

An Analysis of the Sentences in Narrative Related to Subjectivity

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1. Introduction

This paper deals with subjective expressions in narrative which we will call *narrative representation*, where a character's subjective point of view is reflected. In order to understand a narrative appropriately, we as readers must correctly recognize each narrative representation, exactly identify a character whose point of view is reflected in it, and keep track of the flow and shift of point of view in that narrative text. For these purposes, in Sawa (2001b) we will propose our own hypothesis and theory from the cognitive perspective, whose validity and availability will also be examined through a practical analysis of many narrative texts in Sawa (to appear). As its preliminary phase, we set the goal of this paper for the classification of subjective expressions, taking up the several relevant problems.

2. Aims

The first aim of this paper and Sawa (2001b) is to investigate fictional narrative texts, especially focusing on what is called *subjective expressions*. Subjective expressions, as this term itself implies, reflect a character's point of view and the narrator's in most cases, as we will see. In reading a narrative, we as readers must recognize its subjective sentences with the exact identification of a character whose point of view is reflected in them. We must also track the stream of his *consciousness*, namely the flow of his point of view.

In this paper, we will make it clear how a sentence in a narrative is regarded as subjective and whose point of view is taken and reflected in it provided that it is considered to be subjective, after which some problems to be discussed will be shown.

3. Narrative Representation

To begin with, we will see various types of subjective narrative expressions, with some reference to other precedent studies related to them. Since such expressions are typically what the narrator, who is the creation of the author, *represents* the original speech, thought, perception, or psychological state or action of some character, let us call them *narrative representation*. As we will see, narrative representation reflects either a character's point of view or the narrator's, or both, so that we can regard it as more or less subjective. Narrative representation is typically divided into four types, each of which can also be classified into several subcategories called *modes* henceforth. We will see these four types one by one below, with their modes also shown besides each type's description.

3.1 Representation of Speech

Representation of speech is a type of expression representing what a character said. We usually find several characters in one narrative making speeches, conversations and other verbal communications. There are, however, a lot of choices as to the way such things are

expressed. In other words, the author can decide which mode of representation of speech he uses in expressing a character's speech. We now see the five modes of expression of a character's speech that the author uses, the subcategories of representation of speech.

3.1.1 Direct Speech Representation

Direct speech representation (DSR) is literally a direct mode of what a character uttered. The narrator represents what was said exactly in its linguistic form and its content in a clause with quotation marks preceded or followed by the reporting clause, as in:

- (1) He said, 'I'll come back here to see you again tomorrow.' (Leech & Short, 1981:319)

In this case, what the character said is exactly expressed only in the reported clause, and the reporting clause itself is attributed to the narrator. Therefore, we can assume that DSR reflects two points of view, character's point of view in the reported clause and the narrator's in the reporting clause respectively. This prediction is reinforced with two facts. One is that the quotation marks indicate that the reported clause is syntactically independent of the verb in the reporting clause. The other is that the tense in the reporting clause is determined on the basis of the time of the expression produced by the narrator, while that in the reported clause on the basis of the time of the speech produced by the character. These facts may suggest the existence of two points of view as we have just mentioned, but we will discuss this in detail in 4.2.

3.1.2 Indirect Speech Representation

Unlike DSR, indirect speech representation (ISR) represents what a character uttered in the narrator's own words, not in those as were originally used by that character. Thus the narrator has only to commit himself to what was said, representing it in such a way as its content is not changed, though the original linguistic form has been changed. Needless to say, not all of the linguistic form originally used by the character who uttered is changed. What is actually changed by the narrator is the tense and pronoun form. These are based on the character's point of view in DSR, but on the narrator's in ISR. Consequently, if we express (1) in ISR, we have such a sentence as is shown below.

- (2) He said that he would return there to see her the following day. (ibid.)

In this case, the reported clause is not marked with quotation marks. Instead, it follows the subordinating conjunction *that*, which means it is syntactically dependent on the verb *said* in the reporting clause. Thus the tense in the reported clause is based on that in the reporting clause. But the conjunction *that* also indicates that the clause following it expresses what a character uttered, with the result that the reported clause reflects his point of view, while the reporting clause takes the narrator's. Therefore, we notice that in ISR, as in DSR, two points of view can be sensed. Even if there are two points of view that can be sensed, however, they are different with respect to how much each is reflected in narrative representation according to its mode adopted by the author. We will also discuss this problem in 4.2.

3.1.3 Free Direct Speech Representation

As Reech and Short (op. cit.:322) say, DSR 'has two features which show the evidence of the narrator's presence, namely the quotation marks and the introductory reporting clause.' Free direct speech representation (FDSR) is a *freer* mode of expression than direct in that it is not

accompanied by any reporting clause, with its quotation marks even omitted in some cases. This is a kind of representation of speech 'where the characters apparently speak to us more immediately without the narrator as an intermediary.' (ibid.) One of the typical examples of this mode is a series of conversation between or among characters, as we see below.

- (3) 'They truly beat me.'
 'He didn't beat you. Not the fish.'
 'No. Truly. It was afterwards.'
 'Pedrico is looking after the skiff and the gear. What do you want done with the head?'
 'Let Pedrico chop it up to use in fish traps.'
 'And the spear?'
 'You keep it if you want it.'

(The Old Man and The Sea:107)

No reporting clause with the narrator's point of view taken is found in this example. The sentences with quotation marks represent the characters' speech exactly in meaning and linguistic form. As a result, they completely reflect the characters' points of view, not the narrator's because they are indeed what the characters uttered without any features such as tense, lexis and syntactic structure changed from the original. Hence, this mode of representation of speech is freer than DSR in that less and less, or even no narrator's point of view is reflected in it.

3.1.4 Indirect Report of Speech Act

This is a more indirect mode of representing a character's speech than ISR. In the latter, the meaning of what a character said is exactly represented in the reported clause, though the original linguistic form produced by that character is changed. Indirect report of speech act (IRSA), however, merely indicates that there was a certain speech act made by some character, without providing the entire meaning or the exact linguistic form of the original speech. Thus it is not so much representation of some speech as a report of its occurrence. For example, instead of representing what *they* said in (4), the narrator can report their speech act as in (5) which is a mere report of the occurrence of such a speech act.

- (4) They said that they would free their slaves after the dangerous work.
 (5) They guaranteed to free their slaves after the dangerous work.

In (5), as Reech and Short (op.cit.:324) note, 'only a minimal account of the statement is given.' Here the character's speech is not represented in itself, but only the report of its occurrence is presented. This is what has been completely changed from the character's original speech by the narrator, so that the narrator's point of view, not that of the character *they*, is reflected, whereas in (4) both points of view are reflected. Since this speech act is the one whose occurrence is reported by the narrator, it follows that we as readers see the act from the narrator's point of view.

3.1.5 Free Indirect Speech Representation

Free indirect speech representation (FISR), as has often been pointed out, has some features of both direct and indirect. It resembles ISR, and in fact, its tense and pronoun selection is the same as that of ISR. However, unlike indirect, the reporting clause is omitted. Thus FISR itself is not dominated by any reporting clause, with the result that it also has the features seen in the

reported clause of direct such as the word order of an interrogative with its question mark, if used, as in:

- (6) She stopped and said, 'Is this the key I've been looking for?'
 (7) She stopped. Was that the key she had been looking for?

(6) is DSR representing what the character *she* uttered, while (7) represents it in FISR. Since FISR like (7) has the same tense and pronoun as would also be used in indirect, it should also reflect the narrator's point of view. But it also has some flavor of the original speech made by *she* as seen in (6), because it retains some features of DSR as we have just mentioned. This means there is the point of view of the character *she* reflected in (7). Therefore, FISR allows for the introduction of two points of view: a character's and the narrator's.

3.2 Representation of Thought

Like representation of speech, the author can also represent a character's thought in various modes. Here we will see the five modes of representation of a character's thought.

3.2.1 Direct Thought Representation

Direct thought representation (DTR) is like DSR. In this representation, the reporting clause is followed or preceded by the reported clause with quotation marks indicating what a character thought.

- (8) 'But now, now, what am I glad of?' he thought,... (Wiebe, 1990:13)

Just as in DSR, in the reported clause what the character *he* thought is represented exactly as it occurred in his mind. There is no change of meaning or linguistic form of the original thought. The reported clause is independent of the reporting clause, reflecting only the character's point of view. The reporting clause is not what *he* thought but what the narrator presents for denoting that the content of the reported clause is the character's thought. Thus it should be attributed to the narrator, reflecting his point of view. As a result, DTR reflects two points of view, just as DSR.

3.2.2 Indirect Thought Representation

In this representation, a character's thought is indirectly represented by the narrator as an intermediary, as in:

- (9) He wondered if she still loved him. (Leech & Short, 1981:337)

Here the reported clause headed by the subordinating conjunction *if* reflects the point of view of the character *he*, giving only the entire content of his thought, with the linguistic form as actually occurred in his mind changed by the narrator. The reporting clause is, like that of DTR, attributed to the narrator, so that indirect thought representation (ITR) also reflects two points of view, namely a character's and the narrator's.

- (10) It was sure going to be a wasted summer, he thought. (Wiebe, 1990:5)

The reported clause, which precedes the reporting clause in this case, expresses what the

character *he* thought. But this is not the representation of his thought just as it occurred in his mind, because the tense and pronoun selection is based on that in the reporting clause which should be attributed to the narrator. Hence, the character's point of view is reflected only in the reported clause in respect of the meaning denoted by that clause.

3.2.3 Free Direct Thought Representation

Free direct thought representation (FDTR) is the freest mode of representation of thought. It represents a character's thought most directly, without a reporting clause in which the narrator's point of view is reflected. The sentences except the first one below are the examples of this kind.

- (11) Jamie lay back on the clean white sheets. I got here. I made it. Everything is going to be all right now. (*Master of the Game:40*)

The last three sentences represent what Jamie thought just as it occurred in his mind, without any change of its meaning or the linguistic form that was originally used. Thus, this type of representation reflects only a character's point of view without the narrator's as an intermediary.

3.2.4 Indirect Report of Thought Act (IRTA)

In contrast with FDTR, this is the most indirect mode of presenting what a character thought. It is not representation but a report, like IRSA, merely indicating that there occurred some character's thought act, without giving the entire meaning or linguistic form of his original thought, as in:

- (12) He wondered about her love for him. (Leech & Short, 1981:337)

This mode is the most *indirect* in that only the narrator's point of view is reflected, because it does not represent a character's thought itself, but merely a report of its occurrence by the narrator. The narrator expresses what a character thought in his own words in the form of *report*, so that the character's point of view is not reflected there.

3.2.5 Free Indirect Thought Representation

Free indirect thought representation (FITR) is in-between direct and indirect. Its content is just the same as that of the reported clause of DTR except that its tense and pronoun are the same as those of ITR. It also has no reporting clause, as is the case with FDTR. Let us see a few examples.

- (13) Call rode on, though with a bad feeling in his throat. *It was better that the boys go; there was not enough work for them there.* (Wiebe, 1990:13)
- (14) *They would find his body there as they had found hundreds of others.* He remembered the vultures and thought, no, not my body---my bones. (*Master of the Game:39*)
- (15) This isn't happening to me, Jamie thought. It's a nightmare. *...He had nearly died, and now this man was trying to cheat him out of what was his.* (*op.cit:47*)

[italics mine]

The italicized sentences are FITR of characters. How we can regard these sentences as such, not the narrator's purely objective narration, is another problem, which will be discussed in Sawa

(2001b). Here we look upon them as FITR and consider its features. There is no reporting clause in each of them, but the tense and pronoun selection is just as that of ITR. Note here that in (15), the deictic terms *now* and *this* are such that are usually used in DTR, not in ITR. Therefore, instead of these *near* deictic terms, such *far* deictic ones as *then* and *that*, which should be used in ITR, should also be used in this mode of representation, but it is not the case. However, since this problem bears little relation to the major ones that we should discuss in this paper, we will not consider it anymore. Another feature of FITR is, like FISR, that there is no change of its meaning and syntactic features, except that of tense and pronouns, from the reported clause of DTR. We can confirm this fact by the following example, the DTR equivalent to the italicized sentence of (14).

(16) He thought, 'They will find my body here as they have found hundreds of others.'

In this way, FITR has the features not only of direct but also indirect, reflecting both a character's point of view and the narrator's.

3.3 Representation of Psychological State or Action

We now turn to the description of the ways of representing some character's psychological state or action. Psychological state is a character's private state that he feels in his heart such as sadness, anger and so forth. Psychological action is, as Wiebe specifies, a character's action such as frowning from which we can infer his psychological state, for instance, his anger or embarrassment in this case. The author can represent a character's psychological state or action in such ways as we see below.

3.3.1 Psychological State Representation

This represents a character's certain psychological state, namely the temporary feeling or consciousness that he has.

(17) Suddenly she was furious with him.

(18) He was now fully awake, *aware* that he was not in the bunk bed at home but...

(Wiebe, 1990:15)

(19) Sandy, his flannel shift still draped over his head, *was hardly aware* that he was supporting his brother. (op. cit.:199)

[italics mine]

(17) represents the psychological state of the character *she*. Since it is obvious that *she* herself is conscious of her fury, (17) reflects her point of view. It also reflects the narrator's point of view, because it is such a kind of expression as the narrator represents the character's psychological state in his own words. The narrator, like an observer, represents the feeling or consciousness that the character experiences. Thus (17) reflects two points of view: The character's and the narrator's. The same can be said about (18). In (19), on the other hand, only the narrator's point of view is reflected, because Sandy himself is hardly conscious of the fact that *he was supporting his brother*. Indeed it represents Sandy's psychological state of *unawareness*, but this does not the feeling or consciousness that he himself is conscious of. Rather, it is a representation of the character's *unawareness* from the outside by the narrator in his own word. Hence, it reflects only the narrator's point of view.

As we have seen above, psychological state representation (PSR) reflects both the narrator's

point of view and a character's, but it reflects only the narrator's in some cases. However, since we can understand this from the sentence itself like (19), we will not discuss this problem further.

3.3.2 Psychological Action Representation

This represents a character's psychological action from which we can infer his certain psychological state. Psychological action representation (PAR) is not a purely objective narration of such a general sort of action as seen in 'John ran' by the narrator. Instead, it is a kind of subjective expression in that the action represented is caused owing to a character's particular psychological state from which we can sense his point of view. Examples are given below.

(20) Gladys's mother *laughed* in response to something funny that was being said on the radio.
(op. cit.:266)

(21) As the boy went out the door and down the worn coral rock he *was crying* again.
(*The Old Man and the Sea*:109)
[italics mine]

In (20), Gladys's mother's psychological action of laughing is caused because she felt something funny from what was said on the radio. In other words, the action results from her psychological state of feeling funny. Therefore, it is evident that (20) reflects her point of view. And the narrator represents that action in his own words, observing it which implies the character's psychological state. In this way, PAR reflects both a character's and the narrator's point of view. This is also true of (21), the narrator's representation of the action of crying taken by *the boy*, which implies his psychological state of sadness.

3.4 Representation of Perception

Representation of perception is related to how a character's perception, in which his point of view is reflected, is expressed. In this sense, we can regard it as a sort of subjective expression. There are two modes of representing a character's perception either of which the author chooses for each representation.

3.4.1 Indirect Perception Representation (IPR)

In this mode of representation, a character's perception is indirectly represented by the narrator as an intermediary.

(22) But he could see the prisms in the deep dark water and the line stretching ahead and the strange undulation of the calm. (op.cit.:50)

This represents what the character *he* saw, that is, the external world around him. He sees the things from his point of view, with the result that it is reflected in this representation. But this is indirect representation in that the perceiver *he* is also indicated by the narrator. The part *he could see* is the narrator's observation on the character *he* from his point of view. Thus this mode of representation reflects the narrator's point of view as well as a character's.

3.4.2 Free Indirect Perception Representation (FIPR)

Unlike IPR, there is no explicit indication of a perceiver in this mode. Its tense and pronoun

selection is, however, the same as that of FISR and FITR, which is determined in relation to the narrator's point of view. Thus the narrator's point of view is reflected in this representation, though less than in IPR in that it has no explicit indication of a perceiver that is attributed to his point of view, as the following example shows:

- (23) Certainly, Dennys thought, anything would be better than this horrible smelling-place full of horrible little people. *There was a brief whiff of fresh air. A glimpse of a night sky crushed with stars.* (Wiebe, 1990:15) [italics mine]

The italicized sentences represent Denny's perception. This example enables us to sense two points of view: a character's and the narrator's.

4. Problems

Now we touch upon several problems which have arisen so far that we will discuss in Sawa (2001b).

4.1 Linguistic Features of Subjectivity in Narrative Representation

As we examined earlier, in such a sentence as follows we recognize two points of view, namely a character's reflected in the reported clause and the narrator's in the reporting clause.

- (24) He said, 'I'll come back here to see you again tomorrow.' [(1) cited again]

With the recognition of point (s) of view in a sentence we regard it as narrative representation, but this claim results only from the syntactic analysis which we have made so far. As Banfield (1982:203) suggests, however, there should be other aspects from which we can decide whether a sentence is subjective narrative representation.

4.2 Point of View and Mode of Representation

As has already been mentioned, most of the narrative representation reflect two points of view, that is, a character's and the narrator's. Even though these two points of view are reflected, however, they are different in terms of how much each is reflected in narrative representation according to its mode adopted by the author. For instance, let us compare DSR with ISR.

- (25) She said to him 'I am tired.'
 (26) She said to him that she was tired. (op. cit.:23)

In both examples, there is the same reporting clause reflecting the narrator's point of view. But in (25), the reported clause reflects only the character's point of view, whereas in (26), it reflects both the character's and the narrator's. From this fact it may be entirely safe to say that in DSR, as in (25), both the narrator's and a character's point of view are equally reflected, the latter in the reported clause as well as the former in the reporting clause. It is also fair to say that in ISR, as in (26), we recognize narrator's point of view even more than a character's, the former not only in the reporting clause but also in the reported clause, while the latter only in the reported clause. We will make the same analysis of other narrative representation in Sawa (to appear), with a clear explanation for the relation among each narrative representation, a character's point of view and the narrator's.

4.3 Recognition of Narrative Representation

It is also our task to make it definite how we can regard a sentence in a narrative text as a subjective expression, namely narrative representation. This problem arises especially in treating free direct or indirect representation, whose example is given below.

- (27) They would find his body there as they had found hundreds of others.
[part of (14) cited again]

There is some possibility of our considering this sentence to be the narrator's purely objective narration, not a kind of subjective narrative representation. If this is a part of a narrative text as shown below, however, we may look upon it as FITR representing what the character *he* thought, not the narrator's objective narration in which the character's point of view is not reflected.

- (28) *They would find his body there as they had found hundreds of others.* He remembered the vultures and thought, No, not my body---my bones.
[(14) cited again; italics mine]

This fact suggests that we should examine a sentence *in a narrative text* so as to decide whether it is subjective or objective. Note that in this narrative text we should also explain the strict way of recognizing subjective expressions, namely narrative representation, distinguishing them from the narrator's simply objective narrations of events.

4.4 Identification of the Character whose Point of View is Reflected

In a narrative text, besides deciding whether a sentence is narrative representation, identification of the character whose point of view is reflected there is another major problem which we should also discuss. In the case of the narrative representation with a reporting clause such as DTR, we can easily identify the character whose point of view is reflected.

- (29) *I'm going blind*, Jamie thought. (*Master of the Game:42*) [italics mine]

In (29), it is obvious that Jamie is the character whose point of view is reflected, because the reporting clause indicates that Jamie is the character who thought *I'm going blind*, where his own point of view is reflected. But in the case of the narrative representation without any reporting clause such as FITR, we cannot determine the character whose point of view is reflected in only one way. Let us see an example.

- (30) How could she not know her mother was dead? She had to know it.
(Wiebe, 1990:24)

This representation can be turned into direct as follows, for example.

- (31) She thought, 'How can I not know my mother is dead? I have to know it.'
(32) He thought, 'How can she not know her mother is dead? She has to know it.'

From (30) alone, both interpretations are possible: (31) and (32). In the former, the character whose point of view is taken is *she*, whereas in the latter, it is *he* whose point of view is reflected. In other words, from only the narrative representation without a reporting clause like

(30), we cannot exactly identify the character whose point of view is reflected. However, consider the following text.

- (33) Anxiously he [Jeremy] waited. She [Lynette] felt fragile in his arms as if anything at all break her. The frames sank away. Only the glowing red treasure heap of embers was left and the cold mist at his back and the sense of being in a land with no familiar landmarks.
How could she not know her mother was dead? She had to know it. (ibid.)
 [italics mine]

From the text above, we can determine the character whose point of view is reflected in the italicized FITR. It is Jeremy, not Lynette or other characters, whose point of view is reflected. This is because we can determine this from the stream of *consciousness*, namely the flow of point of view in a narrative text, which is also the focus of our discussion in Sawa (to appear). We will specify the way of identifying the character whose point of view is reflected in each narrative representation in a narrative text from the cognitive perspective of the flow and shift of point of view.

5. Summary

In this paper we described various types of narrative representation that can be regarded as narrative with special emphasis on *point of view*. We also showed several problems to discuss among which the crucial ones are how much a character's or the narrator's point of view is reflected and how we recognize narrative representation with the identification of the character whose point of view is reflected in it.

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