet <sptag cat=NRS> and answered: <sptag cat=DS> 'All right, Mr. Power!''Come now, Tom,' <sptag cat=NRS> said Mr. Power, taking his friend by the arm. <sptag cat=DS> 'No bones broken. <sptag cat=DS> What? Can you walk?' <sptag cat=N> The young man in the cycling-suit took the man by the other arm and the crowd divided. <sptag cat=DS> 'How did you get yourself into this mess?' <sptag cat=NRS> asked Mr. Power. <sptag cat=DS> 'The gentleman fell down the stairs,' <sptag cat=NRS> said the young man. <sptag cat=DS> 'I''ery 'uch o'liged to you, sir,' <sptag cat=NRS> said the injured man. <sptag cat=DS> 'Not at all.''ant we have a little...?''Not now. Not now.'<sptag cat=N> The three men left the bar and the crowd sifted through the doors in to the laneway. The manager brought the con-stable to the stairs to inspect the scene of the accident. <sptag cat=NRSA> They agreed <sptag cat=IS> that the gentleman must have missed his footing. <sptag cat=N> The customers returned to the counter and a curate set about re-moving the traces of blood from the floor.When they came out into Grafton Street, <sptag cat=NV> Mr. Power whistled for an outsider. <sptag cat=NRSA> The injured man said again as well as he could. <sptag cat=DS> 'I''ery 'uch o'liged to you, sir. I hope we'll 'eet again. 'y na'e is Kernan.' <sptag cat=NI> The shock and the incipient pain had partly sobered him. <sptag cat=DS> 'Don't mention it,'<sptag cat=NRS> said the young man. <sptag cat=N> They shook hands. Mr. Kernan was hoisted on to the car and, <sptag cat=NRSA> while Mr. Power was giving directions to the carman, he expressed his gratitude to the young man and regretted that they could not have a little drink together. <sptag cat=DS> 'Another time,'<sptag cat=NRS> said the young man. <sptag cat=N> The car drove off towards Westmoreland Street. As it passed Ballast Office the clock showed half-past nine. A keen east wind hit them, blowing from the mouth of the riv-er. Mr. Kernan was huddled together with cold. <sptag cat= NRSA> His friend asked him to tell how the accident had happened. <sptag cat=DS> 'I'an't 'an,' <sptag cat=NRS> he answered, <sptag cat=DS> ''y 'ongue is hurt.''Show.' <sptag cat=N> The other leaned over the well of the car and peered into Mr. Kernan's mouth but he could not see. He struck a match and, sheltering it in the shell of his hands, peered again into the mouth which Mr. Kernan opened obediently. The sway-ing movement of the car brought the match to and from the opened mouth. The lower teeth and gums were covered with clotted blood <sptag cat=NI> and a minute piece of the tongue seemed to have been bitten off. <sptag cat=N> The match was blown out. <sptag cat=DS> 'That's ugly,' <sptag cat=NRS> said Mr. Power. <sptag cat=DS> 'Sha, 's nothing,' <sptag cat=NRS> said Mr. Kernan, <sptag cat=N> closing his mouth and pulling the collar of his filthy coat across his neck. Mr. Kernan was a commercial traveller of the old school <sptag cat=NI> which believed in the dignity of its calling. <sptag cat=N> He had never been seen in the city without a silk hat of some decency and a pair of gaiters. <sptag cat=N> By grace of these two articles of cloth-ing, <sptag cat=NRS> he said, <sptag cat=FDS> a man could always pass muster. <sptag cat=N> He carried on the tradition of his Napoleon, the great Blackwhite, <sptag cat=NI> whose memory he evoked at times by legend and mimicry. <sptag cat=IT> Mod-ern business methods had spared him only so far as to allow him a little office in Crowe Street, on the window blind of <sptag cat=FDW> which was written the name of his firm with the address—London, E. C. <sptag cat=N> On the mantelpiece of this little office a little leaden battalion of canisters was drawn up and on the ta-ble before the window stood four or five china bowls which were usually half full of a black liquid. From these bowls Mr. Kernan tasted tea. He took a mouthful, drew it up, satu-rated his palate with it and then spat it forth into the grate. <sptag cat=NRTA> Then he paused to judge. <sptag cat=N> Mr. Power, a much younger man, was employed in the Royal Irish Constabulary Office in Dublin Castle. The arc of his social rise intersected the arc of his friend's decline, <sptag cat=NI> but Mr. Kernan's decline was mitigated by the fact that certain of those friends who had known him at his highest point of success still esteemed him as a character. <sptag cat=N> Mr. Power was one of these friends. His inexplicable debts were a byword in his circle; he was a debonair young man. <sptag cat=N> The car halted before a small house on the Glasnevin road and Mr. Kernan was helped into the house. His wife put him to bed while Mr. Power sat downstairs in the kitch-en <sptag cat=NRSA> asking the children where they went to school and what book they were in. <sptag cat=N> The children— two girls and a boy, <sptag cat=NI> con-scious of their father helplessness and of their mother's absence, <sptag cat=N> began some horseplay with him. <sptag cat=NRTA> He was surprised at their manners and at their accents, and his brow grew thoughtful. <sptag cat=N> After a while Mrs. Kernan entered the kitchen, <sptag cat=NRS> exclaiming:

<sptag cat=DS> 'Such a sight! O, he'll do for himself one day and that's the holy alls of it. He's been drinking

since Friday.'<sptag cat=NRSA> Mr. Power was careful to explain to her that he was not responsible, that he had come on the scene by the merest accident. <sptag cat=NRTA> Mrs. Kernan, remembering Mr. Power's good of-fices during domestic quarrels, as well as many small, but opportune loans, <sptag cat=NRS> said: <sptag cat=DS> 'O, you needn't tell me that, Mr. Power. I know you're a friend of his, not like some of the others he does be with. They're all right so long as he has money in his pocket to keep him out from his wife and family. Nice friends! Who was he with tonight, I'd like to know?' <sptag cat=N> Mr. Power shook his head <sptag cat=NRSA> but said nothing. <sptag cat=DS> 'I'm so sorry,' <sptag cat=NRS> she continued, <sptag cat=DS>

'that I've nothing in the house to offer you. But if you wait a minute I'll send round to Fogarty's, at the corner.'

<sptag cat=N> Mr. Power stood up. <sptag cat=DS> 'We were waiting for him to come home with the money. He never seems to think he has a home at all.''O, now, Mrs. Kernan,' <sptag cat=NRS> said Mr. Power,

<sptag cat=DS> 'we'll make him turn over a new leaf. I'll talk to Martin. He's the man. We'll come here one of these nights and talk it over.' <sptag cat=N> She saw him to the door. The carman was stamping up and down the footpath, and swinging his arms to warm himself. <sptag cat=DS> 'It's very kind of you to bring him home,' <sptag cat=NRS> she said. <sptag cat=DS> 'Not at all,' <sptag cat=NRS> said Mr. Power. <sptag cat=N> He got up on the car. As it drove off he raised his hat to her gaily. <sptag cat=DS> 'We'll make a new man of him,' <sptag cat=NRS> he said. <sptag cat=DS> 'Good-night, Mrs. Kernan.' <sptag cat=N> Mrs. Kernan's puzzled eyes watched the car till it was out of sight. Then she withdrew them, went into the house and emptied her husband's pockets. She was an active, practical woman of middle age. Not long before she had celebrated her silver wedding and re-newed her intimacy with her husband by waltzing with him to Mr. Power's accompaniment. In her days of court-ship, <sptag cat=IT> Mr. Kernan had seemed to her a not ungallant figure: <sptag cat=N> and she still hurried to the chapel door <sptag cat=NRSA> whenever a wed-ding was reported and, <sptag cat=N> seeing the bridal pair, <sptag cat=NI> recalled with vivid pleasure how she had passed out of the Star of the Sea Church in Sandymount, leaning on the arm of a jovial well-fed man, <sptag cat=N> who was dressed smartly in a frock-coat and lavender trousers and carried a silk hat gracefully balanced upon his other arm. <sptag cat=N> After three weeks <sptag cat=IT> she had found a wife's life irksome and, later on, when she was beginning to find it unbearable, she had become a mother. The part of mother presented to her no insuperable difficulties and for twenty-five years she had kept house shrewdly for her husband. <sptag cat=N> Her two eldest sons were launched. One was in a draper's shop in Glasgow and the other was clerk to a teamerchant in Bel-fast. They were good sons, <sptag cat=NRW> wrote regularly <sptag cat=N> and sometimes sent home money. The other children were still at school. Mr. Kernan sent a letter to his office next day and re-mained in bed. She made beef-tea for him <sptag cat=NRSA> and scolded him roundly. <sptag cat=N> She accepted his frequent intemperance as part of the climate, healed him dutifully whenever he was sick and always tried to make him eat a breakfast. <sptag cat=IT> There were worse husbands. He had never been violent since the boys had grown up, <sptag cat=NRTA> and she knew <sptag cat=IT> that he would walk to the end of Thomas Street and back again to book even a small order. <sptag cat=N> Two nights after, his friends came to see him. She brought them up to his bedroom, the air of which was impregnated with a personal odour, and gave them chairs at the fire.

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