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UNIVERSITY OF SOUTHAMPTON

FACULTY OF LAW, ARTS AND SOCIAL SCIENCES

School of Humanities

# Free Indirect Speech in the Work of Jane Austen:

## The Previously Unappreciated Extent and Complexity of Austen's Free Indirect Speech and Its Development from Eighteenth-Century Fiction

by

**Hatsuyo Shimazaki**

Thesis for the degree of Doctor of Philosophy

November 2015

UNIVERSITY OF Southampton

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# [Abstract]


## Free Indirect Speech in the Work of Jane Austen: The Previously Unappreciated Extent and Complexity of Austen's FIS and Its Development from Eighteenth-Century Fiction

This thesis investigates Free Indirect Discourse for speech presentations [FIS] in the work of Jane Austen, and presents the discovery that it is a substantial feature of her narrative style, unexpectedly versatile, performing various functions and effects, ranging from the basic to the sophisticated. Critics have often discussed the primary function of Free Indirect Discourse for both speech and thought presentations [FID] as a means of merging the voices of the narrator and a character. They have focused especially on Free Indirect Discourse for thought presentations [FIT] as an important vehicle for presenting the heroine's subjective ideas within the narrative. A primary function of FIS identified by previous critics is, on the other hand, the narrator's mimicry of a character's speech, owing to the gap in the dual perspectives of the narrator and a character. I have made a strict distinction between FIS and FIT and conduct a full survey of Austen's FIS with a stylistic approach, which demonstrates that Austen's FIS is not limited to the basic functions formerly discussed. I propose that it serves at least eleven functions, both satirical and non-satirical. I have given names to these functions, for example, FIS for 'Formal Politeness', 'Condensed Conversations', 'Voices in Harmony' and 'Filtering Information'. The narrator in Austen's novels sometimes restrains her subjective view and exists as a transparent mediator to present a character's speech, as in modernist novels. Austen uses these different functions of FIS in specific episodes to silently guide the reader's interpretation. On a larger scale, Austen uses the embedded nature of FIS in contrast with FIT or Direct Thought in the foreground, which is similar to the painter's technique of using 'light and shade' to create perspective. As a case study, I have analysed Austen's technique of FIS for 'Concealment of Plot Development' in *Emma*. As part of my survey, I also revise the origin of Austen's FID. Critics have presumed that Austen must have discovered FID in the work of immediate precursors, particularly Frances Burney. It is true that the writers of the late eighteenth century sporadically used FIT. However, in respect of FIS, I argue that its origin can be traced back to the early eighteenth century, and changes in punctuation marks for speech in English typesetting. Proto-FIS and FIS occasionally appear in the work of major writers of the eighteenth century, such as Samuel Richardson, Joseph Fielding, Laurence Sterne, and Mary Wollstonecraft. Austen may have gained ideas about FIS from the limited usage in their works. However, while FIT became a feature of the fiction of some writers, such as Charlotte Smith and Ann Radcliffe in the 1790s, FIS was rarely used in this period. Austen excavated the proto-style and developed it with remarkable speed. Austen is not just the first writer who employed FIS in a substantial way, but a brilliant exponent of the technique.

# Acknowledgement

It is a truth universally acknowledged, that Jane Austen is one of the most important writers in the novel development. Numerous scholars have disclosed secrets of her mastery of language over half a century. What else shall I discover? To claim something new about her narrative style is extremely ambitious.

However, Austen's spirit seems to be residing here and there on her home ground, Southampton, where she lived from 1806 to 1809, and I have been greatly inspired. The University has provided a unique interdisciplinary program in eighteenth-century studies, known as Chawton-MA, in partnership with Chawton House Library: The Centre for the Study of Early Women's Writing, 1600-1830, located in a village where Austen spent her late life from 1809 to 1817 to write her full-length novels. After completing Chawton-MA, I was granted a visiting fellowship of the Library at the start of my PhD research and stayed in their premises. A rare opportunity for making a close access to its abundant resources and the beautiful garden, where Austen must have enjoyed walking, made me understand profoundly the settings of her fictional world.

Throughout my PhD research, the University of Southampton, Faculty of Humanities staff members as well as those of Chawton House Library have given me abundant support, and I would like to express my sincere gratitude to all of them. As a non-native speaker of English to work on the narrative style of arguably the first psychological author in English has not been easy but challenging. I have walked through wilderness and climbed uncountable mountains in order to arrive at this stage of completing my PhD. During a long journey, my academic supervisor, Professor Emma Clery, has given me extraordinary guidance. Her marvellous insight into the depth of texts, wide range of knowledge in literature and language, and passionate supervisions with precise instructions, without which I would not have been able to develop skills in discussing subtle nuances of what literary style creates. How much I have learned from her, I cannot express in words, but producing good quality work continuously will be the only way to show her my appreciation.

An exceedingly large number of people have been involved in various aspects of my PhD studies by offering a hand, encouraging me, and making my life so meaningful. It is too difficult to name everybody, but I would particularly like to thank these people (apologies for the omission of titles): Kazuko Hisamori, Nora Crook, Keith Crook and

Akira Satake for opening the door for my research in the UK and being mentors in every way; Gillian Dow, Stephen Bygrave, and Sandy White for generous academic support; Joe Bray and Laura Davies for precious feedbacks on my thesis; Jeni Buckley, Louise Rayment, Pete McCarthy and Sarah Kemp for language support and friendship; William S Allen for language support and being an intellectual stimulant for my research on the narrative and ambiguous voices.

The University's library, Hartley Library, is another place I am much indebted to through my research and part-time work. Their Inter Library Loan team has offered me prompt services, which allowed me to use resources mostly on campus. In addition, working as part of a notable UK higher institute has given me opportunities to observe the modern British society and culture. I have been surrounded by wonderful colleagues who have always encouraged me for the completion of PhD. Among them, I greatly appreciate Julie Richards and John Freechan, who have arranged my schedule with flexibility so that I could attend conferences as well as concentrate on writing up my thesis.

Many thanks are also to my lovely friends who have supported me when I need perseverance: Ann and John Williams, Fern Thomas, Helen and Paul Thaxter, Sophie Clayton, Andy Baker, Noriko Crocker, John O'hagan, Selene Cooper, Najma Husain, Zubair Shafiq, Nadia T. van Pelt, Lesley Gooding, Natasha Lucas, Bindu Saseendran, Natalie Dekel, Clara Fuquen, Muazzam Sharif, Graciela Arizmendi, Elizabeth Torrico-Avila, Hazel Carling, Dan Clifford, Kayoko Mayumi, Yoko Nakano, Hiromi Takei, and Ryoko Doi.

Lastly, I would like to express my special thanks to my parents. Coming to the UK after completing postgraduate studies in Japan was not in my life plan. However, they have always shown great understanding on what seems to be the best choice for me. Away from home for a long time, I can realize their tremendous love and care for me. I am so grateful that they have continuously supported me and wish them good health, felicity and longevity from the bottom of my heart.

Hatsuyo Shimazaki

# Dedication

For my parents, Takashi and Shigeko Shimazaki

With love and deep gratitude

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# Introduction

## The Extent and Complexity of Free Indirect Speech in the Work of Jane Austen

# Introduction

## The Previously Unappreciated Extent and Complexity of Free Indirect Speech in Jane Austen's Work

This thesis explores the whole range of functions and effects of using Free Indirect Speech in Jane Austen's novels, as well as the emergence and development of this style in eighteenth-century fiction alongside the standardization of quotation marks. Research into Free Indirect Discourse for the presentation of *speech*, **Free Indirect Speech** (the term used in stylistics for spoken words), is a neglected area, while its analogous style, Free Indirect Discourse for the presentation of *thought*, **Free Indirect Thought** (the term used in stylistics for silent thoughts and private words), has, by contrast, been recognized as a significant component of the modern novel and has inspired numerous critical studies in English over the last four decades.[1] Although Free Indirect Speech and Free Indirect Thought have customarily been discussed without any distinction in literary criticism as Free Indirect Discourse, in reality they function very differently in the fictional text. I have, therefore, identified and assessed all cases of Free Indirect Speech that are distinct from Free Indirect Thought in Austen's published novels. Based on this textual evidence, I have discovered that Austen's Free Indirect Speech is unexpectedly versatile. It is used far more extensively than previously assumed (as a mode merely for conveying the immediacy or the narrator's mimicry of minor characters' speech), and displays greater diversity of functions and effects than Free Indirect Thought, the primary function of which is limited to the presentation of consciousness.

Austen is known to be 'the first extensive practitioner' of Free Indirect Discourse, and literary critics have shown great interest in her use of this style.[2] Characters' speech or thought is embedded in a (usually) third-person narration, without direct attribution to the speaker or thinker in the passage. The boundary

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[1] Geoffrey Leech and Mick Short have introduced the term, Free Indirect Thought, in order to clarify when the presentation of thought in the free indirect form is discussed; while they use the term, Free Indirect Speech, exclusively for the presentation of speech. See, Geoffrey Leech and Michael Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose*, 2nd edn. (Abingdon: Routledge, 1981; 2007), pp. 255-81. In the Introduction, I will discuss why the distinction of these two modes is crucial for the analysis of literary texts.

[2] Dorrit Cohn, *Transparent Minds: Narrative Modes for Presenting Consciousness* (Princeton University Press, 1978), p. 107.

between the narrator's voice and a character's becomes blurred. Roy Pascal finds irony in such passages, due to 'the dual voice', or the duality of different perspectives of the narrator and character.[3] Most literary critics have seen the primary role of Free Indirect Discourse as the presentation of feelings or subjectivity, especially that of protagonists, which is subtly introduced into the narrative. David Lodge, discussing *Emma*, points out that Austen gives the reader access to the heroine's 'consciousness'.[4] The story is effectively told in the third person but 'through the consciousness of characters' and he further argues that in this respect Austen has 'the closest affinity with [Henry] James'.[5] Following Lodge, John Mullan re-evaluates Austen's command of this style, making the point that the technique is 'arguably her most important gift to later novelists'.[6] These critics' interest is partly a result of the fact that Free Indirect Discourse is widely used in modern fiction, notably in the works of James, Virginia Woolf and James Joyce, where the style frequently constitutes an important element of internal monologue or 'stream of consciousness'.

I will argue that literary critics' view of what is commonly accepted as 'Free Indirect Discourse' describes only part of this style. The central concern of critics has almost exclusively been on the problems related to its presentation of *thought*, since this style was introduced to Anglo-American criticism in the 1970s. Dorrit Cohn coined her own term, 'narrated monologue', in order to differentiate the presentation of *thought* in Free Indirect Discourse, from the presentation of *speech*.[7] Michael Toolan, a literary stylistician, claims that '[Free Indirect Discourse] is often <u>not speech at all</u> but thoughts or feelings'[8] and argues that its sub-category '[Free Indirect Thought] is far more common and important in modern fiction.'[9] Mullan similarly points out that '[i]t is ironical that free indirect style [an equivalent term for Free Indirect Discourse] is sometimes called "free indirect speech" when so often…in *Emma*, it allows <u>unspoken</u> assumptions [of the heroine] to enter the narrative.'[10] Literary critics' zealous interest

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[3] See, Roy Pascal, *The Dual Voice: Free Indirect Speech and Its Functioning in the Nineteenth-Century European Novel* (Manchester: Manchester University Press, 1977).

[4] David Lodge, *Consciousness and the Novel: Connected Essays* (Harvard University Press, 2002), p. 48.

[5] Lodge, *Consciousness and the Novel*, p. 49.

[6] John Mullan, *How Novels Work* (Oxford: Oxford University Press, 2006), pp. 76-77.

[7] Cohn, *Transparent Minds*, p. 109.

[8] Michael J. Toolan, *The Stylistics of Fiction: A Literary-Linguistic Approach* (London: Routledge, 1990), p. 75. Emphasis added.

[9] Michael J. Toolan, *Narrative: A Critical Linguistic Introduction* (London: Routledge, 1988), p. 119.

[10] Mullan, *How Novels Work*, p. 78. Emphasis added.

in the style's potential to include consciousness in the novel has resulted in partial accounts of Free Indirect Discourse. Except for some early research by critics such as Norman Page and Raymond Chapman, who focused on categories of speech by using their strong background in language, the characteristics unique to Free Indirect Speech have been left unexamined due to critics' conflation of speech and thought presentations in this style.[11] Even Page and Chapman sometimes confused features particular to Free Indirect Speech and Free Indirect Thought. The idea of making a distinction between the two modes due to their different effects was first introduced by Geoffrey Leech and Michael Short in *Style in Fiction* in 1981.[12] The full scope of Free Indirect Speech in Austen's novels has remained unexplored.

It is extremely important and necessary to make a clear distinction between Free Indirect Speech and Free Indirect Thought to allow precise interpretation of fictional texts. In previous research, lack of differentiation between the presentation of speech and thought has hampered analysis, and diverted critics' attention away from Free Indirect Speech. Against the view that Free Indirect Thought 'is far more common and important in modern fiction' as Toolan claims on behalf of the majority of literary critics, Free Indirect Speech is also used considerably throughout Austen's full length novels for diverse purposes. Its significance to the development of the story, to characterization, or manipulation of the reader has been overlooked. As a result of my analysis, based on empirical findings, I will show that Austen's use of Free Indirect Speech is not accidental and her minute calculations in using this style can be demonstrated.

Why has the diversity of Free Indirect Speech in Austen's novels has escaped most critics' attention? Critics who discuss Free Indirect Discourse usually see literary texts in other European languages after the mid-nineteenth century as the standard of 'modern fiction' where Free Indirect Thought is widespread, with Gustave Flaubert's *Madame Bovary* (1856) as the great exemplar.[13] It may be that the relative absence of FIS in these later works has contributed to the lack of interest in its appearance in Austen. Otherwise, it is difficult to explain why so many critics have neglected the frequent use of Free Indirect Speech in Austen's novels. In Austen, FIS is generally

---

[11] See, Norman Page, *The Language of Jane Austen* (Oxford: Basil Blackwell, 1972); Raymond Chapman, *Linguistics and Literature: An Introduction to Literary Stylistics* (Edward Arnold, 1973).

[12] Leech and Short, *Style in Fiction*, 2nd edn.

[13] Pascal's observation of 'modern times' is after Flaubert, because until his time there is 'no continuous tradition of its [Free Indirect Discourse's] use and transmission as a literary technique'. Pascal, *The Dual Voice*, p. 34.

well-defined; in modernist works, less so.

Katie Wales, a stylistician, explains that it is sometimes difficult to tell whether a passage represents a character's speech or thought, especially in the experimental work of modernist writers, such as Virginia Woolf's *Mrs. Dalloway* (1925).[14] Here is a passage at the opening of this novel:

> Mrs. Dalloway said she would buy the flowers herself. For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning — fresh as if issued to children on a beach.[15]

The underlined sentence is ambiguous as it is not clear whether Mrs. Dalloway is speaking to someone or whether it is her (quoted or internal) monologue. If it was Mrs. Dalloway's speech, presented in Free Indirect Speech, I would consider that Woolf's employment of this style is designed to support the flow of the protagonist's inner thoughts, rather than to show a conversational scene itself. The author's focus is on the protagonist's private life, and it is not necessary to articulate the interlocutor's speech, or it might be made intentionally vague so that the reader is not distracted but kept close to the protagonist's mind. By contrast, it is easier to identify Free Indirect Speech in Austen's novels from the context. Here is a scene from *Pride and Prejudice* (1813) where Mr. Bingley revisits the Bennets after a long absence. I will not go into a detailed explanation of the scene or the effects of Free Indirect Speech here but simply use it to show an example of how this style appears in the ostensibly narrative part of Austen's novels:

> Mrs. Bennet invited him [Mr. Bingley] to dine with them; but, with many expressions of concern, he confessed himself engaged elsewhere.
>
> 'Next time you call,' said she, 'I hope we shall be more lucky.'
>
> He should be particularly happy at any time, &c. &c.; and if she would give him leave, would take an early opportunity of waiting on them.
>
> 'Can you come to-morrow?'
>
> Yes, he had no engagement at all for to-morrow; and her invitation was accepted

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[14] Katie Wales, *A Dictionary of Stylistics* (London: Longman, 1989), p. 192.

[15] Virginia Woolf, *Mrs Dalloway* (Wordsworth Editions, 1996), p. 3. Emphasis added.

with alacrity.[16]

Although Mr. Bingley's speech is not presented verbatim, the reader discovers the rhythmical progression of a dialogue between Bingley and Mrs. Bennet because her speech is marked distinctly with quotation marks. The interlocutor's response and the context help the reader to understand that the underlined sentences are neither the narration nor someone's internal thoughts, but are part of the conversation—a communication with others.

Here is Roy Pascal's interesting observation from his research on Free Indirect Discourse in selected European novels from Johann Wolfgang von Goethe to Fyodor Dostoyevsky. As a result of developing his studies in chronological order, Pascal recognizes that some usage of this style was extended in later novels, while some disappeared with time. He sees the novel's evolution with Free Indirect Discourse 'towards the depiction of states of mind', but the 'awkwardness' of the style at the beginning of the nineteenth century no longer exists.[17] Pascal's conflation in speech and thought presentations of Free Indirect Discourse makes it unclear exactly what he means. However, there is a hint as to what he believes to be most essential to Free Indirect Discourse: the narration taking on a character's view (i.e. subjectivity). In eighteenth-century texts, on the other hand, this style can be identified only in a different typographic or syntactic form from Direct Speech or Indirect Speech, according to Pascal. He admits that it 'appears only in scraps of mimicry of a character's personal idiom' in Henry Fielding's *Joseph Andrews* (1742).[18] To show 'scraps of mimicry of a character's personal idiom' is a typical basic role of Free Indirect Speech used in order to caricature someone's speech, and it is still used in this way in Austen's novels. Therefore, it can be said that Pascal recognized that some aspects of Free Indirect Discourse for the presentation of *speech* disappeared with time, while its usage for the presentation of *thought* became extended in modern fiction—this will explain the attitude of most literary critics who have mistakenly underestimated Austen's use of Free Indirect Speech. They might have been prejudiced by its situation in modern fiction, where Free Indirect Speech is used only occasionally and has a less significant impact on the story than Free Indirect Thought. By contrast, Free Indirect Thought 'has become so common that we hardly notice it' even when the reader is given access to a character's

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[16] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Pride and Prejudice'*, ed. by Pat Rogers (Cambridge: Cambridge University Press, 2006), p. 381. Emphasis added.

[17] Pascal, *The Dual Voice*, p. 34.

[18] Pascal, *The Dual Voice*, pp. 34-35.

continuous thought processes.[19]

The situation in Austen's novels is, however, completely different: Free Indirect Speech is used in a rich variety of ways from basic to sophisticated, some of which are even more intricate than her use of Free Indirect Thought, as I will demonstrate in the following chapters. The discovery of this variety and complexity raises the following questions: Is it possible to categorise Austen's use of Free Indirect Speech?; What did Austen inherit from her precursors and what did she develop on her own?; What were the conditions that enabled her to take FIS to a new level?; What critical tools are available to describe and analyse her practice?; Did later novelists build on Austen's techniques?

This thesis does not intend to answer all of these questions. The project of examining every case of Free Indirect Speech in the major English novels from the eighteenth century to modern times in order to chart the rise and fall of this style, would be well beyond the limits of the present study. This thesis, instead, has a more narrow focus on Austen's use of Free Indirect Speech, but explores its range in depth. It examines the way Free Indirect Speech, like Free Indirect Thought, supplements the narrator's direct descriptions in the making of Austen's fictional world. Free Indirect Thought enables the reader to be close to a character so that the reader can share the character's view and emotions with less intervention from the narrator. Although Free Indirect Speech also reduces the narrator's presence in the story, the reader is often kept at a distance from a character in order to observe a conversational situation critically and interpret a character's manner of speech, relation to other characters, or the attitudes of the interlocutors from an objective point of view. I am claiming that the ramifications of Free Indirect Speech as a component of Austen's literary style are so extensive and profound in their implications that, to an even greater extent than Free Indirect Thought, they warrant a substantial enquiry in their own right.

At the same time, since my research has evolved from the questions I have raised above, I will also trace the emergence and development of Free Indirect Speech in eighteenth-century fiction; both in first-person and third-person narratives, including works by Eliza Haywood, Samuel Richardson, Henry Fielding, Laurence Sterne, Mary Wollstonecraft and Frances Burney, in order to begin the process of identifying what Austen inherited from her precursors and what she may have initiated by herself. Joe Bray, a literary critic who differentiates using the terms Free Indirect Speech and Free

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[19] Mullan, *How Novels Work*, p. 77.

Indirect Thought, has already demonstrated the development of Free Indirect Thought for presenting consciousness from Richardson's epistolary novels to Austen's novels.[20] I will show there were certain conditions for Free Indirect Speech that allowed this style to emerge and develop in the eighteenth century differently from Free Indirect Thought. I will discuss this in relation to the development of typography in the eighteenth-century and changes in how to quote speech in the written text. In so doing, this thesis will attempt to specify what was unique about Austen's narrative technique and what is particular about the early nineteenth century, an epoch which gave birth to one of the greatest writers in the world, Jane Austen, arguably the foremost innovator of Free Indirect Speech.

## What are Free Indirect Discourse, Free Indirect Speech and Free Indirect Thought?

Free Indirect Discourse [hereafter, FID] is a mode of speech or thought presentation that is situated between Direct Discourse and Indirect Discourse. Formally it is characterized by a third-person subject and the past tense, but a passage presented in FID lacks a reporting clause [attributive tag, such as 'he said' or 'she thought']. This form seems to resemble third-person narration and, by using this advantage, it enables a character's speech or thought to be seamlessly woven into the narrative. As a result, an ambiguity arises over whether the statement is by the narrator or a character. The operation of FID in literary texts brings about effects, such as irony and the mimicry of characters' words.

This enigmatic style has attracted critics across different fields, linguistics and literature in particular, since it was first named in French, *le style indirect libre*, by the Swiss linguist Charles Bally in 1912.[21] Étienne Lorck was to give it a German name, *erlebte Rede*, in 1921.[22] While research has steadily continued on the continent, by French and German linguists as well as Russian formalists, it took, by contrast, half a century for this style to be recognized as a key factor of the modern novel in Anglo-American criticism. Norman Page, Graham Hugh, and Seymour Chatman focused on the syntax of this style and reviewed categories of speech and thought in

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[20] See, Joe Bray, *The Epistolary Novel: Representations of Consciousness* (London: Routledge, 2003).

[21] Pascal, *The Dual Voice*, p. 8.

[22] Pascal, *The Dual Voice*, p. 22.

order to examine literary texts, including Austen's.[23] After numerous attempts to develop an English name for the style, such as Represented Speech and Thought, Free Indirect Style, Free Indirect Speech, Quasi-Direct Discourse, 'Free Indirect Discourse' has gradually become dominant.

I will argue that it is crucial when researching instances of FID to bear in mind that 'Free Indirect Discourse' is only a general term which is insufficiently exact. In an actual text, FID works either as Free Indirect Speech [hereafter, FIS] or Free Indirect Thought [hereafter, FIT], the terms applied by stylistics scholars to make this distinction.[24] However, FIS and FIT have syntactically identical forms, and it is sometimes difficult to identify if a passage is presenting the speech or thought of a character without knowing the context. Here are examples:

| | |
|---|---|
| Direct Speech: | She said, 'I will bake a cake tomorrow.' |
| **Free Indirect Speech:** | **She would bake a cake tomorrow.** |
| Indirect Speech: | She said that she would bake a cake the following day. |
| | |
| Direct Thought: | She thought, 'I will bake a cake tomorrow.' |
| **Free Indirect Thought:** | **She would bake a cake tomorrow.** |
| Indirect Thought: | She thought that she would bake a cake the following day. |

Due to this ambiguity intrinsic to the stylistic form of FIS and FIT, many scholars, particularly literary critics, discuss them as one style, FID (or its equivalent terms, such as Free Indirect Style and, confusingly, 'Free Indirect Speech'). Whatever terms they apply, speech and thought presentations are discussed together. I will go on to explain that, in fact, FIS and FIT are totally different in fundamental ways. But they seem to be equivalent to the extent that they are both subtly embedded in the narration. Michael Toolan explains that 'one of the attractive features' of FID is that 'most readers are not

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[23] They apply their own names: Page called it 'Free Indirect Speech'; Hugh used 'Free Indirect Style'; and Chatman used separate terms, 'Indirect Free Speech' and 'Indirect Free Thought'. See the details in the following articles: Norman Page, 'Categories of Speech in *Persuasion*' in *The Modern Language Review*, 64:4, pp. 734-41; Graham Hugh, 'Narrative and Dialogue in Jane Austen' in *Critical Quarterly*, 12:3, pp. 201-29; Seymour Chatman, 'The Structure of Narrative Transmission' in *Style and Structure in Literature: Essays in the New Stylistics*, ed. by Roger Fowler (Oxford: Basil Blackwell, 1975), pp. 213-57.

[24] See, Leech and Short, *Style in Fiction*, pp. 255-81.

consciously aware of it being at work', and this is exactly what the author is aiming at by using both types of FID for plot development.[25] General readers are unaware of the presence of FID. Even experts on FID can sometimes overlook the distinction between FIS and FIT.

FIS is employed to report someone's spoken words which are addressed to interlocutors, while FIT is a vehicle to present the unspoken consciousness of characters.[26] Critics have claimed that the most important role of the modern novel is its ability to describe reality based on a person's subjective view, and have regarded FIT as a device to achieve this. FIT reveals what is unsaid, usually a character's feelings unknown to others, but is reported to readers by the omniscient narrator's mediation. On the other hand, FIS deals with what a person says when communicating with others, but the words do *not* necessarily correspond to what the person inwardly thinks, even though this passage of speech is reported by the omniscient narrator. Thus the words presented in FIS are simply records of what someone said but incorporated into the narrator's discourse. Being omniscient means that the narrator knows everything that is happening in the fictional world, and has the ability to penetrate into a character's mind. The omniscient narrator becomes a bystander of conversational scenes and provides detailed descriptions of facts and events. However, the narrator does not need to report everything and can limit the information the reader will receive, in the same way that the first person narrator's perspective is limited. This fact is often forgotten and the reader might mistakenly believe that a passage of FID always reveals a character's view because it is presented in the omniscient narrator's voice. I argue that this is *not* the case in FIS.

Of course, there must be a reason behind the author's choice of FIS instead of Direct Speech or Indirect Speech, where it is easier for the reader to recognize what a character says and how the narrator reports. A passage of FIS, on the other hand, allows a character's spoken words to be taken into the realm of the narrator's perspective, where it looks like the narrator's own statement. However, this does *not* mean that the views of the narrator and the character are united, as the autonomy of an original utterance is preserved. Valentin N. Vološinov, an influential Russian formalist,

[25] Toolan, *Narrative*, p. 119.

[26] FID is generally found in fiction, but there has been debate as to whether it occurs in real life. FIS in a simple form is used in real conversation where a person quotes another's words by rephrasing them in his/her own words, but omits a reporting clause because the interlocutor knows who he/she is speaking about [e. g., John speaks to Tom: 'I'd love to come!' / Tom then reports John's words to Ken: 'He would love to come!'].

argues that in a passage of reported speech 'an utterance that was originally totally independent' is now competing with the narrator's voice.[27] In so doing the narrator might condense a character's speech in a shorter passage or summarise a few people's opinions into one; similar to Indirect Speech but without attribution.

FIS and FIT are, therefore, different, and not simply in respect to whether a passage is presenting a character's speech or thought. A passage of FIS is a report of someone's speech perceived *objectively* by another. By contrast, a passage of FIT reveals a character's *subjective* view. FIS and FIT arise from different perspectives and work almost in opposite ways. They must therefore be seen as different devices, even though syntactically they share the same stylistic form. The distinction between these two is crucial for the interpretation of literary texts.

One of the earliest and most influential theorists of FID in English, Dorrit Cohn, was aware of the different operations of FIS and FIT to a great extent. In *Transparent Minds* (1978), Cohn discusses FIT by using her own term, 'narrated monologue' as the concept of FID 'has yet to enter the everyday language of criticism in English' from its original French and German criticisms at the time of publication of her monograph.[28] Having found that French and German terms include both spoken words and silent thoughts, Cohn explains why she coined the term, 'narrated monologue', as follows:

> I have deliberately chosen a term that excludes this analogous employment of the technique [FIS], because in a literary—rather than a strictly linguistic—perspective the narration of silent thoughts presents problems that are quite separate, and far more intricate and interesting than those presented by its more vocal twin. 'Narrated discourse' involves neither the ambiguity concerning the actual—potential status of language that characterizes the narrated monologue, nor the difficulties of recognizing it within its narrative context.[29]

Cohn believes that the use of separate terms, 'narrated monologue' [Cohn's term for FIT] and 'narrated discourse' [Cohn's term for FIS], will help us to make a distinction between them. She finds it problematic to discuss the rendering of silent thoughts and spoken words in narrated form using the same term, because, for Cohn, 'narrated

[27] V. N. Vološinov, *Marxism and the Philosophy of Language*, trans. by Ladislav Matejka and I. R. Titunik (Harvard University Press, 1986), p. 116.
[28] Cohn, *Transparent Minds*, pp. 109-10.
[29] Cohn, *Transparent Minds*, p. 109.

monologue' functions in a more subtle and complicated within the literary text than 'narrated discourse'. The former is not verbally articulated, but through it the narrator might capture a character's consciousness that is still in the process of emerging, and is therefore more ambiguous.

It is debateable, though, whether FIT is 'far more intricate and interesting' than FIS as Cohn says, and her view will be challenged in this thesis. FIS in Austen's novels is far more intricate and interesting than has previously been recognised. Admittedly FIT has more ambiguity with respect to the status of 'the actual—potential' than FIS, as Cohn puts it. FIT is a way of including another's inside view *directly* into the narration, while spoken words are presented in FIS from an objective point of view. This means that a passage of FIS does not necessarily reveal the real feelings and motivations of a speaker but can sometimes be a superficial statement. The author might want to describe the speaker's emotional conflict expressed vocally, but written words are unable to convey sounds like an actors' speech on a stage, which the audience can perceive directly. So, by altering the mode for presenting the speech act, the author can change the reader's impression of a character's voice. The sensitive reader will register the effect produced by the immediate context of instances of FIS, and the contrast with other modes for presenting speech that might be used before and after a given passage. The reader, then, *indirectly* has access to the character's real feelings, and equally expose deceptive behaviour.

Cohn is absolutely correct in thinking that using one term for both speech and thought presentations of FID will create confusion over their precise functions and effects. The conflation of the two will result in inaccurate interpretations of a literary text where these styles are used. Critics must use a precise terminology to discuss them separately in order to locate the operation of FIS. I will examine the text of speech and thought presentations separately using the terms FIS and FIT, which are commonly employed in stylistics. Cohn's terms help explain how the role of the narrator is combined with a character's speech and thought and are suitable for describing the phenomenon of this equivocal style in literary texts. Unfortunately, they are not accepted widely. The terms FIS and FIT, on the other hand, have the benefit of making it easier to discuss them in comparison with other traditional categories of speech and thought; such as Direct Speech and Indirect Speech. I will use the term FID only in limited cases to discuss this style in the context of preceding research as well as with reference to a few functions and effects common to both FIS and FIT.

### Critical Problems in the Existing Scholarship

This thesis aims to demonstrate the diversity and complexity of Austen's use of FIS and also the development of this style in eighteenth-century fiction. The principle method will be close textual analysis. However some comment on the critical tradition surrounding FID will be valuable. Literary critics have been drawn to the ambiguities created by FID as a feature of narration, but their lack of attention to the specificity of types of FID mean that their findings will be of limited relevance to this enquiry. Linguistics scholars, on the other hand, have identified a number of critical issues relating to FID which illuminate the separate evolution and literary value of FIS, which I will go on to discuss in this section.

Around 1980, the first book-length studies of FID by Roy Pascal, Dorrit Cohn, and Ann Banfield were published, and proved a significant influence on Anglo-American criticism by introducing the concept and promoting the study of this style.[30] Literary critics have since undertaken the examination of FID. Some significant European criticism was also translated around this time, among which Mikhail Bakhtin's theory of polyphonic voices in the novel stimulated much discussion.[31]

However, once the term and concept of FID became familiar, literary critics dispensed with empirical study of this mode. Instead, they borrowed formulations of FID from theorists like Bakhtin and Pascal, and applied them to various features of eighteenth-century literary culture. For example, Margaret Anne Doody argues that in the eighteenth-century 'a woman is not supposed to be judgemental' but modest.[32] Women writers therefore used a character's thoughts to present their opinions, using 'style indirect libre' [FIT] incorporated with third-person authoritative voice.[33] Gary Kelly notes that the rise of 'gentrified professional middle class Anglicans' helped to form the national identity. Austen's novels, where the voice of the narrator and inner voice of the protagonist share the same language in passages of FID, became a medium for the spread of standard English.[34] The late eighteenth century was also the age of

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[30] See the details in the following monographs: Roy Pascal, *The Dual Voice*; Dorrit Cohn, *Transparent Minds*; and Ann Banfield, *Unspeakable Sentences: Narration and Representation in the Language of Fiction* (London: Routledge & Kegan Paul, 1982).

[31] Mikhail Bakhtin, *The Dialogic Imagination: Four Essays*, ed. by Michael Holquist, tans. by Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981).

[32] Margaret Anne Doody, 'George Eliot and the Eighteenth-Century Novel' in *Nineteenth-Century Fiction*, Special Issue, *George Eliot, 1880-1980*, 35.3 (1980), p. 280; pp. 260-91.

[33] Doody, 'George Eliot and the Eighteenth-Century Novel', p. 288.

[34] Gary Kelly, 'Jane Austen's Imagined Communities: Talk, Narration, and Founding the Modern State' in *The Talk in Jane Austen*, ed. by Bruce Stovel and Lyn Weinlos Gregg (Saskatchewan,

sensibility, and Clara Tuite examines the interiority of characters presented in FID. She argues that FID is used to focus on a sympathetic aspect of characters, such as Elinor Dashwood in *Sense and Sensibility* (1811), rather than emphasizing the narrator's voice for realism.[35] Interesting though all of these arguments may be as investigations of the potential of the dual voice as a vehicle for ideology, there is a need for the different approach I take here. I would argue that we should return to empirical research on the stylistic aspect of Austen's texts in order to gain a more comprehensive sense of how FID operates as a technique. While previous critics may have taken an interest in what they have loosely defined as 'FID,' they have failed to cast a light on the parts of Austen's novels in which FIS is subtly used.

From the late 1980s onwards there has been discussion among certain linguistics scholars with a specific interest in eighteenth-century literature. They have developed new and more detailed models for the identification of FID. This discussion has considerable value for my own enquiry and I will therefore consider three critical issues arising from previous linguistically-informed work on FID.

### a) Does FID have the Stylistic Form in a Word, a Phrase, or a Sentence?

Before appraising FIS as a literary effect, we need to know how to identify it. Linguistics scholars have been engaging in debate on the syntactic forms of FID. Typically in the past the sentence was considered the standard unit, but there have been challenges to this view, and suggestions that even a single word can be identified as FID. These discussions are relevant to my project, as they help us to see the range of Austen's use of the device. Furthermore, they provide a tool for assessing the evolution of the mode in the eighteenth century, and the extent and nature of Austen's innovations.

Although most critics will accept the definition of FID as 'the mode of speech or thought presentations which appears in the stylistic form in the third person and the past tense without attribution to the speaker or thinker', some critics ignore this definition and believe that FID can be found in one word. Anne Waldron Neumann, for example, defines her own 'broader definition of FID', for which she was given a hint by Bakhtin's idea of 'concealed form', as the speech of another person that can be

University of Alberta Press, 2002), p. 123; pp. 123-40.

[35] Clara Tuite, *Romantic Austen: Sexual Politics and the Literary Canon* (Cambridge: Cambridge University Press, 2002), pp. 67-69.

introduced without any formal markers.[36] Neumann claims that non-attributed quotation is typical of eighteenth-century fiction, as people often quote words or phrases from others' locution elsewhere.[37] Neumann cites examples from Samuel Richardson's *Sir Charles Grandison* (1752) where the boundary between Indirect Speech and Direct Speech is fluid, due to the occasional lack of quotation marks. Neumann's examples include non-attributed quotations that appear as part of Free Direct Speech (in the first person and the present tense without attribution) as well as pure narration. Monika Fludernik likewise identifies FID in medieval literature, as she also does not attach importance to the formal appearance of FID.[38]

I think it is problematic to call all these cases of non-attributed quotation FID, even though it is true that FID does not always appear as plainly as the model cases I showed on page 9. Sometimes it appears only fragmentarily and sometimes a slippage occurs between different modes of speech or thought. However, as I am going to demonstrate in Chapter One, FIS emerged along with the standardization of quotation marks in the eighteenth century. Neumann's more inclusive identification of 'FID' in eighteenth-texts is persuasive, but because the fragmentary instances of speech she identifies as FID are syntactically incomplete, I prefer to call them 'proto-FIS'.

### b) Is FID Always Ironic?

Pascal's theory of the ironic dual voice has been understood by literary critics as the sole definition of FID. This has led some critics to mistakenly identify FID in texts, simply on the basis that there is an effect of irony. But my main concern is with instances of FID, and specifically FIS, that have escaped the critics' scrutiny, because they do not involve irony.

Pascal has provided the most influential model of FID, but right from the start his account was challenged by the antithetical view of Ann Banfield, that does not associate FID with irony. In an article of 1978 later republished in *Unspeakable Sentences: narration and Representation in the Language of Fiction* (1982), she argues that all speech/thought presentations are quotations presented by the omniscient

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[36] 'The speech of another is introduced [. . .] in *concealed form*, that is, without any of the formal markers usually accompanying such speech, whether direct or indirect.' Bakhtin, *The Dialogic Imagination*, p. 303.

[37] Neumann claims that she has set up her own definition of FID in her article, 'Characterization and Comment in *Pride and Prejudice*: Free Indirect Discourse and "Double-Voiced" Verbs of Speaking, Thinking, and Feeling.' in *Style* 20.3 (1986), pp. 364-94.

[38] Monika Fludernik, *An Introduction to Narratology* (London: Routledge, 2009), p. 113.

narrator, a narrator detached from the fictional world, therefore ruling out the possibility of a dual voice. According to this alternative model, therefore, no irony can emerge from the conflict of two ambiguously joined voices. Anne Neumann, similarly, does not address the question of irony directly, but by providing an alternative and more inclusive version of FID in contrast to Pascal's theory of the dual voice, she too opens up the possibility that FID can be non-ironic.[39] The influence of the strand of thinking about non-ironic FID can be seen in D.A. Miller's argument that Austen achieves 'absolute impersonality' in handling the transition between Emma's consciousness and narration using FID.[40]

But another very influential strand of thinking on FID, deriving from Pascal, continues to bring irony to the fore. Casey Finch and Peter Bowen published in 1990 a much-cited article on FID as a means of representing collective voice in *Emma*, which also drew on Russian Formalists such as Vološinov and Bakhtin. For them, the mingling of the narrator's voice with the voices of characters is everywhere, constantly producing irony.[41] They even identify the opening sentence of the novel as an example of FID: 'Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence'.[42] They ask, 'to whom did Emma "seem" to unite these qualities?'[43] They attribute the statement to the voice of the people in Highbury where Emma lives, rather than to the neutral narrator. But while the sentence certainly conveys irony, it is not plausible to describe it as quoted speech. I would argue that such a broad definition of FID risks overlooking the specific ways in which it operates as a nuanced technique. Daniel P. Gunn, in a substantial discussion of the operation of FID in *Emma*, attempts a more specific and linguistics-based explanation of irony and follows Pascal in claiming that the author never disappears in Austen's work, but is perpetually mimicking the characters' voices

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[39] Anne Waldron Neumann, 'Free Indirect Discourse in the Eighteenth-Century English Novel' in *Language, Text and Context*: *Essays in Stylistics*, ed. by Michael Toolan (London: Routledge, 1992), pp. 113-35. For further discussion see Chapter Two, p. 94.

[40] D. A. Miller, *Jane Austen, or The Secret of Style* (Princeton, New Jersey: Princeton University Press, 2003), p. 96, notes to 2. Miller examines the identical phrases, 'Emma could not forgive her [Jane Fairfax]', which appear firstly in the ending of Vol. II, Chap. 2 and then in the beginning of Vol. II, Chap. 3. The former is used as FIT in order to describe Emma's own feelings, but the same sentence is repeated later as the narrator's observation of Emma's attitude of reflection. See the detail on page 63 of this criticism.

[41] Casey Finch and Peter Bowen, '"The Tittle-Tattle of Highbury": Gossip and the Free Indirect Style in *Emma*', in *Representations*, No. 31, Special Issue: The Margins of Identity in Nineteenth-Century England (Summer, 1990), pp. 1-18.

[42] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Emma'*, ed. by Richard Cronin and Dorothy McMillan (Cambridge: Cambridge University Press, 2005), p. 3.

[43] Finch and Bowen, 'The Tittle-Tattle of Highbury', p. 6.

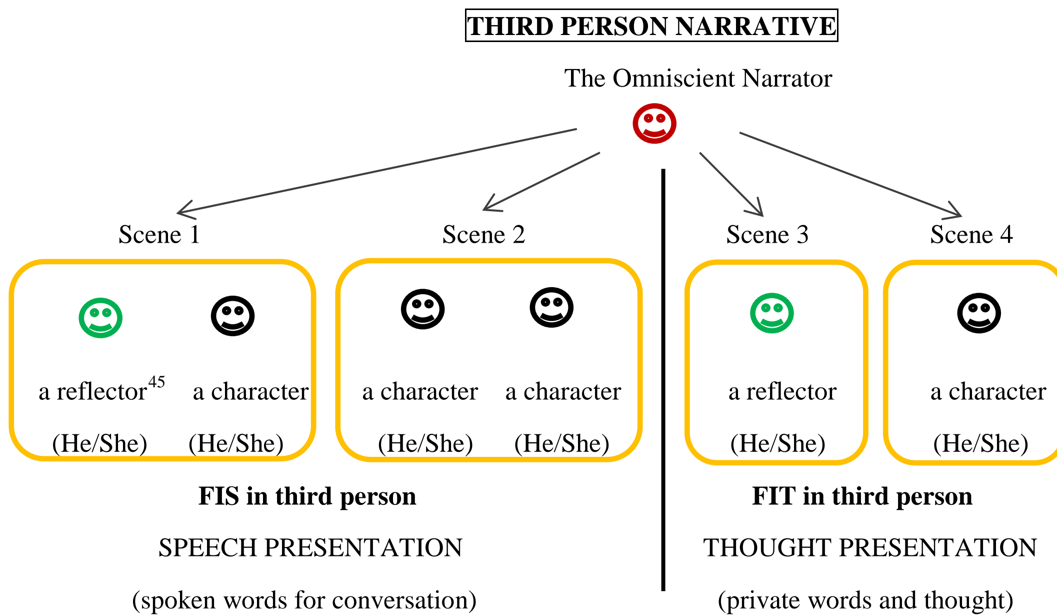
when FID is being used.[44]

My approach takes into account both perspectives. As I will indicate further in the 'Methodology' section of this Introduction, an empirical survey informed by stylistics reveals that Austen selects from a variety of modes which are all technically FIS, ironic and non-ironic, satirical or non-satirical, according to her purpose. Irony, or its absence, should not be the defining feature when considering cases of FID.

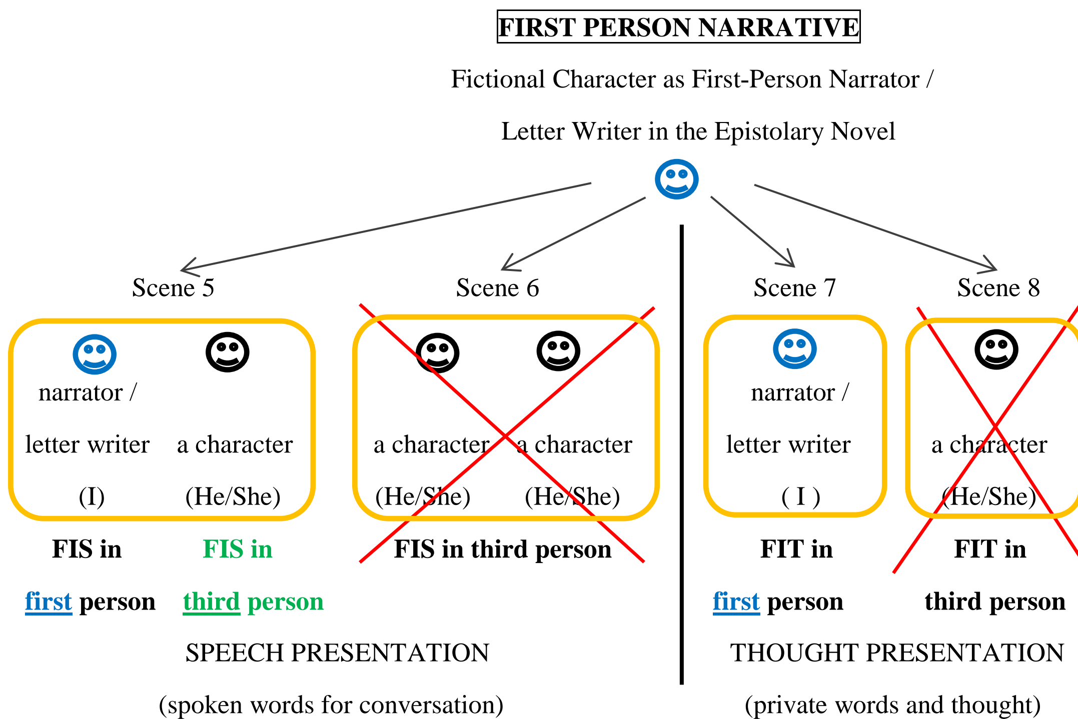
### c) Can FIS appear in First-Person Narratives?

Finally, I will explain why critics have failed to trace the origin of FIS (not FIT), which might have influenced Austen's use of FIS. It is believed that FID is generally found in third-person narratives, because its stylistic form accords with that of third-person narration. Their identical stylistic form creates an ambiguity over whose voice is being presented. However, both FIS and FIT appear in *first*-person narratives as well. Some critics, such as Dorrit Cohn and Joe Bray have discovered FIT in the first-person voice within first-person narratives. This suggests that first-person narratives in the eighteenth century might be a good place to trace the origin of FIS in the *third*-person voice. This is what I am going to examine in Chapter One. But here, I will explain how FIS in the third person can also appear in a first-person narrative, by using my own model sentences and diagrams.

[44] Daniel P. Gunn, 'Free Indirect Discourse and Narrative Authority in *Emma*' in *Narrative*, 12.1 (2004), pp. 35-54.




**[Diagram 1]**




**[Diagram 2]**

[45] I will use the term, 'reflector' to indicate where a fictional writer focuses on a character, whose speech or thought is presented. It can be the main protagonist whose point of view is used for the narration in FIS and FIT, but it is not limited to the protagonist, as in a third-person narrative, a variety of viewpoints can be adopted. For more detail see Leech and Short, *Style in Fiction*, p. 140.

In Diagram 1, I show that the omniscient narrator has the ability to observe any scenes in the fictional world whether the protagonist is present or not. The omniscient narrator can report a conversation taking place in Scenes 1 and 2, as well as penetrate into a fictional character's mind to report Scenes 3 and 4. In Diagram 2, I show the limitation of the first-person narrator's perspective by crossing out Scenes 6 and 8, which do not occur due to the first-person narrator's absence. The first-person narrator as a fictional character is only able to report a conversational scene where she was present, as in Scene 5. In this situation, a passage of FIS appears either in the first-person or in the third-person, depending on whether the first-person narrator is reporting her own speech or another's speech. On the other hand, FIT always appears in the first-person as in Scene 7, because the first-person narrator can only reflect on her own subjectivity.

In genuine literary texts, as opposed to illustrative diagrams, authors can elaborate how they report their characters' speech and thought in a more complicated narrative structure (such as using a frame narrative). However, my diagrams explain why FIS in the commonly accepted standard form, in the third-person and the past tense, might naturally appear not only in third-person narratives but also in first-person narratives, when a first-person narrator reports another character's speech without speech marks.

## Methodology: Different Norms and Distancing Effects between the Presentations of Speech and Thought

In this thesis I am addressing the nature and specificity of Austen's contribution to the development of FIS. In order to do this, I adopt different strategies in different chapters. In Chapter One, I look at changes in punctuation in the course of the eighteenth century as a way of isolating the origins and innovative nature of Austen's practice. There my method is historical and empiricist. Chapter Five involves examination of her brilliant manipulation of FIS contributes to the reader's interpretation of the narrative as a whole. There I deploy ideas taken from the study of reader reception. In between, I review examples of a variety of modes all of which are technically FIS, but need to be differentiated and understood in practice. But in spite of these differences in approach, the method of the whole study is founded on the stylistic analysis of FID established by Geoffrey Leech and Michael Short. Here I will introduce the theory of speech and thought presentations established in stylistics. Understanding this theory will explain

why the dual voice theory on its own does not fulfil my task of examining on the whole scope of functions and effects of Austen's FIS, and therefore I will adopt stylistics' theory.

In the context of the growing interest of linguists and literary critics in the relation between style and the fictional text in the 1960s and 1970s, Leech and Short published *Style in Fiction* (1981), which was designed to provide a foundation for the analysis of literary texts and in doing so established the independent research discipline of stylistics. To some extent, linguists and literary theorists had already explained the different functions of Direct Speech, Indirect Speech and Free Indirect Speech. Raymond Chapman, for example, pointed out that 'the most common mode' for speech is Direct Speech, and if Indirect Speech was used all the time, '[i]t would destroy any sense of dramatic dialogue'.[46] Free Indirect Speech is convenient in this respect as it keeps the flavour and speed of a character's speech within the narration. Leech and Short explained this mechanism with more detailed categories. They introduced the idea of making a distinction between speech and thought presentations. What was unique about their theory was their definition of separate norms of speech and thought presentations to explain the reader's different distancing effect from either a fictional character or the narrator when FIS and FIT are used. Their theory has been applied successfully both to fictional and non-fictional texts.

Before proceeding to demonstrate the differing norms and effects of FIS and FIT, it is worth noting the recent extension of their own model by Leech and Short. In 2007, in the second edition of *Style in Fiction*, they provided a new scale for writing presentation.[47] This was mainly applicable to non-fictional texts, such as journalism and (auto-)biography. But they also made reference to the epistolary novel, where letters are quoted in Free Indirect Style. This addition to the scale will become relevant to my own enquiry, when I come to consider the quotation of letters in Austen's work in Chapter Four, using the term Free Indirect Writing introduced by Leech and Short. Each of their reviewed terms, the new categories and a new scale with model sentences, were introduced separately and related articles. Therefore, I have designed the following explanatory tables taking into account further revisions that have been introduced in a series of articles published by Short and his associates after the appearance of the second edition of *Style in Fiction*.[48]

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[46] Chapman, *Linguistics and Literature*, p. 41.
[47] Leech and Short, *Style in Fiction*, pp. 302-03.
[48] See Mick Short, 'Discourse Presentation and Speech (and Writing but not Thought) Summary'

## [Table 1]

**Categories of Speech, Thought and Writing Presentations and Model Sentences**

Speech Presentation

**NV = Narrator's Presentation of Voice** (e. g., He talked to her.)

**NPSA = Narrator's Presentation of Speech Act** (e. g., He told her about his return.)

**IS = Indirect Speech** (e. g., He said that he would return the following day.)

**FIS = Free Indirect Speech** (e. g., He would return tomorrow.)

**DS = Direct Speech** (e. g., He said, 'I will come back tomorrow.')

**FDS = Free Direct Speech** (e. g., I will come back tomorrow.)

Thought Presentation

**NI = Narration of Internal States** (e. g., She thought about him.)

**NPTA = Narrator's Presentation of Thought Act**

(e. g., She reflected on his great kindness.)

**IT = Indirect Thought** (e. g., She thought that he was very kind.)

**FIT = Free indirect Thought** (e. g., He was so kind!)

**DT = Direct Thought** (e. g., She thought, 'You are so kind!')

**FDT = Free Direct Thought** (e. g., You are so kind!)

Writing Presentation

**NW = Narrator's Presentation of Writing** (e. g., She wrote furiously.)

**NPWA = Narrator's Presentation of Writing Act**

(e. g., She wrote her letter of complaint.)

**IW = Indirect Writing**

(e. g., She wrote furiously that he was such a dishonest man.)

**FIW = Free Indirect Writing** (e. g., He was such a dishonest man!)

**DW = Direct Writing** (e. g., She wrote, 'You are such a dishonest man!')

**FDW = Free Direct Writing** (e. g., You are such a dishonest man!)

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in *Language and Literature* 21 (2012), pp. 18-32; Mick Short, 'A Corpus-Based Approach to Speech, Thought and Writing Presentation' in *Corpus Linguistics by the Lune: A Festschrift for Geoffrey Leech*, ed. by Andrew Wilson, Paul Rayson and Tony McEnery (Frankfurt am Main; Oxford: Peter Lang, 2003), pp. 241-71; Mick Short, Elena Semino and Martin Wynne, 'Revisiting the Notion of Faithfulness in Discourse Report/(Re)presentation Using a Corpus Approach' in *Language and Literature*, 11:4 (2002), pp. 325-55.

**[Table 2]**

**Norms of Speech, Writing and Thought Presentation and Distancing Effects**

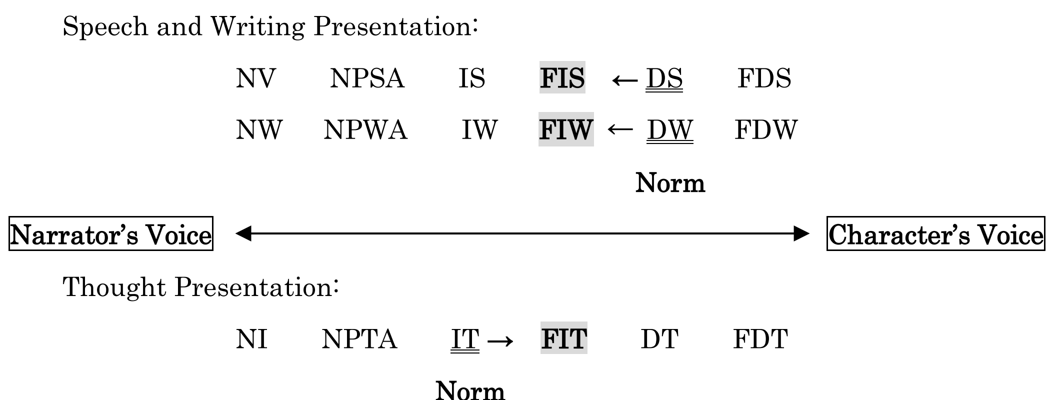


Table 1 shows the terms and model sentences of speech, thought, and writing presentations. Table 2 shows the norms of speech, thought, and writing presentations, and the reader's distance from either the narrator or a character when each mode is being used. In both tables, modes of speech, thought, and writing presentations are placed in order, depending on how much each mode is controlled by the voice of either the narrator or a character. The new writing presentation scale is exactly parallel to the speech presentation scale in terms of syntax, functions, and effects. I will therefore restrict my discussion to the differences between speech and thought presentations.

The scales for speech and thought presentations that Leech and Short have created have more detailed classification of modes than are traditionally offered. In addition to the category of pure narration, which does not involve any speech act, they also define the Narrator's Presentation of Voice, which is the mode used only to relate the fact that a character spoke; and the Narrator's Presentation of Speech Act, which is the mode used for presenting the narrator's summary of the speech content. Because the narrator has full control over the passage presented in these modes, Leech and Short position them closest to the narrator on the scale. By contrast, Free Direct Speech is the mode used for presenting a character's speech verbatim without the narrator's intervention. Therefore, this passage is controlled by the character's own voice, and Leech and Short position it closest to the character (but farthest from the narrator) on the scale. Indirect Speech, Free Indirect Speech, and Direct Speech are situated between the narrator's voice and a character's, and the character's speech is either

indirectly reported or directly quoted so that the reader can understand the spoken words. Among all these modes, Free Indirect Speech combines the ambiguous voice of the narrator and a character, and is thus positioned in the centre of the scale. The same theory is applied to the scale for thought presentations.

The norm for each mode of speech and thought presentation is, however, different. As Table 2 shows, Direct Speech is the norm of speech presentations, because it is natural for speech to be written down exactly in the manner in which it would be spoken. On the other hand, the norm for thought presentations is Indirect Thought. This is because the reader cannot see the actual development of a character's thought and the omniscient narrator must report it. What is important is that FIS and FIT both deviate from these norms, but in different directions. When FIS is used, there is a shift of modes from Direct Speech to FIS, which is the movement from a character's voice to the narrator's. By contrast, when FIT is used, a shift is made in the opposite direction from the narrator's voice to the character's, because the norm of thought presentation is Indirect Thought. As a result, when FIS is used, the reader is distanced from the character's voice. However, when FIT is used, the reader is, instead, drawn into the character's inner mind. This means that a passage of FIT describes a character's inner thought as if it were in the foreground of the narrative, which gives the reader closer access to it. A passage of FIS, on the other hand, puts characters' conversations in the background, and gives the reader a less direct impression of speech. FIS and FIT thus function in diametrically opposite ways. This mechanism does not seem to be known outside of stylistics, and literary critics have repeatedly discussed FID only in relation to the duality of voices of the narrator and a character.

In narratology, Gérard Genette has similarly explained the mechanism of the narrator's control of the reader's viewpoint by using the idea of a camera. When the omniscient narrator focuses exclusively on a character's thought and presents it in the form of internal monologue, it is as if a camera operator is looking through the viewfinder and capturing a close-up. Genette calls this movement 'internal focalization'. By contrast, when the narrator describes a scene from a more distant viewpoint it as if a camera operator is neutrally observing the entire scene, and a more 'objective' style of 'external focalization' is created.[49] Novelists use this kind of camera work ceaselessly while writing, by 'zooming in' on a character or 'pulling back' from his interiority. The theory of Leech and Short, however, has more precision as it derives from their detailed

[49] Gérard Genette, *Narrative Discourse*, trans. by Jane E. Lewin (Oxford: Basil Blackwell, 1980), p. 193.

categories for modes of speech and thought presentations. Consider a scene in which the author wants to present a dialogue, but in such a way that it leaves less of an impression on the reader in order to draw the reader's attention to a speaker's interiority instead: Genette's theory of focalization would find it difficult to explain such a case. The theory of Leech and Short, on the other hand, explains it well. The author can present the conversation by using a mode of speech relatively close to the narrator's voice, such as FIS or Indirect Speech; while the character's internal thought can be disclosed at the same time with a mode of thought, which brings the reader closer to the character's own voice, such as FIT or Direct Thought.

The theory of Leech and Short is flexible enough to explain the different aspects of modes of speech and thought presentations: the different norms of FIS and FIT; the reader's distance from the narrator or a character; and the dual voice of the narrator and a character in FIS and FIT. Furthermore, they explain how FIS can be used to contrast with other modes of speech: highlighting a passage in one mode and 'backgrounding' a passage in another mode.[50] The author then makes a choice regarding which mode she uses depending on her purpose. With the analysis of the strategic use of these modes for 'highlighting' and 'backgrounding' effects, I will be able to explain more than just the effects of the dual voice. Through the application of the theory of Leech and Short for modes of speech and thought presentations to my analyses of Austen's use of FIS in her novels, I will be able to explain Austen's aims in using FIS and other modes in more detail and more precisely than in previous research.

## Categories of FIS in Austen's Novels and the Summary of Subsequent Chapters

FIS and FIT have different kinds of functions and effects in fiction, as I have discussed above. It is also important to keep in mind that while FIT is a mode (usually) used for only one person's thought presentations, FIS can be used for the speech presentations of more than one person at a time. The difference comes from the fact that a character's thought processes can be reported exclusively by the omniscient narrator's mediation, and it is natural for the narrator to enter the mind of only one person at a time. By contrast, speech presentation is part of a conversation, and the narrator is able to present the words already spoken, including situations where more than one person

50 Leech and Short, *Style in Fiction*, p. 269.

speaks at the same time as in drama where actors may speak in unison. The functions and effects of FIS and FIT are therefore created as a result of the narrator's different kinds of acts of narration.

Austen elaborated ways of presenting speech in different settings, and developed her skills in FIS for diverse purposes. In order to show the whole range of functions and effects of Austen's use of FIS, I have examined all cases of FIS in her full-length novels. Based on this empirical evidence, I have discovered that there are at least eleven different functions and effects of FIS arising from Austen's usage. I have divided them into eleven categories and given a name to each that best describes the features of the function. The name for each category will enable the reader of this thesis to understand the diversity and whole range of the functions and effects of Austen's use of FIS, rather than randomly using unstandardized abstract expressions for explanations. My hope is that future scholarship of FIS in the novels of other writers will be able to apply these categories in order to chart their use after Austen.

The following is a list of the categories. Asterisks indicate cases where the function of a category is specific to FIS but not FIT. The categories are divided into five groups according to their level of sophistication, as shown:

## Categories of FIS in Austen's Novels

**A. Basic Functions of FIS**

① Transition

② Satirized Speech

*③ Formal Politeness

**B. Complex FIS**

*④ Voices in Harmony

*⑤ Condensed Conversation

**C. Sophisticated Use of FIS**

*⑥ Double-Edged Satire

*⑦ Filtering Information

**D. FIS for Tactics on a Larger Scale**

*⑧ Embedding

*⑨ Power Relations

*⑩ Concealment of Plot Development

**E. FIS Anticipating Modern Novels**

⑪ Floating Voice

(* functions peculiar to FIS)

Group A is classified as 'basic functions of FIS'. The dual voice of the narrator and a character in FIS is used to create three simple functions and effects: ①'Transition' is the way FIS enables a smooth shift between the narration and dialogue; ②'Satirized Speech' describes the narrator caricaturing a character by mimicry of their speech. ③ 'Formal Politeness' is a way to express formality of speech and attitude.

Group B represents 'complex FIS'. ④'Voices in Harmony' describes the characters' chorus of voices when they speak together with the same opinion. ⑤ 'Condensed Conversation' aims at stylistic economy and comic effect as a talkative character's lengthy speech is rendered more compact.

Group C includes 'sophisticated use of FIS', when FIS is used for stealthily manipulating the reader's understanding of a passage through the author's elaborate narrative techniques. ⑥'Double-Edged Satire' is a way to caricature the speaker, at the same time that the content of his speech coincides with the author's moral instruction. ⑦'Filtering Information' involves FIS and FIW used in an inset narrative in the novel,

where someone's letters, reports, and contents of eavesdropping are seamlessly fitted into the narration.

Group D contains 'FIS for tactics on a larger scale'. Effects of FIS in this group derive from the reader's distance from a character, which I have explained in the methodology section through the theory of stylistics (see pages 20-24). ⑧'Embedding' is a function of FIS specific to more extensive narrative strategies; by distancing the reader from a speaker's voice a less direct impression is given to the reader, as if the spoken words are placed in the background. Austen frequently uses this function for the two other effects in this group: ⑨'Power Relation' is a technique to show the power balance of two speakers and can include a shift in the relative status of the characters through contrast between their modes of speech; ⑩'Concealment of Plot Development' is used to hide key information about a character's speech from the reader's attention to aid plot development.

Finally, Group E is 'FIS anticipating modernism', in which I discuss only one function of FIS, ⑪'Floating Voice'. This is sometimes the refrain of a character, but there is also an ambiguity over whether the passage consists of spoken words or private thought.

In the following chapters of this thesis, I will illustrate the functions and effects of FIS in each category with detailed reference to Austen's works, and explore the versatility of Austen's use of FIS based on the issues I have discussed above. Here I will briefly summarise the contents of these chapters.

In Chapter One, I will examine the development of FIS in first- and third-person narratives in the eighteenth century up to Austen's time. Instances of Indirect Speech and of FIS enclosed within quotation marks in these early writings represent a kind of fragmentary proto-type of the fully-fledged FIS found in Austen's work. Indeed, this kind of 'primitive' technique can be found in Austen's work, also. M. B. Parkes, a palaeographer, states that quotation marks were introduced in the early eighteenth century, and punctuation marks were standardized along with the development of printing techniques. Based on this statement, I will use textual analysis to illustrate the standardization of quotation marks in eighteenth-century fiction and travel writing. I will propose that there was the course of development for FIS differed from that of FIT.

Chapter Two will examine in detail Austen's most important precursor in the use of FIS: Frances Burney. It has been claimed that Burney influenced Austen's use of

FID. There has been some research on Burney's limited use of FIT, but previously there has been no attempt to link Burney's use of FIS with that of Austen. I will show that Burney's recurrent use of italics and a loose form of Indirect Speech are proto-FIS, and explain how the technique was used for the purposes of satire as well as for the smooth transition from narration to dialogue; in both cases looking forward to Austen's mastery of the FIS mode. I argue that these narrative techniques are integrally related also to two key social aspects of eighteenth-century literature, politeness and moral instruction. I will explain how Austen used FIS to model politeness and communicate moral messages, and dispensed with the narrator's direct didactic address to the reader.

Chapter Three examines Austen's achievement of narrative economy through complex modes of FIS. Because a conversation is an act of speech that takes place between a speaker and their interlocutor, the reader usually knows how the dialogue progresses from the words they speak in turn. In a real conversational situation, however, one person sometimes speaks continuously without listening to the other's opinions or a few people try to speak at the same time. I will discuss how Austen elaborated her use of FIS to depict such situations instead of using the narrator's simple summary of the contents of speech. I will also show how FIS for this purpose works to produce comic characterizations, such as Mrs. Bennet in *Pride and Prejudice* and Mrs. Elton in *Emma*.

Chapter Four will show that Austen's use of FIS achieved a high level of sophistication, particularly in her later works. Although FIS blends the two distinct voices of the narrator and a character, it is not always simply mimicry of these characters' locutions. A passage of FIS can be used in a non-satirical way as a vehicle to convey the author's message as well as a means of conveying disinformation about a character. I will discuss how the author hides behind her fictional world, in a way similar to authors of modernist fiction, but subtly manipulates the reader's interpretations.

In most cases, strategies involving FIS within the narrative are relatively local and can be identified in specific passages. But Chapter Five will explore a distinctive mode of FIS that can only be understood by surveying the narrative as a whole, in retrospect. This mode is associated with the unspoken shades of meaning around hidden motives and power relations between characters. The effects created cannot be explained by the model of the 'dual voice' or in terms of irony. In *Style in Fiction*, Leech and Short explain that 'FIS can contrast with other speech modes' and the author can

create 'the "light and shade" of conversation'.[51] I will take Austen's *Emma* as a case study in which FIS functions to conceal and reveal key information, creating plot twists and suspense. In so doing, I challenge claims that the reader only realizes the truth arising from the ironic voice of the narrator when the heroine's subjectivity is presented in FIT. The chapter also considers whether the reader's knowledge of the story on a repeat reading will change her interpretation of the passages presented in FIS.

The Conclusion will point to Austen's more radical experiment in FIS which I have termed 'Floating Voice,' and which occurs only in a few rare instances, anticipating the modernist novel. This has a different nature from the examples of FIS I have discussed previously, which were always based on conversation or epistolary exchange. With the 'Floating Voice,' there is an ambiguity as to who the speaker is, where and when the speech (or thought) occurred. Therefore, I will briefly discuss this function in the conclusion of this thesis, together with an overview of Austen's achievements.

Austen humorously describes her writing skill in one of her letters to her nephew, Edward; she claims that it is like painting a miniature portrait on ivory, comparing its smallness with his 'strong' and 'manly' sketches. She observes that 'the little bit (two inches wide) of ivory on which I work with so fine a brush, as produces little effect after much labour'.[52] Although Austen pretends to compare her writings to a small portrait which reflects little of her labour, her true feelings were surely the reverse. We sense her pride in her narrative technique, in the expression 'so fine a brush' and the allusion to great labour in a small space. Austen's novels are created by her continuous attention to small details such as the idiosyncrasies of a characters' speech, and their attitudes or relations, which convey subtle nuances through different stylistic choices. These highly sophisticated aspects of Austen's technique will be explored in this thesis. I aim to demonstrate the uniquely skilful nature of her FIS, as distinct from FIT, in the context of the development of fiction in the long eighteenth century.

Along the way I will need to explain the context of instances of FIS by discussing details of plot and character. However, my primary focus is not character or plot. This thesis, instead, casts light upon the capacity of FIS to indirectly depict characters and their situations so that the reader can *feel* the atmosphere of the imagined world. In order to show the whole scope of FIS in Austen's novels, I am going

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[51] Leech and Short, *Style in Fiction*, p. 269.

[52] William and Richard Arthur Austen-Leigh, *Jane Austen, Her Life and Letters: A Family Record* (London: Smith, Elder & Co., 1913), p. 378.

to take a synchronic approach to examples from her novels, examining sections of text in isolation from the narrative as a whole. The only exception to this is Chapter Five, where I discuss FIS diachronically in *Emma*, as a case study for investigating the technique as a part of large-scale narrative strategy.

I will provide the reader with new vocabularies that will help to conceptualize Austen's diverse and multi-faceted FIS functions. It is more than three decades since FID was brought to the attention of Anglo-American literary critics as a topic for critical debate. Today, there is consensus that FID is an important component of the novel and Austen is regularly referred to as the first practitioner. And yet, it is the *thought* presentation of this style that has predominantly been discussed, while its *speech* presentation, FIS, has been overlooked. This thesis will rectify this situation by explaining and evaluating this feature of Austen's remarkable contribution to the novel form.

# Chapter I

## Speech Presentations in Eighteenth-Century Fiction:

## Typographic Conventions and the Emergence of Free Indirect Speech

# Chapter I

## FIS with Quotation Marks in Austen's Works

This chapter explores how the standardization of punctuation marks for the presentation of speech in eighteenth-century fiction develops towards the modern usage, and discusses how writers' experiments with newly introduced quotation marks as well as commas and dashes served as the catalyst for the emergence of Free Indirect Speech [FIS]. My selection of examples of the emergence of FIS before Austen's superior handling of the technique shows how punctuation marks gradually were regularised and partially developed forms of FIS were present.

Although Free Indirect Discourse [FID] in its standard form is characterized by the absence of quotation marks, passages of FIS in Jane Austen's novels are sometimes presented within quotation marks. A passage presented in FID is ambiguous, with the voice of the narrator conflated with that of a character. However, when FID is used for the apparent speech of a character (chiefly engaged in dialogue with other characters), quotation marks are added to make the speech part visibly distinct. This usage is different from that in the modern typographic convention, where quotation marks usually enclose a passage of Direct Speech [DS] to register someone's speech verbatim, but they are not used for FIS. It therefore seems that a passage of FIS enclosed within quotation marks in Austen's works derives from a different convention. It is possible that this is due to the emphatic use of quotation marks in the eighteenth century, the usage of which was similar to modern italics. Eighteenth-century quotation marks were used for quotations, letters and occasionally passages of Indirect Speech [IS], making them visibly distinctive from the rest of the text. I suggest that the origin of Austen's use of quotation marks for FIS passages can be traced back to mid-eighteenth-century convention, as is seen in novels of Samuel Richardson and Henry Fielding where passages of IS are occasionally enclosed within quotation marks.

The emergence of FIS, or rather proto-FIS, in eighteenth-century fiction seems to be closely related to the development of punctuation marks for speech presentations of this period. However, this relationship has never been examined. A reason for this might be lack of critical attention to typographic conventions of the eighteenth century. Janine Barchas notes in *Graphic Design, Print Culture, and the Eighteenth-Century Novel* (2003) that many critics have assumed that punctuation marks of this period

were ‘accidentals’.[1] Meanwhile, modern editions of eighteenth-century texts are printed according to the modern print conventions. However, although modern readers are more familiar with these conventions, this approach means that eighteenth-century writers’ original ideas have not been respected in these editions.

In his explanation of what has influenced the use of punctuation, M. B. Parkes, an authority in palaeography and notable for his landmark study, *Pause and Effect* (1992), states that, ‘[i]n nineteenth- and twentieth-century novels the writer sets out to exploit the possibilities of the written medium in order to create an illusion’.[2] He continues,

> The illusion achieved in a novel is the product of literary and linguistic conventions, among which the simulation of spoken discourse figures prominently. The author appears to be less intrusive when he or she exploits a character as a chosen focus of consciousness. However, the written medium had become so independent of that of the spoken medium, having its own complex of conventions, that the expectation that one could represent spoken discourse in a work of fiction was itself an illusion.[3]

According to Parkes, authors of nineteenth-century and later fiction were conscious of this problem of the artificiality of dialogue, and moved towards a standard technique for representing dialogue to help readers actualise it in their minds as they read silently. Graphic devices and punctuation marks are used to aid readers’ comprehension. Parkes gives an example from Austen’s *Persuasion* (1818) in order to explain the effect of quotation marks. Below is the text he excerpts from Volume II, Chapter 3, which contains a conversation between Sir Walter Elliot, Elizabeth Elliot, Mrs Clay and Anne Elliot at a house in Camden-Place that Sir Walter had rented.

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[1] Janine Barchas, *Graphic Design, Print Culture, and the Eighteenth-Century Novel* (Cambridge: Cambridge University Press, 2003). In regard to the problem of modern editions of eighteenth-century fiction, Barchas explains as follows: ‘[w]hen it comes to modern editions and reprints of the eighteenth-century novel, editorial practice has not been attentive to the genre’s original appearance as a printed book, ignoring its layout, prefatory puffs, end matter, and graphic design and dismissing its punctuation and ornamentation as “accidentals.”’ (p. 6)

[2] M. B. Parkes, *Pause and Effect*: *An Introduction to the History of Punctuation in the West* (Aldershot: Scolar Press, 1992), p. 92.

[3] Parkes, *Pause and Effect*, p. 93.

> 'How is Mary looking?' said Sir Walter, in the height of his good humour. 'The last time I saw her, she had a red nose, but I hope that may not happen every day.'
>
> 'Oh! no, that must have been quite accidental. In general she has been in very good health, and very good looks since Michaelmas.'
>
> 'If I thought it would not tempt her to go out in sharp winds, and grow coarse, I would send her a new hat and pelisse.'
>
> Anne was considering whether she should venture to suggest that a gown, or a cap, would not be liable to any such misuse, when a knock at the door suspended everything. 'A knock at the door! and so late! It was ten o'clock. Could it be Mr Elliot? They knew he was to dine in Lansdowne Crescent. It was possible that he might stop in his way home, to ask them how they did. They could think of no one else. Mrs Clay decidedly thought it Mr Elliot's knock.' Mrs Clay was right. With all the state which a butler and foot-boy could give, Mr Elliot was ushered into the room.[4]

In this passage, quotation marks for both DS and FIS make speech visibly distinct from the narrative. In the first half of the passage, Sir Walter is presumably speaking with Anne but the narrator does not describe it, as the reader would understand it in the context, as well as by the use of quotation marks. From the dialogue presented, which is similar to a stage script, the reader is expected to reconstruct in their mind the quick tempo of their conversation. By contrast, the latter part of the dialogue is enclosed in only one pair of quotation marks, and the characters' speech is presented as 'a chorus of voices all reacting to that moment [when someone knocked at the door] and commenting upon it'.[5]

Parkes's argument regarding how quotation marks are used in this passage is noteworthy. He states that '[t]he language between the inverted commas is not consistent in that it represents both direct and indirect speech as well as statements which could be neither. The inverted commas here contribute to the realization of the fictional situation.'[6] Parkes interprets the underlined passage above as being IS, DS and the narrator's statements, instead of FIS. It would be unnatural if this passage was literally spoken out loud: 'They knew he was to dine in Lansdowne Crescent' sounds like

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[4] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Persuasion'*, ed. by Janet Todd and Antje Blank (Cambridge: Cambridge University Press, 2006), pp. 153-54. Emphasis added.

[5] Parkes, *Pause and Effect*, pp. 93-94.

[6] Parkes, *Pause and Effect*, p. 94.

a narrative report. Even if this sentence was presented in the first person and the present tense, it is still awkward to say, 'We know he is to dine in Lansdowne Crescent' for their discussion in order to identify who the visitor was. However, what if more than one character said, 'I know he is to dine in Lansdowne Crescent', at the same time? It might then function as FIS. The narrator's role here is to merge the speakers' comments into one but present it in her own voice. This is what Kenneth Moler and other literary critics describe as a group voice, based on Mikhail Bakhtin's idea of polyphonic voices, which I will discuss in detail as a function of FIS in Chapter Three of this thesis.[7]

What is important in Parkes's indication here is that he regards Austen's application of quotation marks to both DS and 'IS and the third person statements' (which, in reality, could be FIS) as an experiment, since quotation marks would not usually be used for IS. He views this convention as a transitional process in terms of the use of inverted commas as quotation marks. In Austen's works, FIS is sometimes enclosed in quotation marks. The use of visible markers makes a passage more distinctive from the narration than the general use of FIS, where quotation marks are intentionally removed. Furthermore, IS on rare occasions is also enclosed in quotation marks. (Like the standard IS, the subject and verbs of saying, such as '*he said*', are specified in such a sentence.) Therefore, in addition to the standard range of the presentation of speech——DS, FIS and IS——there is a wider range of modes in Austen's work, including IS within quotation marks (as a kind of proto-FIS) and FIS within quotation marks. As this use of inverted commas hints towards the complexity of punctuation marks in Austen's work, I will explore the emergence of FIS and its proto-forms in the selected eighteenth-century fiction in the context of the standardization of quotation marks.

## Introduction of Quotation Marks and the Origin of FIS

The punctuation marks which are today called quotation marks appeared in English print at the beginning of the eighteenth century and gradually became accepted during the first half of the century, according to Parkes.[8] Along with the development of printing techniques during the eighteenth century, typographic conventions changed

[7] Kenneth L. Moler, '"Group Voices" in Jane Austen's Narration' in *Persuasion*, Vol. 13 (JASNA, 1991), pp. 16-20. Online version of this article is available at http://www.jasna.org/persuasions/printed/number13/moler.htm.

[8] Parkes, *Pause and Effect*, p. 59.

remarkably and different ways of punctuating speech were experimented with. A century later when quotation marks more or less settled into their modern usage, Jane Austen, who is regarded as the first English writer to use FID to its full extent, published her novels.[9]

In previous studies, critics occasionally identified Henry Fielding or Frances Burney as writers who used FID in an occasional and fragmented way and presumed that Austen might have learned from their writing techniques.[10] Monika Fludernik, on the other hand, states that the origin of '[i]nterior monologue and extensive mind portrayal in the shape of free indirect discourse' can be found in 'the consciousness novel' before Austen, as early as in the work of Aphra Behn.[11] Fludernik also observes 'the dramatic soliloquy' and 'brief summarizing psycho-narration'[12] in Eliza Haywood's *The History of Betsy Thoughtless* (1751), which later developed into Austen's FID.[13] My examination of *Betsy Thoughtless* shows that Haywood sporadically used Free Indirect Thought [FIT], however unlike Fludernik, I do not find any evidence of FIS. This is perhaps due to our different understandings of FID, as Fludernik uses the term in a wider sense. Fludernik's rather idiosyncratic identification of FID finds 'evidence of the use of free indirect discourse [for speech presentations] in the legends of saints and in romances dating from the thirteenth century onwards'. She claims that in these rare instances, 'free indirect discourse is used primarily as a means to represent spoken utterances' before Aphra Behn.[14]

I also question Fludernik's identification of 'free indirect discourse' in medieval literature, by referring to Colette Moore's reservation about the use of this terminology to describe ambiguous forms of speech that have 'some of the characteristics of direct speech and some of indirect speech'.[15] Moore's research on speech presentations in English texts from 1350-1600 suggests that pre-modern texts 'simply did not have such pronounced distinctions and that the more fluid system lent itself better to greater

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[9] David Lodge is one of the critics to state that '[t]he first English novelist to fully exploit its ['free indirect style's] potential was Jane Austen'. David Lodge, *Consciousness & The Novel*: *Connected Essays* (Harvard University Press, 2002), p. 46.

[10] Lodge, *Consciousness and the Novel*, pp. 43-49.

[11] Monika Fludernik, *Towards a* '*Natural*' *Narratology* (London: Routledge, 2002), p. 126.

[12] In Narratology, a different terminology is used to that of Stylistics, which I have adopted in this thesis. In Michael McKeon's explanation, 'psycho-narration' is equivalent to Indirect Thought. Michael McKeon, *Theory of the Novel*: *A Historical Approach* (Baltimore: John Hopkins University Press, 2000), p. 496.

[13] Fludernik, *Towards a* '*Natural*' *Narratology*, p. 127.

[14] Monika Fludernik, *An Introduction to Narratology* (London: Routledge, 2009), p. 113.

[15] Colette Moore, *Quoting Speech in Early English* (Cambridge: Cambridge University Press, 2011), p. 4.

overlap between the modes of discourse.'[16] Moore argues that it is not appropriate to define ambiguous forms of speech presentations such as FIS in early English texts, because these texts were fluid before quotation marks were introduced during the early 18th century. This precise historical view is crucial for the development of my argument. That is to say, the ambiguous forms within medieval literature that possess features of both DS and IS, similar to modern FIS, are not the immediate precursors of FIS as found in modern texts. Speech representations in the medieval texts emerge from the conventions of that time. I will argue that it is only with the establishment of modern print conventions that writers became keenly aware of the potential for merging or differentiating the voices of the narrator and characters. By adding or removing punctuation marks for speech passages, writers gained control over the reader's responses. In the following, I will demonstrate instances of FIS and its proto-forms, which seem to have been generated in the texts of eighteenth-century fiction as a result of such an awareness of writers.

### FIS in the First Person Narrative

In order to identify early instances of FIS which emerged in the eighteenth century, I will explore both third-person and first-person narratives. The tendency in previous studies of FIT, has been to look at third person narrative alone, largely because this was the form used in modernist fiction. Looking at eighteenth-century texts afresh, brings new features of FID to light. A notable instance of this is work on Samuel Richardson's *The History of Sir Charles Grandison* (1753-54), in which critics have been able to find sophisticated instances of a 'dual voice'.

Anne Waldron Neumann has identified 'primitive' examples of FIS in *Sir Charles Grandison*, but exclusively ones which are presented in the first person. Her criterion for FIS is 'requote', without attribution; she suggests that FIS originates in real life speech situations when a subsequent speaker quotes the whole of or a part of another's speech without any attribution.[17] For an example, we can look at a dramatic dialogue between Lady L. and Charlotte Grandison. The former seems to have asked

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[16] Moore, *Quoting Speech*, p. 4.

[17] Anne Waldron Neumann, 'Free Indirect Discourse in the Eighteenth-Century English Novel: Speakable or Unspeakable? The Example of *Sir Charles Grandison*' in *Language, Text and Context: Essays in Stylistics*, ed. by Michael Toolan (London: Routledge, 1992), p. 116; pp. 113-35.

Charlotte, 'What do you mean?' But it is later represented in a letter from Charlotte to Harriet Byron in a peculiar style, 'What did I mean?', the remark enclosed within quotation marks. The spoken words are rephrased from the letter writer—Charlotte's—perspective.[18] This form of FIS is significant in the development of the technique; as I will discuss later, Burney adopts it briefly in *Evelina* another epistolary novel. But because Neumann's focus is on these 'everday' requotes of speech, presented in the first person, she overlooks incidences of FIS in the third person, also present in *Sir Charles Grandison*, which have a more direct bearing on the evolution of FIS from Austen onwards. This latter type of FIS appears when a fictional character plays the role of a third person narrator, and blends her account with the reported speech of another; for instance 'She would make tea' as a rendering of a statement made previously. Like nineteenth- and twentieth-century writers, Richardson and other eighteenth-century authors were aware of the disparity between written and spoken language.

Written media started to depart from spoken language as early as in the sixth century. According to Parkes;

> [i]n Antiquity the written word was regarded as a record of the spoken word, and texts were usually read aloud. But from the sixth century onwards attitude to the written word changed: writing came to be regarded as conveying information directly to the mind through the eye…'[19]

Parkes continues by explaining the history of silent reading and punctuation, which was primarily introduced in order 'to resolve structural uncertainties in a text, and to signal nuances of semantic significance which might otherwise not be conveyed at all' as an aid for this reading style.[20] However, the practice of reading aloud had been dominant for a long time. While there is a continuing practice of reading aloud up to the modern time, in churches and schools, for example, critics identify a shift from this reading style to silent reading only in the late seventeenth and early eighteenth centuries. The burgeoning of print culture of this period gave rise to the increasing

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[18] Neumann, 'Free Indirect Discourse', p. 120. The citation of the text is from below: Samuel Richardson, *The History of Sir Charles Grandison* (London: S. Richardson; C. Hitch and L. Hawes, 1754), Vol. 4, Letter 37, p. 260. Also see the diagram 2 on page 18 of this thesis for the mechanism of perspective concerning FIS in first-person narratives.

[19] Parkes, *Pause and Effect*, p. 1.

[20] Parkes, *Pause and Effect*, p. 1.

literacy rate. Elspeth Jajdelska states that 'for the first time in England, a large enough group of children became sufficiently skilled in silent reading to constitute (in adulthood) an audience for a new style of writing.'[21] Since then, the authors have started to write fictional texts particularly for silent reading, and changed the reader's role from a speaker to a hearer of the narrator's voice as Jajdelska argues.[22] In this respect, the role of punctuation marks also changed from an aid for reading aloud to silent reading. Writers attempted to make their texts more readily comprehensible for the silent reader by means of punctuation marks as well as through their more developed narrative techniques. Speech in *Sir Charles Grandison* should not be regarded simply as a verbatim record but is presented through typographic experiments, in order for the reader to *feel* the dialogue more vivid, *as if* it were spoken out loud.

Richardson's letter writers, particularly in *Clarissa, or, the History of a Young Lady* (1748), sometimes throw themselves into the role of the narrator. In these cases they quote others' speech in the same manner as a narrator in the third person novel rather than the first person epistolary writer. Here are examples of different ways of quoting others' speech in *Clarissa*. The first one is from Volume I, Letter I, when Miss Howe, the heroine's confidante, reports on the duel between Mr. Lovelace and Clarissa's brother, Mr. Harlowe.

'They ſay, That Mr. Lovelace could not avoid drawing his ſword: And that either your brother's unſkilfulneſs or violence left him, from the very firſt paſs, intirely in his power. This, I am told, was what Mr. Lovelace ſaid upon it; retreating as he ſpoke:
' Have a care, Mr. Harlowe—Your violence puts you
' out of your defence. You give me too much ad-
' vantage! For your ſiſter's ſake, I will paſs by every-
' thing;—if—
But this the more provoked his raſhneſs, to lay himſelf open to the advantage of his adverſary—Who, af- [23]

Different voices are intermixed and presented in different ways. In the first sentence, Miss Howe is reporting what people said about the situation of Mr. Lovelace before the

[21] Elspeth Jajdelska, *Silent Reading and the Birth of the Narrator* (University of Toronto Press, 2007), p. 4.
[22] Jajdelska, *Silent Reading*, p. 3.
[23] Samuel Richardson, *Clarissa, or the History of a Young Lady* (London: A. Millar, 1748), Vol. I, p. 2.

duel started, which is represented in IS. In the second sentence, Miss Howe reports what Mr. Lovelace said in his own words, as if he spoke in front of her. Although there are some notable typographic conventions that differ from modern printings in the use of comma marks, capital letters, and running quotation marks which are put at the beginning of each line of the passages of DS, the narrative style here is typical of first-person narrative and easy to read.

However, in replying to this letter, more complicated narrative techniques are used for Clarissa's report on what her sister Arabella said about Mr. Lovelace after their meeting. Clarissa plays the role of the third person narrator who usually describes characters from the objective point of view and rephrases Arabella's speech.

My ſiſter made me a viſit there the day after Mr. Lovelace had been introduced; and ſeemed highly pleaſed with the gentleman. His birth, his fortune in poſſeſſion, a clear 2000 *l. per annum*, as Lord M. had aſſured my uncle; preſumptive heir to that nobleman's large eſtate: His great expectations from Lady Sarah Sadleir,

*Miſs* Clariſſa Harlowe. 7

Sadleir, and Lady Betty Lawrance; who, with his uncle, intereſted themſelves very warmly (he being the laſt of his line) to ſee him married.

'So handſome a man!—— O her beloved Clary!' (for then ſhe was ready to love me dearly, from the overflowings of her good humour on his account!) 'He 'was but *too* handſome a man for *her!*— Were ſhe 'but as amiable as *ſomebody*, there would be a proba- 'bility of *holding* his affections!—For he was wild, 'ſhe heard; *very* wild, very gay; loved intrigue— 'But he was young; a man of ſenſe: Would ſee his 'error; could ſhe but have patience with his faults, 'if his faults were not cured by marriage.'

Thus ſhe ran on; and then wanted me 'to ſee 'the charming man,' as ſhe called him.—Again [24]

The first sentence starts with a typical first-person narrative. However, as soon as Arabella's speech is reported, the narrative style shifts into the third person and past tense, in the same manner as in a third-person narrative. The style occasionally shifts back to the first person, such as in the second part enclosed in parentheses, as well as in the last sentence where Clarissa calls herself 'me'. However, Arabella's speech

[24] Richardson, *Clarissa*, Vol. I, pp. 6-7.

presented in IS and enclosed in running quotation marks is similar to passages presented in FIS that would appear in Austen's novels. Bakhtin pointed out in *Problems of Dostoevsky's Poetics*, referring to Leo Spitzer's theory on the characteristic features of conversational Italian, that '[s]omeone else's words introduced into our own speech inevitably assume a new (our own) interpretation and become subject to our evaluation of them; that is, they become double-voiced.' This kind of speech has new value 'with expressions of doubt, indignation, irony, mockery, ridicule, and the like.'[25] Diverging from the regular discourse of the virtuous heroine, Clarissa, in the way Bakhtin states, mimics her sister's speech as Austen's often ironic or satirical third person narrator does.[26] The merged voice sounds similar to that of Isabella Thorpe who plans to raise her status with marriage to a wealthy man in *Northanger Abbey*; her mock politeness is indirectly criticised in a way that implies its vulgarity by the narrator (I will discuss this function of FIS in detail in Chapter Two).

The use of italics also emphasises Arabella's aggressive attitude towards Clarissa. Arabella is jealous of Clarissa's beauty and regards her as a rival in regard to a prospective husband. If Arabella's speech were simply presented in DS without emphasis, one might interpret Clarissa as naively repeating Arabella's words without noticing the insinuation. However, due to the use of the third person and italics, the passage gives the reader an impression that the narrator, Clarissa, is fully aware of Arabella's mock humility. It is problematic that it sounds as if Clarissa herself is boasting of her own beauty by rephrasing Arabella's speech in her own words.

The use of quotation marks in a passage of IS thus creates an effect which Richardson might not have expected at all. The heroine reports what another character said about herself and the merged voice sounds satirical, particularly when emphasized with the use of quotation marks. What does the mixture of styles and typographies mean here? Running quotation marks, which are put alongside each line of the passage of speech, function to signal the presence of speech. With this advantage of punctuation, it is possible to omit verbs of saying that introduce Arabella's speech. The long sentence is divided into segments, which are loosely connected with each other by dashes, colons and semi-colons. As a result, the speech presented in IS slips into sentences with the

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[25] Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, ed. and trans. by Caryl Emerson (Manchester: Manchester University Press, 1984), pp. 194-95.

[26] Fludernik likewise recognizes Richardson's use of FID, mentioning 'Clarissa's talk with her sister Arabella about Lovelace, a dialogue that is intermittently rendered in free indirect discourse', with a reference to Vol. I, Letter iii. Fludernik, *Towards a 'Natural' Narratology*, p. 127.

same formal characteristics as FIS. IS within quotation marks above can therefore be regarded as a kind of proto-FIS.

Before moving into detailed analysis of selected eighteenth-century texts, I will note how FIS and FIT could work differently in first-person narratives. In *The Epistolary Novel* (2003), Joe Bray demonstrates the way that FIT in the epistolary style developed into FIT in Austen's third-person novels. The primary difference between first-person and third-person narratives is in the narrator's point of view. The first person narrator usually exists within the fictional world and his or her perspective is limited, while the omniscient third person narrator can see through any scene and describe any characters' mind. In addition to the formal difference in the subject, FID in first person-narratives has a more limited occurrence than that in third-person narratives. While FIS in first-person narratives can be used for the speech presentations of both the narrator and other characters, FIT in first-person epistolary narratives is used to present exclusively the narrator's own inner emotions. (For details of the mechanism, see the diagrams 1 and 2 on p. 18 of the Introduction.)

Bray makes note of the feature of FIT in the first person epistolary narrative with reference to the theory of its pioneers Dorrit Cohn and Franz K. Stanzel. He explains that FIT in first-person narratives occurs when the narrator's narrating self (present) retrospectively reports his or her experiencing self (past).[27] Bray draws further on Stanzel in explaining the mechanism of FIT appearance in the epistolary novel, and states that it occurs when 'the experiencing self is beginning to dominate as the narrating self withdraws.'[28] Bray examines the stylistic similarities of Richardson's *Sir Charles Grandison* and Austen's *Persuasion* based on these claims. He finds the manner of Harriet Byron's 'conducting an internal debate with herself' and 'subdu[ing] her own feelings' to resemble Anne Elliot's 'conflict between feeling and reason[ing]', where FIT is used for presenting her subjectivities.[29] Bray's identification of similarities in the dynamics of the letter writer's present and past in FIT passages in the epistolary novel, and those of the narrator and a character in FIT passages in third person narratives, is convincing.

Bray also cites examples of FIS from *Clarissa* that have the same structure as FIT in *first* person narratives, because as a letter writer, Lovelace, is quoting his *own* speech. However, this is different to my earlier example of FIS (see p. 40), where a letter

[27] Joe Bray, *The Epistolary Novel*: *Representation of Consciousness* (London: Routledge, 2003), p. 26.
[28] Bray, *The Epistolary Novel*, p. 18.
[29] Bray, *The Epistolary Novel*, pp. 110-12.

writer, Clarissa, is quoting another character's speech, as I find this structure to be the same as FIS in *third* person narratives, when the narrator is quoting a fictional character's speech.[30] While admitting Bray's point that Lovelace assumes a different 'persona' when his narrating self retrospectively quotes speech of his experiencing self in FIS, I nevertheless feel the voice lacks the dualism that characterises FIS within a first person narrative when the narrator quotes another character's speech. This duality of their voices can be recognized more readily due to the rendering of the subject in third person. I postulate that this was the style that developed into FIS in third-person narrative that Austen and other writers employed.

**Emergence of FIS in Eighteenth-Century Fiction: Hypothesis**

I hypothesise here that proto-FIS emerged in the mid-eighteenth century as a kind of by-product of the process of standardization of quotation marks for speech presentations. In the second example from *Clarissa* that I considered (see p. 40), running quotation marks were used to enclose IS, presumably because their use for DS became standard by the date of publication of this book. It is also possible that the author Samuel Richardson, who was also a printer, might have thought it useful to apply these punctuation marks to IS as an aid for the reader. The emergence of FIS seems to have been a consequence of the transition of typographic conventions in the eighteenth century as well as writers' experiments in how to narrate. Richardson's choice of narrative style (in terms the number of letter writers and their perspectives), and the use of typographic devices changed greatly within a short time from *Pamela, or Virtue*

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[30] Bray cites a passage from *Clarissa*, Vol. 5, Letter 8, where Lovelace glosses over Mrs. Moore who suspects that he is not Clarissa's spouse. In a letter to Belford, who knows the truth of Clarissa's abduction, Lovelace reports how he manipulated Mrs. Moore and avoided exposure.

> The very same, said I (Lovelace). I *knew* she (Clarissa) would have immediate recourse to her (Miss Howe). I should have been but too happy, could I have prevented such a letter from passing, or so to have managed, as to have it given into Mrs Howe's hands, instead of her daughter's. Women who had lived some time in the world, knew *better*, than to encourage such skittish pranks in young wives. [Samuel Richardson, *Clarissa, or the History of a Young Lady* (London: S. Richardson; John Osborn, 1750), 3rd edn. Vol. V, p. 97. Richardson's italics.]

From the second sentence to the end is presented in FIS. While the second and the third sentences are FIS typical in the first person narrative due to the subject 'I', '[t]he final sentence is more clearly free indirect speech' as in the third person narrative, according to Bray. Bray, *The Epistolary Novel*, p. 24.

*Rewarded* (1740) to *Sir Charles Grandison* (1753-54), even though all of his novels were written in the first person epistolary form. In *Pamela*, no quotation marks are used for DS except as added emphasis within the letters. The boundary between speech and the narrative is therefore unmarked, but does not confuse the reader thanks both to the use of dashes and to the simple narrative structure, as Pamela is the only main letter writer. On the other hand, in *Clarissa* quotation marks *are* used to enclose DS as well as IS. However, their usage is inconsistent. While they are automatically applied to passages of IS continuously on some pages, no quotation marks are used for IS on other pages. Richardson's purpose seems to be indicating the presence of speech in the narration with the visual effect of punctuation. A new style, FIS, might have been generated as a result of writers' experiments on the visual appearance of the text that contains conversations. With the aid of punctuation, the story becomes more readable, particularly in the part where speech is elaborately quoted. I propose that the development of FIS might have taken a course differently from that of FIT, which may have arisen as a result of the eighteenth-century writers' increasing focus on a character's subjectivity such as Bray sees in the inner conflicts of Harriet Byron and Anne Elliot.

Colette Moore has speculated on the conditions necessary for the development of FID, based on her analysis of the relation between reported speech and narrative in Middle English literary texts. Moore found 'that Middle English poets were able to play with modes of discourse [in] some ways that anticipate free indirect discourse' but in order for 'modern novelists [to] employ it [free indirect style], direct speech and indirect speech must be clearly distinguished'.[31]

My task is therefore to show the process of standardization of quotation marks in eighteenth-century fiction, because changes in punctuation rules throughout the century seem to have made writers conscious that they were using two distinctive modes of DS and IS. FIS, a new ambiguous mode of presenting speech, might have emerged during this process. I recognize various proto-forms of FIS in works (both in first person and third person) such as Henry Fielding's *The History of the Adventures of Joseph Andrews and of his Friend Mr. Abraham Adams* (1742) and *The History of Tom Jones, a Foundling* (1749), Tobias Smollett's *Travels through France and Italy* (1766) and Laurence Sterne's *A Sentimental Journey Through France and Italy* (1767) in addition to *Clarissa*. The period of their publication, from the 1740s to the 1760s,

[31] Moore, *Quoting Speech*, p. 131.

coincided with the time when quotation marks began to prevail in English printing practice as the standard for presenting DS. In this context, writers (such as Fielding) experimented with this new method of punctuating, and extended its use to enclose passages of IS. Some writers (such as Sterne), however, seem to have opposed this trend and preferred other ways of punctuating speech. They kept quotation marks to a minimum, aiming at the flow of speech and narration rather than making the boundary between them strictly divided.

Elocution movements of this period might have influenced the latter group. It is well known among critics that Sterne's *Tristram Shandy* (1759-67), where various typographic experiments can be seen, includes a comical frontispiece by William Hogarth depicting Corporal Trim's reading of sermons aloud for the family in a drawing room.[32] According to Peter Kirkpatrick, 'Elocution began in the eighteenth century as a means of training lawyers and churchmen in oratory, but by the end of the nineteenth century, it had broadened into a middle-class movement concerned to foster proper and "natural"—that is to say, middle-class—speech habits'.[33] Patricia Howell Michaelson sees it as not surprising that this movement had risen along with 'the growth of print culture' as a resistance to silent reading by way of 'emphasizing the virtues of the spoken word'.[34] Thomas Sheridan, an actor and writer of the mid-eighteenth century, was a leading figure in this movement, and published a dissertation, *A Course of Lectures on Elocution*, in 1762. According to Michaelson's observation, elocutionists's 'attention was on the relation between speaking and writing and, especially, on the performance of texts written by others'.[35] They had largely two purposes: teaching standard English to people who speak in regional accents; and cultivating the reader's emotions through reading aloud for pedagogical purposes. Reading books with proper pronunciation and intonation was encouraged in education, but reading speed and where to take a breath were also crucial for the sake of comprehension for the reader, as well as the listeners.

When we take the rise of elocution movements in the mid-eighteenth century into account in the way writers and compositors used typographic devices, it

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[32] William Blake Gerard, *Laurence Sterne and the Visual Imagination* (Aldershot: Ashgate Publishing, Ltd., 2007), p. 95, note 2.

[33] Peter Kirkpatrick, 'Hunting the Wild Reciter: Elocution and the Art of Recitation' in *Talking and Listening in the Age of Modernity*: *Essays on the History of Sound*, eds. by Desley Deacon and Joy Damousi (Canberra: ANUE Press, 2007), p. 60.

[34] Patricia Howell Michaelson, *Speaking Volumes: Women, Reading and Speech in the Age of Austen* (Stanford University Press, 2002), p. 44.

[35] Michaelson, *Speaking Volumes*, p. 45.

complicates how we explain what was their idea in changing their system of punctuation. The idea might not have been simply to make the visual appearance of the text more aesthetically appealing for the reader in the age of silent reading. Punctuation marks may also have been used as an aid for the reader, reading aloud. As I am going to argue, during the 1740s and 50s, quotation marks were frequently put alongside each line of passages of DS, IS and letters, which could result in some pages in a work being too heavily visually marked. Texts where punctuation marks are extensively used can ruin the appearance, and, instead of aiding the reader to be aware of the presence of speech passages, visual markers might have interrupted their smooth reading. By contrast, with minimum use of quotation marks, readers are left to interpret the meaning of the text, which gives opportunities to cultivate their comprehension. As I am going to illustrate, Sterne increased the flow of speech and narration by replacing quotation marks with dashes in *Sentimental Journey*. Parkes humorously calls his experiment with dashes '"elocutionary" punctuation'.[36]

In the following section, I will consider the effects and consequences of using the modern style quotation marks in the context of the eighteenth-century when the printing techniques developed. But I will also keep the issues of reading aloud as another context which led writers and compositors to experiment with different ways of punctuating as well as narrating. Through their experiments, I believe FIS and its proto-form emerged.

### A Selective Survey of the Use of Quotation Marks in the Eighteenth Century

In order to examine the relevance of the standardization of quotation marks to the emergence of FIS, it is necessary to collect data from a substantial number of texts to illustrate the development of punctuation over the course of the eighteenth century. I have selected works of major writers across the century and made an empirical survey on punctuations towards standardization of quotation marks in the modern convention. I am careful to privilege authors with long and influential careers. Eliza Haywood is an ideal author in this respect, as her writing career spans the period from 1719 to 1752. The rivalry between Samuel Richardson and Henry Fielding, who were writing novels in the 1740s and 50s, is also interesting to look at in terms of developing speech

[36] Parkes, *Pause and Effects*, p. 92. Parkes argues Sterne's employment of dashes and exclamation marks 'enhance[d] the intimacy between Yorick [the protagonist] and the reader'.

presentations. Tobias Smollett and Laurence Sterne had a similar rivalry in the 1760s. Gothic fiction became popular in the 1790s, with novels by such writers as Matthew Gregory Lewis and Ann Radcliffe. From the same decade, I include experimental political novels by Mary Wollstonecraft. In addition, I include some travel journals, as they are written in the first person, as in Richardson's novels, and are comparable with novels in travelogue form by Smollett and Sterne. Frances Burney's third-person narratives need a special attention as critics often refer to her as a direct precursor of Austen's use of FID. Because the first three novels of Burney were published in the 1770s and 1790s, it would be natural to include the examination on her use of FIS (or its proto-form) in this Chapter. However, in order to make a more careful comparison of Burney's FIS in the third person with Austen's use of this mode, I will include this discussion in Chapter Two, but here I will only examine Burney's FIS in the first person as a kind of proto-FIS (see Appendix 1 on pp. 246-52 for the detailed list of my selection of works).

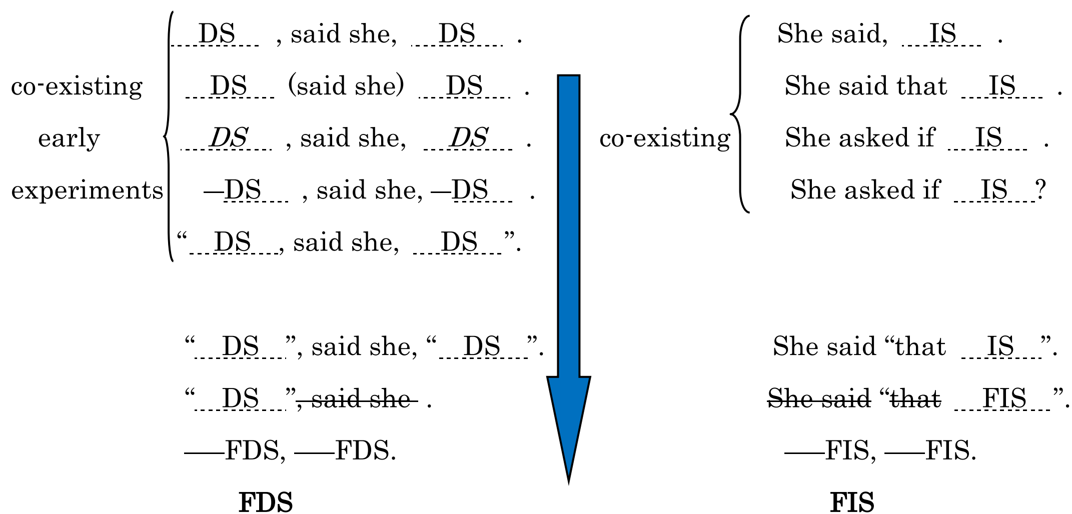
Writers and compositors continuously made changes in order to renovate punctuation marks. Among a variety of punctuation marks, the development of *diple* into modern-style quotation marks at the beginning of the eighteenth century was significant. According to Parkes, *diple* (meaning double in Ancient Greek) was originally used as a *notae* (note) in order to draw the reader's attention, but '[i]n the 1570s a major development [for indicating quotations] took place in English usage.'[37] *Diple* appeared alongside passages containing DS. This punctuation mark sometimes took the shape of an inverted comma; these were put alongside a passage containing speech or quotations, but without closing the passage. By contrast, Parkes defines quotation marks as the marks used in modern printing when a raised inverted comma is used precisely to mark the beginnings of speech or quotation and a raised comma is used to close it. *Diple* is less exact and makes mere visual impact.

Until the modern-style punctuation marks became prevalent by the 1740s, I find other methods to present DS co-existed. Parentheses were used to enclose verbs of saying, while comma marks were used to separate verbs of saying from what was said. Italics were used either to indicate the speech part or verbs of saying in order to make their distinctions. Dashes were sometimes used to introduce DS. These different kinds of punctuation marks were sometimes used together with quotation marks.

[37] Parkes, *Pause and Effect*, p. 59.

Since quotation marks were introduced, writers and compositors became increasingly careful in order to show the passage of speech or quotations with precision. This meant that verbs of saying were gradually made distinctive from the passage enclosed with quotation marks. I see this transition in relation to the emergence of FIS and its proto-forms emerged when some writers avoided repetitive references to the speaker or replaced quotation marks with dashes or italics.

Before proceeding to a detailed discussion of actual texts, I will chart the changes in punctuation marks that I have stated. Below is a diagram [Figure 1] in which I simplify the process of transition of presentations of Direct Speech [DS] and Indirect Speech [IS] in the eighteenth century in order to explain how Free Direct Speech [FDS] and FIS emerged, respectively, as a result of the development of punctuation marks for speech presentations and writers' experiments.




**[Figure 1]**

The left side of the figure shows a variety of ways for the presentation of passages of DS until quotation marks became prevalent; and then the mode which is now categorised as FDS emerged when writers became conscious of speech tags, and elaborated how to dispense with them. The right side of the figure shows the way IS was presented when a comma mark or a question mark was used to make reported speech passages more distinctive. When the use of quotation marks for passages of DS became accepted, their usage was extended to passages of IS, and some of the cases of proto-FIS were created as a result of writers' elaborations with punctuation marks.

In the following, I will illustrate the findings of my empirical research and discuss examples of punctuation marks in texts from different stages in the eighteenth century. I will also explain the method used to examine the texts in my survey. Once the usefulness of quotation marks was appreciated by writers and compositors of the early eighteenth century, they gradually became the dominant form of punctuating speech presentations. However, it took nearly a century for quotation marks to be standardized into the form found in modern printings. In order to identify precisely how the standardization occurred, I examined these points via the following process: Firstly, whether quotation marks were used or not; secondly, if quotation marks were used, whether they were running quotation marks (inverted commas placed alongside the speech passage and a raised comma closing the quotation at the end) or not; thirdly, whether the modern quotation marks (only one inverted comma is placed at the beginning of the speech passage and a raised comma closes the quotation at the end) were introduced or not. Further, as to the second and third points, I also examined whether verbs of saying (such as 'he said') were included or excluded from the passage enclosed within quotation marks (see the details in Appendix 1 on pp. 244-46).

It is essential to recognize these differences as they can indicate how much writers were aware of the act of narrating and punctuating the meaning in the text. By charting the transition of conventions of punctuation for speech presentation, I argue that awareness of writers and compositors from different stages of the eighteenth century can be compared. Writers and compositors of this time continuously made small changes in order to convey meanings of words and phrases with increasing clarity. The introduction of quotation marks and the revision of speech presentations in the eighteenth century must have had an impact on writers, as they could then choose how to represent the character's voice they were narrating. It becomes possible in some cases to determine whether FIS, a new ambiguous mode of speech, emerged accidentally or was it the writer's deliberate choice, depending on the punctuation rules of different stages of standardization of quotation marks.

Changes in punctuation marks for speech presentations were made continuously but irregularly, and gradually a standard emerged during the century. The process from diversity to standardization could be compared to technical innovation in the modern IT industry. When new technology is introduced, there is a phase during which it competes with other existing technologies and finally supersedes others and is consolidated. As changes are made gradually, there are no clear phases but a certain trend for standardization of quotation marks at different periods of the eighteenth

century can be observed. I have identified four stages in order to explain the process of changes more specifically with examples from actual texts.

**Stage 1: The Chaotic State of the Text from 1703 to 1740**

At the beginning of the eighteenth century, among a variety of ways to present speech, running quotation marks were introduced. This new style of punctuation mark made clear the boundary between the narrative and passages of speech or quotations. Parkes cites *The Life of the Reverend and learned Mr. John Sage* published in 1714 as an early example of quotation marks running alongside passages of DS and quoted sermons.[38] As a medievalist, Parkes has a special interest in religious writing, and this memoir was a popular success of the early eighteenth century. Although it would seem that Parkes did not consult fiction of this period or earlier, my own research, including examination of works by Aphra Behn, Delarivier Manley, Daniel Defoe, Jonathan Swift, and Eliza Haywood, suggests that running quotation marks were not commonly used in novels prior to 1740.

Here is an example where no quotation marks are yet introduced. The scene below is from the first volume of Haywood's *Love in Excess*, published in 1719. The citation of a text illustrates how characters' speech was presented according to the precedent convention in the sixteenth and seventeenth centuries with other forms of punctuating. Anaret, a maidservant of one of the heroines, Amena, speaks with Count D'elmont. She explains Amena's difficult situation when D'elmont's courtship becomes known to her father, who is strictly against any romance without a formal proposal of marriage. As soon as Anaret starts to speak, she conflates her role with that of a narrator, reporting in a dramatic dialogue the discourse exchanged between Amena and her father. Although all the speeches of the characters are presented in DS, a complicated narrative structure requires careful reading, due to the lack of quotation marks. Only commas separate the reporting clause from the reported speech, while parentheses are occasionally used as a guide for the reader.

[38] Parkes, *Pause and Effect*, p. 59.

her ſit down, told her he hop'd ſhe was come to make an *Eclairciſment*, which would be very obliging to him, and therefore deſir'd ſhe wou'd not defer it.

MY Lord, ſaid ſhe, 'tis with an unſpeakable Trouble I diſcharge that Truſt my Lady has repos'd in me, in giving you a Relation of her Miſfortunes; but not to keep you longer in a ſuſpence, which I perceive is very uneaſie to you; I ſhall acquaint you, that ſoon after you were gone, my Lady came up into her Chamber, where as I was preparing to Undreſs her, we heard Monſieur SANSEVERIN in an angry Tone ask where his Daughter was? and being told ſhe was above, we immediately ſaw him enter, with a Countenance ſo enflam'd, as put us both in a mortal apprehenſion. An ill uſe, (ſaid he to her) have you made of my Indulgence, and the Liberty I have allow'd you! cou'd neither the Conſiderations of the Honour of your Family, your own Reputation, nor my eternal Repoſe, deter you from ſuch imprudent Actions, as you cannot be ignorant muſt be the inevitable ruin of 'em all. My poor Lady was too much ſurpriz'd at theſe cruel Words, to be able to make any Anſwer to 'em, and ſtood trembling, and almoſt fainting, while he went on with his Diſcourſe. Was it conſiſtent with the Niceties of your Sex, ſaid he, or with the Duty you owe me, to receive the Addreſſes of a Perſon whoſe Pretenſions I was a Stranger to? If the Count D'ELMONT has any that are Honourable, wherefore are they conceal'd? The Count D'ELMONT! (cry'd my Lady, more frighted than before) never made any Declarations to me worthy of your Knowledge, nor did

←Anaret reports

← Amena's father

← Amena replies

16 *Love in Excefs ; Or,*

did I ever entertain him otherwife, than might become your Daughter. 'Tis falfe, (interrupted he furioufly) I am but too well inform'd of the contrary ; nor has the moft private of your fhameful Meetings efcap'd my Ears! Judge, Sir, in what a confufion my Lady was in at this Difcourfe ; 'twas in vain, fhe mufter'd all her Courage to perfwade him from giving Credit to an Intelligence fo injurious to her, he grew the more enrag'd, and after a thoufand Reproaches, flung out of the Room with all the marks of a moft violent Indignation. But though your Lordfhip is too well acquainted with the Mildnefs of AMENA's Difpofition, not to believe fhe could bear the Difpleafure of a Father (who had always moft tenderly lov'd her,) with indifference ; yet 'tis impoffible for you to imagine in what an excefs of Sorrow fhe was plung'd, fhe found every paffage of her ill Conduct (as fhe was pleas'd to call it) was betray'd, and did not doubt but whoever had done her that ill Office to her Father, wou'd take care the Difcovery fhould not be confin'd to him alone. Grief, Fear, Remorfe, and Shame by turns affaulted her, and made her incapable of Confolation ; even the foft Pleas of Love were Silenc'd by their Tumultuous Clamours, and for a Time fhe confider'd your Lordfhip in no other view than that of her Undoer. How! cry'd D'ELMONT (interrupting her) cou'd my AMENA, who I thought all fweetnefs judge fo harfhly of me. Oh! my Lord, refum'd ANARET, you muft forgive thofe firft Emotions, which as violent as they were, wanted but your prefence to diffipate in a Moment ; and if your Idea had not prefently that Power, it loft no Honour by having Foes to ftruggle with, fince at

←Amena's father

←Anaret reports

←D'elmont speaks

←Anaret resumes

[39]

Comma marks and parentheses were still conventionally used for presenting speech in the 1710s, which was at the beginning of the transitional process of standardization of how to present speech. The boundary between the narration and speech is as yet unclear and the voices are not demarcated but integrated in the wider text. Slippage between the narration and speech also occurs in this novel when a character is speaking to herself, which is presented in a similar way to a monologue or aside in a dramatic

[39] Eliza Haywood, *Love in Excess: or the Fatal Enquiry* (London: W. Chetwood; J. Roberts, 1719), Vol. I, pp. 15-16.

play. These instances resemble Free Direct Speech or Free Direct Thought as used by modernist writers, who intentionally remove some punctuation marks to allow for the flow of a character's utterance or internal debate. For example, James Joyce frequently employs both FDS and FDT in *Finnegan's Wake* (1939), where he mostly excludes quotation marks but often uses brackets for explanatory comments, in the manner I have illustrated by quotation above.[40]

Although ambiguous voices are created in *Love in Excess*, due to the primitive means of punctuating speech and thought without precision, there is also a similarity to modernist novels concerning the narrator's withdrawal from a fictional scene. The way Haywood presents her characters in this novel is as though they are speaking by themselves because their speech passages are not framed with punctuation marks. Instead, speech tags, which are presented in the narrator's voice, are enclosed within parentheses. This is as though the narrator's presence or power of speech is limited. This usage of punctuation marks is, in this respect, opposite to the printings where it is a character's speech that is framed within a pair of quotation marks. Haywood's fluid presentation of speech may help us to understand later writers' experiments with typographic conventions after quotation marks prevailed.

Parkes's indication of a 1714 start date for quotation marks has become authoritative. It is referred to in Lynne Truss's *Eats, Shoots and Leaves*, a bestselling work on punctuation, and in the current Wikipedia article on punctuation.[41] As part of my investigation, however, I have carried out a search into another form of popular writing containing dialogue, the travel journal, which is written as a series of first person reports as in Richardson's novels.

I have found two examples of the use of running quotation marks that pre-date 1714. One is Woodes Rogers' *A Cruising Voyage Round the World* which was published in 1712. This non-fictional work may have influenced Daniel Defoe's popular fiction, *The Life and Strange Surprizing Adventures of Robinson Crusoe* (1719). Passages reporting the agreement of a committee meeting held on board the Duchess (a ship) are enclosed with running quotation marks.[42]

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[40] James Joyce, *Finnegan's Wake*, ed. by Robbert-Jan Henkes, Erik Bindervoet and Finn Fordham (Oxford: Oxford University Press, 1939, 2012).

[41] Lynne Truss, *Eats, Shoots & Leaves*: *The Zero Tolerance Approach to Punctuation* (London: Profile Books, 2003), pp. 150-51. Wikipedia article on 'quotation marks' is referring to this book. http://en.wikipedia.org/wiki/Quotation_mark. Accessed 1/2/2014.

[42] Woodes Rogers, *A Cruising Voyage Round the World: First to the South-Seas, Thence to the East-Indies, and Homewards by the Cape of Good Hope. Begun in 1708, and Finish'd in 1711* (London: A. Belle and B. Lintot, 1712), pp. 137-39.

The other case I discovered dates further back to 1703: *New Voyages to North America*, written by Louis-Armand de Lon d'Arce de Lahontan. This book is a non-fictional travel journal on New France, published originally in French as *Nouveaux Voyages de Mr. le Baron de Lahontan dans l'Amérique Septentrionale*, translated in English in the same year. There are a number of differences in terms of typographic conventions in the French and English versions, such as different types of *diple*, use of capital letters for proper nouns (English) and question marks for indirect questions (English), and I have found the translator and the compositor followed English print conventions rather than applying the original French ones. Specific to the English version, there is an instance of proper running quotation marks that close the quoted speech with a raised comma, distinct from *diple* in the original French version. In Volume I, Letter XIII, the narrator reports on the speech of native Canadians who complain that they were deceived and robbed of their land by white immigrants. Their speech is presented firstly in IS and shifts into DS, enclosed with modern-style (as in raised) quotation marks.

viens de vous dire. Cette tirannie me fit fré-
mir de compaſſion & d'horreur. Ces infor-
tunez chantoient jour & nuit ( à la maniére
des Peuples de *Canada* , lors qu'ils tombent
entre les mains de leurs ennemis. ) Ils di-
ſoient qu'on les trahiſſoit ſans raiſon , qu'on
,, leur rendoit le mal pour le bien , que
,, pour les recompenſer du ſoin qu'ils a-
,, voient toûjours eu depuis la paix , de pour-
,, voir ce Fort de poiſſons & de bêtes fauves
,, pour la ſubſiſtance de la garniſon , on les
,, lioit

94 VOYAGES

,, lioit & les attachoit à des piquets, de telle
,, maniére qu'ils ne pouvoient ni dormir ny
,, ſe deffendre des moucherons. Qu'en re-
,, connoiſſance du Commerce de Caſtors
,, & d'autres péléteries qu'ils avoient pro-
,, curé aux Fançois , on les faiſoit eſcla-
,, ves , après avoir égorgé leurs peres & leurs
,, vieillards en leur preſence. Sont-ce-là ces
,, François , diſoient-ils , dont les Jeſuites
,, nous ont tant prêché la bonne foi, non, la
,, mort n'étoit rien pour nous , quelque
,, cruelle qu'elle eût été , en comparaiſon
,, du ſpectale odieux du ſang de nos peres
,, qu'on a cruellement répandu devant nos
,, yeux. Les cinq Villages nous vangeront
,, & conſerveront à jamais un juſte reſſenti-
,, ment de la tirannie qu'on exerce ſur nous.
Je m'aprochai d'un de ces malheureux, âgé
de cinquante-cinq aus ou environ , qui m'a-
voit ſouvent régalé dans ſa Cabane auprès
du Fort, pendant les ſix ſemaines de ſervice
que j'y fis l'année de l'entrepriſe de Mr. *de la
Barre*. Et comme il entendoit l'*Algonkin* , je

← *Diple* is put alongside the passage of speech in the original French version. But it shows less precisely where the speech passage starts and ends.

← Style shifts into DS in the original French version.

43

[43] Louis Armand de Lom d'Arce Lahontan, *Nouveaux Voyages de Mr le Baron de Lahontan dans L'Amerique Septentrionale* (La Haye: Marchands Libraries, 1703), Tome Premier, pp. 93-94.

ſoners in the abovemention'd Poſture. The ſight of
this piece of Tyranny fill'd me at once with Compaſſion and Horror; but in the mean time the poor
Wretches ſung Night and Day, that being the cuſtomary Practice of the People of *Canada* when they
fall into the hands of their Enemies. They complain'd, ' That they were betray'd without any
' ground; that in compenſation for the care they
' had took ever ſince the Peace to furniſh the Garri-
' ſon with Fiſh and Veniſon, they were bound and

F 4 tied

← In English translation, the beginning of speech passage is precisely marked with an inverted comma. Quotation starts with 'IS'.

72 *Some New Voyages*

' tied to Poſts, and whip'd in ſuch a manner, that
' they could neither ſleep, nor guard off the Flies;
' that the only Requital they met with for procuring
' to the *French* a Commerce in the Skins of Beavers
' and other Animals, was, to be doom'd to Slavery,
' and to ſee their Fathers, and the ancient Men of
' their Country, murder'd before their eyes. Are
' theſe the *French*, ſaid they, that the *Jeſuits* cry'd up
' ſo much for Men of Probity and Honour? Even
' the cruelleſt ſort of Death that Imagination it ſelf
' can reach, would be nothing to us in compariſon
' with the odious and horrible Spectacle of the Blood
' of our Anceſtors, that is ſhed ſo inhumanely before
' our eyes. Aſſuredly, the five Villages will revenge
' our Quarrel, and entertain an everlaſting and juſt
' Reſentment of the tyrannical Uſage we now meet
' with.' I made up to one of theſe Wretches that
was about five and twenty Years old, and had frequently regal'd me in his Hutt, not far from the
Fort, during my ſix Weeks Service in that Place in
the Year of Mr. *de la Barre*'s Expedition. This poor

← Style shifts into DS within the quotation.

← A raised comma closes the quotation at the end.

[44]

In addition to being possibly the first instances of the use of quotation marks in English, this quotation is interesting in two further respects. Firstly, quotation marks are used for the unified voice of native Canadians, which is similar to the case I have discussed above from *Persuasion* (see above pp. 33-34) and is a device frequently found in the nineteenth-century novel. Secondly, quotation marks are applied not only to DS but also to IS. The narrator starts to rephrase the characters' speech objectively and then shifts to recording their own voice in DS, from the sentence, 'Are these the *French*, said they, that the *Jesuits* cry'd up so much for Men of Probity and Honour?' up to the end of passage enclosed in quotation marks. According to my survey (which I will discuss in the next section of this chapter), it is only in the 1740s that quotation marks were widely applied to IS, in the manner I have shown in the second example from *Clarissa*

[44] Louis Armand, Baron de Lahontan, *New Voyages to North America* (London: H. Benwicke, 1703), Vol. I, pp. 71-72.

(see above p. 40). This 1703 text is therefore an exceptionally early example. In the passage from *New Voyages to North America* the shift from speech narrated in the past tense (IS) to speech presented on the present tense (DS) with the increase in immediacy involved, anticipates the frequent practice of Austen in her later novels. Its primitive use can also be seen in the 1760s in works by Smollett and Sterne.

The shift from IS to DS in the travel journal also occurs in the French original, without the quotation marks, and it would therefore be wrong to presume that the use of quotation marks for IS in the translation was deliberate. It was probably simply the compositor's habit to indicate the presence of speech. Obviously, since no quotation marks were used in the French version, the original author's primary purpose could not have been to create an effect similar to FIS with quotation marks, and the device used in the translation must be fortuitous. A small detail in *New Voyages to North America* throws light on the tentative and experimental nature of the use of quotation marks at this early date. Throughout the journal, quotations are presented in the form of a *diple*, as in the French original, without a closing raised comma. Only in the example given here, can a raised comma be found, which closes the quotation. I would speculate, that this was an innovation of the compositor's, accidentally arising from the fact that the quotation ended with the first word of a new line, and then continued in third person narrative form. He wanted to make clear that although the *diple* extended to this line, it only applied to the first word of the line. If we then move on to 1714, and Parkes's example, we find that all the quoted speech or sermons are ended with a raised comma, regardless of where the quotation ends on a line. This is what defines the form of running quotation marks rather than a *diple*, according to Parkes. It suggests that a practice associated with quotation marks that was only experimentally used in 1703 had become standard by 1714.

But as I have said, running quotation marks were not yet a feature of fiction at the time of *Robinson Crusoe* and *Love in Excess*, as I have shown in the example above (see pp. 51-52). Only gradually did they gain general acceptance.

### Stage 2: Standardization of the Use of Running Quotation Marks for DS during the 1740s and 1750s

Before 1740, running quotation marks had just been a way to present DS among other ways to punctuate, such as dashes, italics, parentheses and comma marks (see Figure 1

on p. 48). During the 1740s and 1750s, however, running quotation marks were accepted and established as a primary method to indicate DS, and subsequently applied to passages of IS. They also continued to be employed in the capacity of their former usages before 1740, for instance in order to distinguish letters or quotations from other text within a narrative, similar to the modern emphatic use of italics.

Changes to make running quotation marks the standard were established quickly during this period. For example, when Richardson published his first novel *Pamela* in 1740, he simply used comma marks to separate verbs of saying from the part of speech presented in DS and occasionally used dashes. But he adopted running quotation marks alongside letters quoted within the heroine's letters. In the parody, *An Apology for the Life of Mrs. Shamela Andrews*, published a year later anonymously by Fielding, the same methods were used for indicating DS and quotation of other texts within letters. Fielding went on to see running quotation marks as standard to indicate DS, when he published another text inspired by *Pamela*, *Joseph Andrews* (1742), and he also extended their usage to IS as standard. This trend in typographic conventions continued in Richardson's *Clarissa* and Fielding's *Tom Jones*, although Richardson's use of punctuation marks is sometimes inconsistent and he preferred to use dashes occasionally instead of running quotation marks. This hints towards the way that both writers were influenced by each other's writing, not only in terms of content but also their writing styles. In these writers' experiments, some proto-forms of FIS emerged sporadically during this period.

Here is an example of the use of running quotation marks for IS in *Joseph Andrews*. In the scene below, Mr. Adams, one of the two protagonists of this novel and a learned curate, speaks with the hero, Joseph. Finding Joseph remarkably wise for a young man who has never been to school, Mr. Adams asks him some questions, followed by Joseph's answer.

12 *The Adventures of*

*ran away down a Hill with all the Trees upon it, and covered another Man's Meadow.* This ſufficiently aſſured Mr. *Adams*, that the good Book meant could be no other than *Baker*'s Chronicle.

THE Curate, ſurprized to find ſuch Inſtances of Induſtry and Application in a young Man, who had never met with the leaſt Encouragement, aſked him, if he did not extremely regret the want of a liberal Education, and the not having been born of Parents, who might have indulged his Talents and Deſire of Knowledge? To which he anſwered, " He hoped " he had profited ſomewhat better from " the Books he had read, than to lament " his Condition in this World. That for " his part, he was perfectly content with " the State to which he was called, that " he ſhould endeavour to improve his Ta- " lent, which was all required of him, but " not repine at his own Lot, nor envy " thoſe of his Betters." " Well ſaid, my " Lad, reply'd the Curate, and I wiſh ſome " who have read many more Books, had " profited ſo much by them."

← Two kinds of proto-FIS: IS ends with a question mark, followed by "IS".

← A shift of style is made from "IS" to "DS".

ADAMS had no nearer Acceſs to Sir *Thomas*, or my Lady, than by the waiting Gentlewoman: For Sir *Thomas* was too apt[45]

Their dialogue is presented in three different styles: indirect questions which end with a question mark, IS enclosed with running quotation marks, and DS also enclosed with running quotation marks. The first two are IS but are employed with a question mark and quotation marks, respectively, which are features of DS in modern printings. Therefore, these styles can be regarded as kinds of proto-FIS. This is the scene in which the two main characters are brought forward through their speech, and the narrative technique is used to draw the reader's attention gradually to their voices guided by the change of styles. (I will discuss narrative techniques of FIS for 'Transition' in relation to this in Chapter Two.)

Mr. Adams's final comment is apparently DS in his own words, with quotation marks, and gives a strong impression of his good nature. This is made possible by the effects of styles in the sequence from the narrative description at the beginning of the

[45] Henry Fielding, *The History of the Adventures of Joseph Andrews, and of his Friend Mr. Abraham Adams* (London: A. Millar, 1742), Vol. 1, p. 12.

passage to IS and then DS. The narrator of this novel shows himself to the reader in the first person, but in this scene quietly switches his position with that of Mr. Adams when he questions Joseph about his lack of educational opportunities. Although the narrator indirectly reports Mr. Adams's question, its status as speech becomes clear with the use of the question mark. Joseph's answer is also presented in IS but the running quotation marks give it a lively and conversational effect. The visual cue given by punctuation encourages the reader to be aware of the characters' distinctive roles, which might have been obscured by the talkative narrator. The shift from one mode of speech to the other has the effect of drawing the reader closer to the characters' voices, creating a sense of immediacy as if the reader were actually witnessing the original conversation. This is a narrative technique that Austen and later writers continue to develop. Fielding adjusts the punctuation to change the focus from one speaker to the other, and in doing so, passages of IS develop into two different kinds of proto-FIS.

Fielding's use of running quotation marks for DS as well as IS may well have influenced Richardson's use of the same technique when he was writing *Clarissa*. Fielding is known to have revised the second edition of *The Adventures of David Simple*, which Sarah Fielding anonymously published in 1744. Henry particularly corrected Sarah's grammatical errors and removed most of the many dashes, which Janine Barchas admits 'might, at first glance, appear an eccentric or sloppy application of a vague marker'.[46] Barchas vindicates Sarah, however, and argues that her 'redundant application of the dash' is 'not altogether unprecedented in eighteenth-century texts', while criticising her brother for suppressing her expressive use of dashes, which anticipated 'a characteristic of the sentimental novel'.[47] With a comparison of the first and second editions of *David Simple*, it is clear that Fielding removed dashes which were inserted within passages of DS, because running quotation marks were already put aside of the passages. His correction is proof that he recognized running quotation marks as alternative *new* convention for presenting speech, instead of dashes. Fielding continued with this narrative style in *Tom Jones*. However, Richardson did not apply running quotation marks to IS in his final novel, *Sir Charles Grandison*. It is tempting to speculate that Richardson had abandoned this usage because he had noticed the problem I pointed out above (see pp. 40-41). When IS with quotation marks is used in Richardson's first person narrative, an ironical tone accompanies the voice of the epistolary writer, probably because two different voices within passages of speech

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[46] Barchas, *Graphic Design*, p. 154.
[47] Barchas, *Graphic Design*, pp. 159-60.

become more distinct due to the subjects, the first and the third persons. The sentence becomes awkward because the heroine, the main reporter, does not look modest when she refers to others' compliments on her. By contrast, in the case of Joseph's speech, IS works well in Fielding's third person narrative. The indirectness of the third person lets Joseph look humble in front of Mr. Adams who is his social superior as a learned curate. Mr. Adams's strong affirmation is thus presented in DS, while Joseph's exemplary answer in IS certainly shows his modest view of his circumstances.

Richardson's epistolary style, in which the letter writer is also a fictional character, seems to have lent itself better to the use of dashes rather than quotation marks. Below is an example from early in *Clarissa*, where dashes are frequently used to introduce or end passages of characters' speech and Clarissa's thought. In this scene, Clarissa feels a tense atmosphere when she is called to join the family for tea. Everyone is solemn and displeased with Clarissa for their own selfish reasons, because she is not willing to marry a wealthy neighbour, Mr. Solmes, as the family wishes.

ends of them. My ſiſter ſat ſwelling. My broth
looked at me with ſcorn; having meaſured me, as
may ſay, with his eyes, as I enter'd, from head t
foot. My aunt was there, and looked upon me, a
if with kindneſs reſtrained, bending coldly to my com
pliment to her, as ſhe ſat; and then caſt an eye firſt o
my brother, then on my ſiſter, as if to give the rea
ſon (ſo I am willing to conſtrue it) of her unuſu
ſtiffneſs.—Bleſs me, my dear! that they ſhould choo
to intimidate rather than invite a mind, till now, n
thought either unperſuadable or ungenerous!—
I took my ſeat. Shall I make tea, Madam, to m ← Proto-FDS closed with a dash.
mamma?— I always uſed, you know, my dear, t
make tea.
No! a very ſhort ſentence, in one very ſhort wor
was the expreſſive anſwer: And ſhe was pleaſed to tak
the caniſter in her own hand.
My ſiſter's Betty attending, my brother bid her go
—He would fill the water. ← Proto-FIS led by a dash.
My heart was up at my mouth. I did not kno
what to do with myſelf. What is to follow? thought I
Juſt after the ſecond diſh, out ſtept my mamma—
A word with you, ſiſter Hervey! taking her in h
hand. Preſently my ſiſter dropt away. Then m
brother. So I was left alone with my papa. [48]

In the text above, a proto-form of FIS (which differs from what appeared in *Joseph Andrews*) emerged as a result of the use of a dash introducing a shift in style. When

[48] Richardson, *Clarissa*, Vol. I, p. 48.

Clarissa offered to make tea, someone (probably her mother judging from the context) abruptly rejected it with 'No!' When a maidservant was preparing to help, Clarissa's brother ordered her to go and said, '—He would fill the water', which is almost FIS except for the additional dash to indicate the speech passage. As everybody is irritated, they do not speak much and verbs of saying are also omitted. As a result, the brother's speech is brief and gives an impression of his coldness of character to the reader. By replacing quotation marks with dashes in the novel, a proto-FIS arises. (I will discuss this function of FIS, 'Formal Politeness' in Chapter Two.)

However, dashes here are not simply used as alternatives to quotation marks, but they are used for passages of DS seemingly aiming at some effects. For example, when Clarissa asks her mother, 'Shall I make tea, Madam, to my mamma?' is only closed with a dash and is therefore similar to FDS. Without quotation marks enclosing the exact part of speech, this quotation is rather awkward, as 'to my mamma' is not what Clarissa actually spoken out loud. She seemed to have said, 'Shall I make tea, Madam?', but as an epistolary writer, a descriptive phrase is added for the recipient's (and the reader's) sake before a question mark. Dashes as alternative to quotation marks in this scene are used to guide the reader to follow the flow of Clarissa's internal thoughts rather than for the precision to indicate the speech part.

Various forms of proto-FIS thus appeared during the 1740s as a result of the unfixed use of punctuation marks in this period and writers' efforts to use different stylistic effects with punctuation marks for speech presentations. The trend for using running quotation marks for IS did not last long. This is probably because when applied indiscriminately to both DS and IS, the text is too heavily marked by punctuation in a way that does not always help the reader's interpretation.

### Stage 3: From Running Quotation Marks to Quotation Marks and Writers' Experiments in the 1760s

In the 1760s, a new convention was introduced and there was a gradual shift from the use of running quotation marks to the modern-style quotation marks, which takes the form of an inverted comma precisely opening the passage of speech and a raised comma closing it at the end. A few isolated examples of this form can be found as early as

Richardson's *Pamela*.[49] One case is used for an excerpt of a tale, and the others are for letters excerpted in a letter. Richardson usually applies running quotation marks for letters included within Pamela's frame letters, and it seems the author wanted to make distinctions by using a different kind of punctuation mark for these cases, probably because they are fragments rather than a whole tale or a letter. Richardson's creative abilities led him make a small change for the sake of storytelling together with his other experiments with punctuation. But I will exclude these instances as they are not used to represent DS. *The History of Rasselas*, *Prince of Abissinia* (originally titled, *The Prince of Abissinia*, *a Tale*, 1759) by Samuel Johnson is the earliest example I have found of the quotation marks for this purpose. In the following passage, the speech of Rasselas, the hero of this novel, is presented in DS with modern quotation marks. Note that in the original text, verbs of saying are excluded from the quotation.

ABISSINIA. 13

" What," ſaid he, " makes the difference between man and all the reſt of the animal creation? Every beaſt that ſtrays beſide me has the ſame corporal neceſſities with myſelf; he is hungry and crops the graſs, he is thirſty and drinks the ſtream, his thirſt and hunger are appeaſed, he is ſatisfied and ſleeps; he riſes again and is hungry, he is again fed and is at reſt. I am hungry and thirſty like him, but when thirſt and hunger ceaſe I am not at reſt; I am, like him, pained with want, but am not, like him, ſatisfied with fulneſs. The intermediate hours are tedious and gloomy; I long again to be hungry that I may again quicken my attention. The birds peck the berries or the corn, and fly away to the groves where they ſit in ſeeming happineſs on the branches, and waſte their lives

14 THE PRINCE OF

lives in tuning one unvaried ſeries of ſounds. I likewiſe can call the lutaniſt and the ſinger, but the ſounds that pleaſed me yeſterday weary me to day, and will grow yet more weariſome to morrow. I can diſcover within me no power of perception which is not glutted with its proper pleaſure, yet I do not feel myſelf delighted. Man has ſurely ſome latent ſenſe for which this place affords no gratification, or he has ſome deſires diſtinct from ſenſe which muſt be ſatisfied before he can be happy."

After this he lifted up his head, and ſeeing the moon riſing, walked towards the palace. As he paſſed through the fields, and ſaw the animals around him, " Ye, ſaid he, are happy, and need not envy me that walk thus among you, burthened

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49 Samuel Richardson, *Pamela; or, Virtue Rewarded* (London: C. Rivington & J. Osborn, 1740), p. 83; pp. 292-94.

50 Samuel Johnson, *The Prince of Abissinia: A Tale* (London: R. and J. Dodsley, 1759), Vol. I,

This usage, however, seems to have been accidental as it is unique to this text. In all the other cases, verbs of saying are still included within the passages of speech quotation as in the second paragraph of the citation above, and are not demarcated. The experiment nevertheless shows writers and compositors of this time becoming more careful about what should be included or excluded from the part enclosed in quotation marks, in a way that would eventually create greater clarity about the speakers' identity. This increasing precision is an essential condition for the emergence of FIS. This point supports my reservations about Fludernik's theory of the emergence of FIS as early as the medieval period (see above pp. 36-37).

Writers also became more conscious of the effects of differing presentations. For example, in *Travels through France and Italy*, Smollett occasionally uses the modern form of quotation marks for emphasis on IS. In *Travels*, characters' speech is mostly presented in DS with quotation marks, as in modern print. Smollett as a traveller describes scenes he encountered in the form of dramatic dialogue and the speakers' voices sound vigorous. In the following scene, the writer's expressive use of quotation marks for IS creates the effect of satirically emphasising the oddity of the quoted statements.

auberge in the whole Riviera of Genoa. We aſcended by a dark, narrow, ſteep ſtair, into a kind of public room, with a long table and benches, ſo dirty and miſerable, that it would diſgrace the worſt hedge ale-houſe in England. Not a ſoul appeared to receive us. This is a ceremony one muſt not expect to meet with in France; far leſs in Italy. Our patron going into the kitchen, aſked a ſervant if the company could have lodging in the houſe; and was anſwered, " he could not tell: the patron was not at home." When he deſired to know where the patron was, the other anſwered, " he was gone to take the air," *E andato a paſſeggiare*. In the mean time, we were obliged to ſit in the common room among watermen and muleteers. At length the landlord arrived, and gave us to underſtand, that he could accommodate us with chambers. In that where I lay, there [51]

← IS enclosed with quotation marks

← IS enclosed with quotation marks

pp. 13-14.

[51] Tobias Smollett, *Travels through France and Italy* (London: R. Baldwin, 1766), Vol. II, p. 12.

Smollett and his companions are searching for lodgings in Genoa; the place they find is dirty and dilapidated, and its master and his servant are ill-mannered. The master of the lodging seems to be uninterested in his business. He is away, and fails to supervise his servants who should have received potential guests with hospitality. From their words in IS the reader receives the impression that the workers are unmotivated, as the narrator's voice mimics and substitutes for the speakers' voices. Smollett as a traveller observes the scene critically, and his attitude is reflected in the indirectness of the style. Quotation marks are used only for the servants' answers. Compared to the text where running quotation marks are automatically put alongside passages of speech, as I have shown in examples from *Joseph Andrews* and *Clarissa*, the new conventions for use of quotation marks is more flexible and can be used even for short phrases. Smollett targets only the servants' speech with quotation marks, so that the reader will focus on the servants' insolent attitude and become implicitly aware of Smollett's astonishment.

IS enclosed in quotation marks as seen here has a somewhat similar function to FIS within quotation marks. In contrast with dialogue presented in DS, the passage has more distance from the speaker and is more embedded within the narrative. However, IS also gives special emphasis, allowing IS to be used in a more expressive way.

Smollett's use of IS with quotation marks in contrast to passages of DS and IS developed into different kinds of proto-FIS in Sterne's *A Sentimental Journey*, which was inspired by *Travels*. Sterne preferred to use dashes like Richardson and largely removed quotation marks from the text, except for emphasis.[52] He used dashes frequently for multiple purposes: as an alternative to comma marks; in order to introduce the protagonist's internal thoughts; as alternatives to quotation marks for DS and Direct Thought; to switch between speakers; to switch between speech and thought; to indicate the accelerated passage of time; and to make the passage of time ambiguous.

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[52] In *A Sentimental Journey*, Sterne occasionally added both running quotation marks and quotation marks in the modern style to passages of DS, Direct Thought or quotations from other texts. For example, at the beginning of the novel, the protagonist's monologue is enclosed by quotation marks in the modern style, which I understand to be used for emphasis because they include verbs of saying as well as narrative. This uses the present tense as he prepares to travel to the continent:

> —I went straight to my lodgings, put up half a dozen shirts and a black pair of silk breeches—'the coat I have on, said I, looking at the sleeve, will do'—took a place in the Dover stage…

Laurence Sterne, *A Sentimental Journey through France and Italy* (London: T. Becket and P. A. De Hondt, 1768), Vol. I., p. 2.

Often dashes are used in place of full stops. As a result, the boundary between speech and thought becomes blurred and time sequence becomes fluid. Nevertheless, when each sentence of his text is unravelled, it becomes obvious that he makes an elaborate calculation in the choice of idiosyncratic style of punctuation in order to encourage the reader to empathise vividly with the protagonist Yorick's emotions and be stirred by his experiences and encounters with people in France and Italy.

As I have noted when discussing the rise of elocution movements in this period (see pp. 45-46), Sterne's attempt to use dashes as a default mode of punctuation, instead of quotation marks, made more demands on the reader's ability to comprehend the meaning of the text. Because dashes are used for various purposes, the reader must identify who the speaker is, when the conversation is taking place, whether the passage is the narration, speech or thought presentation. Later novelists used punction marks to demarcate different functions and facilitate their readers' interpretation. But Sterne seemed to value ambiguity, as a means of educating and sharpening his readers' interpretative faculties.[53]

Here is an example from *A Sentimental Journey* where proto-FIS as well as proto-Free Direct Speech [FDS] can be found. In the following scene, Yorick, the traveller, meets a charming lady when he is waiting to hire a coach. Yorick wants to know her name and background, but his politeness as an English gentleman makes him hesitate to ask her private questions. A French captain then approaches them and engages her in conversation without difficulty.

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[53] Patricia Howell Michaelson similarly points out the pedagogical purposes of reading aloud, when the reader interprets Austen's use of FID in her novels. Michaleson, *Speaking Volumes*, pp. 197-98.

A little French *debonaire* captain, who came dancing down the ſtreet, ſhewed me, it was the eaſieſt thing in the world; for popping in betwixt us, juſt as the lady was returning back to the door of the Remiſe, he introduced himſelf to my acquaintance, and before he had well got announced, begg'd I would do him the honour to preſent him to the lady—I had not been preſented myſelf—ſo turning about to her, he did it juſt as well by aſking her, if ſhe had come ~~← Proto-FIS (IS ending with a question mark)~~

from Paris?—No: ſhe was going ← Proto-FIS (IS with reporting clause at the end)

that rout, ſhe ſaid.—*Vous n'etez pas de Londre?*—She was not, ſhe replied. ← Proto-FDS (DS without verb of saying, preceded by a dash)

—Then Madame muſt have come ← Proto-FDS (DS without verb of saying, preceded by a dash)

thro' Flanders.—*Apparamment vous etez Flammande?* ſaid the French captain.—The lady anſwered, ſhe was.—*Peutetre, de Liſle?* added he—She ſaid, ſhe was not of Liſle.—Nor Ar- ← Proto-FDS (DS without verb of saying, preceded by a dash)

ras?—nor Cambray?—nor Ghent?—nor Bruſſels? She anſwered, ſhe was of Bruſſels.[54]

The example shows the complexities of speech representations in various styles in *Sentimental Journey*. DS here easily slips into FDS. In addition to the lack of quotation marks, Sterne occasionally omits verbs of saying, presumably aiming to create a flow of conversation. While DS and FDS (mostly in French) are used in the captain's speech, IS is used in order to make a contrast with the lady's speech. DS and FDS are suitable to convey the captain's straightforwardness and airy tone. On the other hand, the lady's modest attitude in answering his questions also accords with the indirectness of IS, which gives a kind of formality to her speech.

Sterne's deliberate choice for the presentation of speech, aiming at a particular effect, can also be seen in his use of IS, which occasionally shares some characteristics of FIS, although he would not have been aware that he was using this new ambiguous style, which had emerged sporadically during other writers' experiments in the 1740s.

[54] Sterne, *A Sentimental Journey*, Vol. I, pp. 70-71.

The first example of proto-FIS in the quoted passage is in the captain's initial question: '—so turning about to her, he did it just as well by asking her if she had come from Paris?' The voice shifts from Yorick's to the captain's seamlessly owing to the use of a question mark at the end of the sentence. This question mark applied to an IS statement takes the same form as the example I discussed in *Joseph Andrews*, but the exchange between the two characters is more fluid here, due to the replacement of quotation marks by a more informal dash. In addition, the following speech '—No: she was going that rout, she said' is an instance of the creation of an effect of FIS through inversion of the reporting and reported clause, as identified by Leech and Short.[55] They comment on examples of speech in IS form from *Mrs. Dalloway* with the verb of saying presented afterwards, as in 'He must be off, he said, getting off…' which possess 'a janus-like character somewhere in between IS and FIS'.[56] Longer sections of speech will increase this effect, but even in short instances, it still seems valid to consider the effect in terms of proto-FIS, and in the cases of both Woolf and Sterne, the absence of quotation marks is crucial.

As for Austen's use of speech tags (verbs of saying), Anne Toner states that '[i]mplied retrospective attribution is a common feature of Austen's extended dialogues. A speaker is often confirmed by a subsequent tag' which may require the reader to revise her view of the speaker's identity.[57] Toner finds Austen intensified this tendency in her mature novels, and occasionally omitted speech tags from dramatic dialogues presented in DS as her stylistic choice. She argues that it is 'free direct discourse'. I would suggest it is still DS, for although verbs of saying are omitted it is not free from quotation marks, as it might be in the work of modernist writers. Because of non-attribution, such a form converges with FID, and demands the reader's interpretation due to the ambiguity in the voice.

The general absence of quotation marks for speech in *Sentimental Journey* as well as the frequent omission of any reporting clause gives rise to many instances of proto-FDS and proto-FIS, which I would argue anticipates Austen's use of non-attributed DS and FIS. There are clear signs that the writer was aiming at an effect that is at once realistic and comical, because of the *bathos* of the rapid and banal verbal

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[55] Leech and Short state that a passage in IS which reporting and reported clauses are inverted, such as 'He would return there again to see her the following day, he said.' creates an effect similar to FIS. Leech and Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose*, 2nd edn. (Abingdon: Routledge, 1981; 2007), p. 267.

[56] Leech and Short, *Style in Fiction*, p. 267.

[57] Anne Toner, '"A 'Said He' or a 'Said She'": Speech Attribution in Austen's Fiction' in *Persuasions*, No. 34 (JASNA, 2012), p. 146; pp. 140-49.

exchange. All of this points towards experimental use of FIS, but the use of dashes in place of quotation marks is a reminder that IS is still the prevalent form used here.

### Stage 4: Standardization of Quotation Marks in Modern Print since the 1770s

From the 1770s to the end of the eighteenth century quotation marks in the modern form were adopted in passages of DS as the primary mode of presenting speech. Although running quotation marks were still occasionally used for speech, as in *Emmeline* (1788) by Charlotte Smith, the compositor was careful to separate the reporting clause visually in a way that had not previously been standard. It is notable that running quotation marks in this later period were most often used for letters and quotes, rather than speech. The standardization of the use of quotation marks made the voice of the narrator and speakers clearly separate. This may have encouraged writers to use DS, which foregrounds speakers' voices, rather than IS and the Narrator's Presentation of Speech Acts, which creates the reader's distance from the speakers' voices. My survey indicates that characters' speech was mostly presented in DS in this period, and proto-FIS and FIS were rarely used. Among the thirteen novels I have examined in the period 1770-1800, I have observed only four instances of the fully developed use of FIS to present characters' speech, all of which are in Burney's *Camilla* (See Appendix 3 and Chapter Two for details).

However, I would like to pay an attention to FIS in the *first* person in Burney's first-person narrated novel, *Evelina* (1778), as another kind of proto-FIS. There are only a few instances of this kind of FIS in the first person in this novel, while the default mode of presenting speech is DS, the same manner as other novels of this period. The quotation below is from the Volume I, Chapter XI, in a letter of the heroine, Evelina, to her guardian, Rev. Mr. Villars. Evelina reports her experience at her first private ball in London society. Although she is accompanied by Mrs. Mirvan, she is left alone at a ball when a fine gentleman, Lord Orville, speaks to her. As Evelina is on her guard that she should not be overfamiliar with anyone on the first meeting without the care of her chaperone, she speaks least with him in order not to offend the decorum expected for young females. In the following, the dialogue between Evelina and Lord Orville is reported, but occasional transpositions of the subjects occur when Lord Orville's speech is represented from Evelina's perspective in her letter.

My confuſion encreaſed when I obſerved that he was every where ſeeking me, with apparent perplexity and ſurpriſe; but when, at laſt, I ſaw him move towards the place where I ſat, I was ready to ſink with ſhame and diſtreſs. I found it abſolutely impoſſible to keep my ſeat, becauſe I could not think of a word to ſay for myſelf, and ſo I roſe, and walked haſtily towards the card-room, reſolving to ſtay with Mrs. Mirvan the reſt of the evening, and not to dance at all. But before I could find her, Lord Orville ſaw and approached me.

He begged to know if I was not well? ← Proto-FIS (IS ending with a question mark)
You may eaſily imagine how much I was embarraſſed. I made no anſwer, but hung my head, like a fool, and looked on my fan.

He then, with an air the moſt reſpectfully ſerious, aſked if he had been ſo unhappy as to offend me? ← Proto-FIS (IS ending with a question mark)

"No, indeed!" cried I: and, in hopes of changing the diſcourſe, and preventing his further inquiries, I deſired to know if he had ſeen the young lady who had been converſing with me? ← Proto-FIS (IS ending with a question mark)

No;—but would I honour him with any commands to her? ← FIS in the first person

"O by no means!"

Was there any other perſon with whom I wiſhed to ſpeak? ← FIS in the first person

I ſaid *no*, before I knew I had anſwered at all.

Should he have the pleaſure of bringing me any refreſhment? ← FIS in the first person

I bowed, almoſt involuntarily. And away he flew.[58]

Lord Orville is handsome and sophisticated, and would like to speak with Evelina. However, Evelina is naive and confused by such attention, especially from an aristocrat. Lord Orville misunderstands her taciturnity as her being unwell, and shows his kind care in the conversation, which develops in the manner mainly of his asking her questions.

As I have annotated alongside the text, there are frequent uses of a proto-form of FIS and FIS in the first person in this scene, instead of DS. Lord Orville's questions are repeatedly presented in IS which ends with an added quotation mark, which I recognise as a proto-form of FIS and have discussed above as part of the narrative

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[58] Frances Burney, *Evelina: Or the History of a Young Lady's Entrance into the World*, 2nd. edn. (Thomas Lowndes, 1778), pp. 38-39.

techniques of Fielding and Sterne (see pp. 58-60; 66-68). By adding a question mark to a passage of IS, the shift is subtly made from the voice of the reporter, Evelina, to the speaker, Lord Orville. This type of proto-FIS is presented with the advantage of an introductory clause, such as 'He begged to know…' and 'He then…asked…', which guides the reader to understand the conversational situation.

However, the next passage presented in FIS in the first person is *very* awkward. It is because the subject and the object pronouns, such as 'he' and 'I', 'him', 'me' and 'you', are used with the transpositions from the letter writer, Evelina's perspective. Evelina's attempt to divert Lord Orville's attention from her to 'a young lady [Miss Maria Mirvan]' by quickly changing subjects only makes her more deeply involved in the conversation with Lord Orville. But the omission of speech tags makes it confusing for the reader to quickly identify the speaker. For example, Lord Orville must have said, '…will *you* honour *me* with any commands to her [the young lady]?', which is represented as '…would *I* honour *him* with any commands to her?' Likewise, 'Shall *I* have the pleasure of bringing *you* any refreshment?', which is represented in the same manner, 'Should *he* have the pleasure of bringing *me* any refreshment?' The reader needs to disentangle who is being referred to and the mode of presentation would work in a short passage but is difficult to sustain at length, especially when reading aloud due to rephrasing of the original speech and the consequent shift in point of view.

I will suggest that this kind of transposition might have let the author decide to adopt DS for dialogues, rather than continue to use FIS in the first person. I have already noted above that reading aloud was an ongoing practice when silent reading became dominant in the eighteenth century along with the development of printing techniques (see pp. 38-39). Burney is reported to have had a habit of reading together with her family and friends.[59] It might be possible that she became aware of the awkwardness of speech presented in FIS in the first person from her own experience of reading her novels aloud. Richardson likewise sporadically used FIS in the first person for the presentation of a dialogue, as I have briefly explained above in the example of conversation between Lady L. and Charlotte Grandison in *Sir Charles Grandison* (see pp. 37-38). While Richardson used quotation marks for this usage of FIS in the first person, Burney removed quotation marks from Lord Orville's speech when Evelina reports it in her letter. This is because Evelina plays the role of the narrator and Lord Orville's speech is presented from her perspective in her narration. However, the fact

[59] Michaelson, *Speaking Volumes*, p. 176.

that it *is* a part of conversation creates a complex situation, in addition to hindering the practice of reading aloud. This could have prompted Burney to move towards writing in a third person narrative, where FID can naturally be presented, owing to the ambiguous boundary between speech/thought and the narration.

Here, I will add a note on FIT, which was, by contrast, widely used in novels of this period, albeit in a fragmentary way, for instance by Charlotte Smith. This has been recognised by a number of literary critics. Margaret Anne Doody, in an article 'George Eliot and the Eighteenth-Century Novel' published in 1980, made the claim that women writers developed the use of *style indirect libre* as a way of giving a new kind of authority to the perspective of the central female character in conjunction with a female authorial voice, distinct from the practices of Richardson and Fielding. She talks of the dual voice of heroine and narrator as a 'development of the highest importance in the history of the novel'.[60] Her account seems to have been influential for many subsequent historians of the novel, notably Gary Kelly, who makes the generalised comment that free indirect style is a device predominantly used by female novelists, while making broad arguments about the importance of the heroine's subjectivity in novels of sensibility and gothic fiction.[61] David Lodge as a literary critic likewise assumes that Austen 'discovered it [free indirect style] in the women novelists of a slightly older generation, Fanny Burney and Maria Edgeworth, because it appears briefly and fragmentarily in their work'.[62] He looks at some examples of Burney's practice in *Camilla,* where the heroine's reflections are presented in this style by dropping off speech tags, such as 'thought she', which he claims enhanced 'fluency, economy, [and] naturalness'.[63] Only a few linguistics scholars, such as Dorrit Cohn (on thought presentations), Ann Banfield and Monika Fludernik, have analysed aspects of FID, but they rarely investigate eighteenth-century writers' or Austen's FID. Conversely, literary critics often have used or understood stylistic analysis only partly in their interpretation of characters' consciousness in literary texts. In every case, literary critics regard FID or *style indirect libre* as a technique concerned exclusively with thought, not with speech. None of these critics, however, enquire very thoroughly into the extent and nature of specific instances of the use of FIT in this period. My own

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[60] Margaret Anne Doody, 'George Eliot and the Eighteenth-Century Novel' in *Nineteenth-Century Fiction*, Vol. 35, No. 3, Special Issue: George Eliot, 1880-1980 (Dec., 1980), p. 287; pp. 260-91.

[61] Gary Kelly, *Revolutionary Feminism*: *The Mind and Career of Mary Wollstonecraft* (Basingstoke: Macmillan Press Ltd., 1992).

[62] Lodge, *Consciousness and the Novel*, p. 46.

[63] Lodge, *Consciousness and the Novel*, p. 47.

survey of works by novelists such as Burney, Mary Wollstonecraft, Charlotte Smith, Helen Maria Williams, and Matthew Gregory Lewis reveals that FIT usually takes one of two forms: the protagonist reflects on his or her emotions, or the narrator sympathizes with the hero or heroine's (usually) unfortunate circumstances. Note that the same effects can be found in the work of male writers, dealing with male protagonists, and it is not solely the preserve of female authors writing feminocentric narratives.

Whenever there has been comment on the use of FID, it has been conflated with FIT. There has been consideration of the presentation of thought, but not of speech. And while it is surely true to say that Austen learned something of FIT from her immediate, mainly female, precursors, my research suggests that she could not have learned about FIS from them, although she could have noted a few instances of proto-FIS (in the third person) as I have already considered. These findings challenge the existing view that Austen's FIS usage developed from her knowledge and study of her literary precursors. It is a surprising fact that writers of this period used FIT but not FIS in the fully developed form. Proto-FIS, however, was used occasionally.

Burney's frequent use of IS which ends with a question mark is a kind of proto-FIS. Burney alone took up the legacy of proto-FIS from writers like Richardson and Sterne, in a period characterised by the growing use of FIT. Burney repeatedly used this kind of proto-FIS in the third person in *Cecilia* and *Camilla* for the smooth introduction of dialogues presented in DS. I will discuss examples of this in Chapter II when demonstrating the function of FIS for 'transition'.

I will now move on to consider another significant feature of the period, which is that IS and FIS enclosed in quotation marks occasionally appeared within letters. Wollstonecraft used proto-FIS in this way a few times in *Mary, a Fiction* (1788) and *Maria, or the Wrongs of Woman* (1798), as did Helen Maria Williams in *Julia*, 1790 and Ann Radcliffe in *The Mysteries of Udolpho*, 1794. Below is an example from *Mary*. The heroine, Mary, asks her estranged husband for permission to travel with her friend to a foreign country for the sake of her friend's health.

> Determined on going to the South of
> France, or Liſbon; ſhe wrote to the
> man ſhe had promiſed to obey. The
>
> phyſicians had ſaid change of air was
> neceſſary for her as well as her friend.
> She mentioned this, and added, " Her
> " comfort, almoſt her exiſtence, de-
> " pended on the recovery of the invalid
> " ſhe wiſhed to attend; and that ſhould
> " ſhe neglect to follow the medical ad-
> " vice ſhe had received, ſhe ſhould
> " never forgive herſelf, or thoſe who
> " endeavoured to prevent her." Full of
> her deſign, ſhe wrote with more than
> uſual freedom; and this letter was like
> moſt of her others, a tranſcript of her
> heart. [64]

In this example, the narrator summarizes a part of Mary's letter and then starts to report it in a conversational way in IS, which is enclosed in quotation marks. The narrative style within quotation marks looks similar to the example from *Clarissa* I have already discussed (see p. 40). The use of 'she' in the example is more natural than in the passage from *Clarissa*, as the omniscient narrator does not have to report about herself through Mary's point of view, as Clarissa did. With careful examination, it could be suggested that the phrase '[t]he physicians had said change of air was necessary for her as well as her friend' is FIS, rather than the narrator's summary.

The crucial point that has emerged from my research on earlier novelists is that instances of FIS (in the fully developed form in the third-person) in the period 1770-1800 seem to have been rare and sporadic. While, as I have indicated, it is possible to argue that Austen learned techniques of FIT from novelists from her immediate

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[64] Mary Wollstonecraft, *Mary, A Fiction* (London: J. Johnson, 1788), pp. 51-52. Wollstonecraft's use of the free indirect form for the presentation of letters in this citation can be discussed with the term, Free Indirect Writing [FIW]. For the detail of this new mode of wiring presentation, see Leech and Short, *Style in Fiction*, pp. 302-03. In the Introduction, I have explained the new scale for the presentation of writing in stylistics (see, pp. 20-22). I am going to discuss FIW in Chapter Four; but here I am flagging my technical use of this term to avoid misunderstanding later.

precursors, that cannot have been the case for FIS, which therefore can be seen to have a quite distinct development. It is possible that Austen might have noticed that Burney was using FIS in proto-forms, one of which is in the first person. But I would suggest that, in developing FIS in the standard third person, Austen looked back to the major novelists and travel writers of the mid-century——Richardson, Fielding, Smollett and Sterne——rather than to immediate predecessors, with the exception of the infrequent occurrences in Burney and Wollstonecraft that I have been able to identify.

## Conclusion

It would be a fine thing to be able to claim that the writers I have discussed in this chapter were more acutely aware of new possibilities for narration, and represented an artistic avant-garde in this respect. My survey has covered works by major writers of the eighteenth century, such as Fielding, Richardson, Smollett, Sterne, Burney and Wollstonecraft. It could be that they were among the first English writers who used proto-FIS or FIS. However that claim would need to be supported by reference to a far larger body of texts, and this would constitute a further research project. It seems that Austen may have appeared at exactly the right moment, when the process of the standardization of print conventions for quoting speech was nearly complete. She seems to have noted the proto-FIS used in earlier writings, picked it up and developed it into fully-fledged FIS to produce a variety of effects.

My survey has shown that the emergence of proto-FIS and FIS was closely related to the development of punctuation for speech presentations in the eighteenth century. The variety of ways for presenting speech in the eighteenth-century novel may produce a text which looks a little chaotic or less sophisticated from the modern reader's point of view. At different stages in the evolution of typographic conventions, various kinds of proto-FIS were generated by writers' experiments in narration combined with compositors' innovations in punctuation and typesetting. The rise of the elocution movement in the 1760s and onwards may also have made novelists aware of the importance of a flowing transition between dialogue and narration, and possibly led them to change the way they represented speech. These examples of proto-FIS anticipate some of the effects employed by Austen.

Once the chaotic state of the text to present speech was put in order around 1770 with the emergence of more standardized convention for the use of quotation

marks, we find writers gradually introducing FID, a new ambiguous style. However, while FIT to present characters' thoughts can be found increasingly, if only in brief and fragmentary examples, FIS was still unusual; and even proto-FIS was not often used. On the basis of this admittedly selective pool of evidence, a question is raised: why is there such an apparent disparity in the development of FIS and FIT through the eighteenth century? FIT seems only to have emerged towards the end of the century; proto-FIS is widely, if sporadically, found from the very start of the century, and if anything its use decreases in the final three decades.

If there was a reason why the majority of writers of between 1770 and 1800 did not develop proto-FIS, and focused instead on FIT, it might have been due to typographical practices that had been established by this time. Quotation marks were used not only for speech presentations, but interchangeably with italics for emphasis, and for quotation within letters, before the 1760s. It was not until around 1770 that the use of quotation marks became more limited, regimented and consistent. This process of limitation in punctuation seems to have led writers to restrict their speech presentations to DS, instead of employing varieties of IS (including proto-FIS) as had been the practice in the earlier eighteenth century. In other words, DS became the automatic choice for representing speech in fiction of the late eighteenth century, as the modern application of quotation marks became the norm. One could say that FIT at this juncture develops at the expense of FIS; as FIT becomes a more subtle instrument for describing emotions, speech in the form of DS is restricted to external matters. As I will go on to show in detail, Austen transforms this situation by turning speech in the form of FIS into an extraordinarily subtle instrument for indicating the psychology of interactions between characters. But at the end of eighteenth century, FIT takes a leading role. This has been observed by a number of critics, as I have already noted (see pp. 63-64). The trends for gothic novels and novels of sensibility also played a role here. Writers focused on the psychological aspect of human experience, with terror and other strong emotions triggered by the external world. This kind of strong emotion lent itself to ambiguous representation in FIT.

What then, was Austen's purpose in using FIS? Why was she able to develop it extensively as a feature in her repertoire of narrative techniques? These are the questions I am going to explore in the following chapters through the detailed examination of the complexities of FIS used by Austen, but I will here speculate on her purpose a little. In addition to her being an artist who had an acute sense of the way style could subtly change the meaning of the text and the reader's interpretation, she

was a writer inheriting the legacies of the canonical writers of the English novel. The proto-FIS formed in the work of the writers I have mentioned was occasionally used to describe a character's social relation with others or his/her attitude in a certain situation by the effect of contrasting styles. IS enclosed within quotation marks was a primitive style of FIS generated by the conventions of punctuation in the eighteenth century. However, it does not necessarily mean that it was always unsophisticated. In the mid-eighteenth century, Charlotte Brontë used this style in limited but skilful way in the first chapter of *Jane Eyre* (1847).[65] It may therefore have been Austen's interest in suggesting the nuances of social position through dialogue, that first motivated her to use the effect of FIS, and develop it as a signature artistic device.

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[65] In a scene close to the very beginning of the novel, the speech of Mrs. Reed, Jane's aunt, is reported by the narrator Jane in IS enclosed in quotation marks. This style is used for the introduction of a new character to a scene, but also indicates Mrs. Reed's cold attitude to Jane.

> The said Eliza, John, and Georgiana were now clustered round their mama [Mrs. Reed] in the drawing-room: she lay reclined on a sofa by the fire-side, and with her darlings about her (for the time neither quarrelling nor crying) looked perfectly happy. Me [Jane], she had dispensed from joining the group; saying, '<u>She regretted to be under the necessity of keeping me at a distance; but that until she heard from Bessie, and could discover by her own observation that I was endeavouring in good earnest to acquire a more sociable and child-like disposition, a more attractive and sprightly manner,—something lighter, franker, more natural, as it were—she really must exclude me from privileges intended only for contented, happy, little children.</u>' ['IS']
>
> 'What does Bessie say I have done?' I asked.
>
> 'Jane, I don't like cavillers or questioners: besides, there is something truly forbidding in a child taking up her elders in that manner. Be seated somewhere; and until you can speak pleasantly, remain silent.'

Charlotte Brontë, *Jane Eyre*, (New York: W. W. Norton & Company, 2001), p. 5. Emphasis added.

# Chapter II

## Basic Functions of Free Indirect Speech: From Burney's Proto-FIS to Austen's FIS

## §1 Transition

'Transition' is one of the most basic and important functions of Free Indirect Discourse [FID]. This appears in the transition from narrative to dialogue in Direct Speech [DS], or to a train of thought in Direct Thought [DT]. As Monika Fludernik states, FID 'is called "free" because the introductory verbs of saying (He claimed that...) are dispensed with; "indirect" because the utterances represented are referentially aligned and tenses shifted in accordance with the surrounding narrative discourse'.[1] FID is equipped with the features of both DS/DT and Indirect Speech [IS]/Indirect Thought [IT]. This enables the smooth shift from narrative to dialogue or to a character's state of mind, without the narrator's mediation obtruding upon the reader.

One of the challenges of early writers of the novel was the creation of a fictional reality. Many writers of the late eighteenth and nineteenth centuries achieved this by withdrawing the authorial narrator. Authors contrived ways to present their fictional world and avoided direct comment from authorial narrators. FID effectively retains narrative control, but allows the narrator to withdraw from a scene. F. K. Stanzel explains some general tendencies in departing from the authorial narrative situation to the figural narrative situation as follows:

> 1. Gradual withdrawal of the person of the authorial narrator up to and including his (apparent) invisibility in the narrative process.
> 2. Gradual appearance of a reflector-character[2] (or the reflectorization[3] of an authorial teller-character) and as a result a change in the reader's orientation system and the spatio-temporal deixis in the fictional reality.

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[1] Monika Fludernik, *An Introduction to Narratology* (London: Routledge, 2009), p. 67.

[2] According to Stanzel's definition, 'a reflector' means 'a character in the novel who thinks, feels and perceives, but does not speak to the reader like a narrator.' It is called 'a reflector' because '[t]he reader looks at the other characters of the narrative through the eyes of this reflector-character.' F. K. Stanzel, *A Theory of Narrative*, trans, by Charlotte Goedsche (Cambridge: Cambridge University Press, 1984), p. 5.

[3] Fludernik explains that 'the term *reflector* derives from Henry James, who called some of his focalizers, like Strether in *The Ambassadors*, '"reflectors".' Fludernik, *An Introduction to Narratology*, p. 36. 'Focalizer' is a more popular term, coined by Gérard Genette, meaning a character from whose point of view the story is told. In Stanzel's own explanations, '[r]eflectorization means the assumption by the teller-character of particular attributes of a reflector-character'. Stanzel, *A Theory of Narrative*, p. 170. Therefore, in this case, 'the reflectorization of an authorial teller-character' signifies that the authorial narrator' fully focuses on a character from whose point of view the story is told, as if the authorial narrator's omniscient view is annulled.

3. Displacement of thought report by free indirect style as a technique of the rendition of dialogue and thought characteristic of the transition between authorial and figural narrative situation.[4]

Stanzel, as a narratological scholar who aims at explaining representations of characters' subjectivities through the agency of the authorial narrator, especially focuses on the change from IT to Free Indirect Thought [FIT]. Although Stanzel defines point 3. as the 'displacement of thought report', gradual narrator withdrawal and character appearance is achieved by speech as well as thought.

Jane Austen was attentive to the introduction of dialogue. Her awareness of the effectiveness of using Free Indirect Speech [FIS] can be seen in a letter written after the publication of *Pride and Prejudice*. Here, she writes to her sister, Cassandra, about her elevated mood just after receiving a copy of her new book. As to her own narrative techniques, she makes the following comment:

> There are a few Typical errors--& a 'said he' or a 'said she' would sometimes make the Dialogue more immediately clear--but 'I do not write for such dull Elves As have not a great deal of Ingenuity themselves.'[5]

Austen humorously explains that she omitted introductory verbs of saying because she writes novels for readers who understand her sophisticated style. Stanzel states that one task of the narrator is to direct the dialogue with 'verba dicendi' like 'he said,' and 'she replied'.[6] Austen often audaciously dispenses with such signals, and instead guides the reader to read dramatized scenes of dialogue in DS via the transitional use of FIS.

How did Austen acquire this skill? David Lodge makes an interesting comparison of Austen's use of FIT in *Emma* with Burney's *Camilla* (1796), which reminds us of Austen's statement above. '"Thought he" and "thought she" are recurrent tags in *Camilla*, linking authorial commentary with first-person thought. . . But for a rare moment her [Camilla's] reflections take on the flexibility of free indirect speech [by which Lodge means FIT].'[7] He observes '[t]he gain in fluency, economy, [and]

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[4] Stanzel, *A Theory of Narrative*, pp. 186-87.

[5] Jane Austen, *Jane Austen's Letters to Her Sister Cassandra and Others*, ed. by R. W. Chapman (Oxford: Oxford University Press, 1952), pp. 297-98.

[6] Stanzel, *A Theory of Narrative*, p. 187.

[7] David Lodge, *Consciousness and the Novel: Connected Essays* (Harvard University Press, 2002), p. 47. See Appendix 2 for an example of Burney's use of Free Indirect Thought in *Camilla* and that of Austen's Free Indirect Thought in *Emma*, between which Lodge makes a comparison in his

naturalness' in such a passage, but wonders why Burney did not employ this style more extensively.[8] In contrast, he regards Austen as 'a master of this device', and in *Emma*, she used FIT to move 'the focus of the narrative onto Emma's state of mind' in the third person.[9] Here, Lodges comments are restricted to FIT. And what of FIS? I have illustrated Burney's occasional use of FIS in the first-person form in her epistolary novel, *Evelina*, in Chapter One (see pp. 69-71). While Burney was prepared to depart from using the third-person, she only used FIS in a fully developed form four times in *Camilla*.[10] However, very frequently throughout the novel she does use a kind of intermediate mode between IS and FIS, which I categorize as a proto-FIS. Burney seems to have been aware of the effect of this proto-FIS by the time she wrote *Camilla* and used its transitional function as a bridge from narrative to dialogue, aiming at a smooth shift from one to the other. In order to understand which aspects of FIS Austen might have inherited and which aspects Austen developed, we must examine the context and effects of Burney's use of proto-FIS in *Camilla*.

**Burney's Proto-FIS**

As I have mentioned above, Burney used proto-FIS frequently in *Camilla*. It takes the form of an intermediate style between IS and FIS, but grammatically is categorized as one mode of IS. For example:

> Lionel, the little boy, casting a comic glance at Camilla, begged to know what his uncle meant by a sharper look out?[11]

I will here limit my analysis of this example to the linguistic aspects. This form of proto-FIS appears nearly every ten pages over the 900 pages of this lengthy novel. This sentence includes an indirect question but it does have a question mark and would have been more grammatically correct as IS. According to Ann Banfield, both forms are variants of IS but have different effects. Linguistically, without a question mark, the narrator is certain of the speaker's state of mind, while with a question mark, the

book.

8 Lodge, *Consciousness and the Novel*, p. 47.

9 Lodge, *Consciousness and the Novel*, pp. 47-48.

10 See Appendix 3 for Burney's use of FIS in a fully developed form in *Camilla*.

11 Frances Burney, *Camilla* (Oxford University Press, 1983; 1999), p. 12.

quoted part is just an echo of the speaker's utterance.[12] Without a question mark, the narrator controls the quoted part, while with a question mark, the narrator loses a degree of control. Therefore when a question mark is included, the reader is slightly distanced from the narrator and becomes closer to the speaker. This movement from the narrator to the speaker is the same type of transition as when FIS is used instead of IS. Thus, IS with a question mark can be considered to be a form of proto-FIS. Burney often applies this style to the transition from narrative to dialogue in order to make a smooth shift from the narrator's voice to the characters' voices.

Let us look at an example within the context of the story. Eugenia, the heroine's younger sister, who is to inherit a large fortune from her uncle, receives a seductive letter from a suitor, Bellamy. Eugenia is deformed as a result of childhood accidents and has been given a classical education by a male private tutor. Her limited experience of the world is informed by her classical learning; she has not read novels or romances and has never learned about romantic feelings. She is destined to be the wife of her cousin, Clermont Lynmere, according to her uncle's plan, which secures Eugenia a husband and saves Clermont financially. However, Eugenia's promised inheritance inadvertently draws fortune hunters. Bellamy's letter greatly confuses the ingenuous Eugenia and she quickly retreats to her room, while her uncle, Sir Hugh, is reading the letter. After meditating on her new experience as a romantic object, Eugenia hesitatingly asks for advice from Camilla, who enters to return the letter on her uncle's order:

> This letter [. . .] filled her [Eugenia] with sensations wholly new [. . .] she conceived herself an elected object. The difference of being accepted, or being chosen, worked forcibly upon her mind [. . . .]
>
> The idea also of exciting an ardent passion, lost none of its force from its novelty to her expectations. It was not that she had hitherto supposed it impossible; she had done less; she had not thought of it [at] all. Nor came it now with any triumph to her modest and unassuming mind; all it brought with it was gratitude towards Bellamy, and a something soothing towards herself, which, though inexplicable to her reason, was irresistible to her feelings.
>
> When Camilla entered with the letter, she bashfully asked her, if she wished to read it? Camilla eagerly cried: 'O, yes.' But, having finished it, said: 'It is not such a letter as Edgar Mandlebert would have written.'

[12] Ann Banfield, *Unspeakable Sentences* (London: Routledge & Kegan Paul, 1982), pp. 53-54.

‘I am sure, then,’ said Eugenia, colouring, ‘I am sorry to have received it.’[13]

The first two paragraphs are the narrator’s description of Eugenia’s internal emotions. Eugenia tries to understand her new feelings of passion, gratitude and shyness. This proto-FIS gradually breaks the silence of her solitary contemplation, as it describes her coming back to reality from a sweet reverie. After Camilla reads the letter quickly, the sisters start to discuss the matter. Thus, IS with a question mark is used for a transition from narrative report to dialogue. As in this example, this style frequently appears in a short sentence between narrative and dialogue and functions as a bridge between the narrator’s voice and the characters’ voices.

What is interesting here is that the style of the underlined part is in accordance with the state of Eugenia’s feelings as well as the sisters’ closeness. Although deformed in her appearance, Eugenia is innocent, delicate, and has a good heart. Her naivety regarding romance does not prevent her from having good moral judgement. Knowing the inappropriate nature of the letter, Eugenia allows Camilla to read it for she trusts her sister’s good sense. As if to reflect Eugenia’s hesitation and embarrassment, the ‘echo’ of her voice presented in the proto-FIS creates an effect of diffidence. On the other hand, when the sisters start to discuss the letter, their speech is presented in DS, which gives the reader the more lively impression that their conversation is going smoothly and they are emotionally connected as confidantes.

There is a possibility that the case like this, where a question mark is attached to an indirect question, was due to unstandardized typographic conventions. Although written English had gradually been standardized since the emergence of printing in the 1470s, there was ‘no consistency in spelling and very little consistency in written grammar’ until the eighteenth century, according to Peter Elbow.[14] It was 1712 when Jonathan Swift stated his opinion in his proposal, *A Proposal for Correcting, Improving and ascertaining the English Tongue*, that English at court in London used to be ‘the standard of propriety and correctness of speech’[15] but standards should be now be agreed by ‘[p]ersons allowed to be the best qualified’.[16] Keith Crook explains that Swift regarded the way people spoke in everyday speech by abbreviating words or inventing

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13 Burney, *Camilla*, pp. 116-17. Emphasis added.

14 Peter Elbow, *Vernacular Eloquence: What Speech Can Bring to Writing* (Oxford University Press, 2012), p. 370.

15 Jonathan Swift, *A Proposal for Correcting, Improving and ascertaining the English Tongue; in a Letter to the Most Honourable Robert Earl of Oxford and Mortimer, Lord High Treasurer of Great Britain* (London: Benj. Tooke, 1712), p. 19.

16 Swift, *Proposal*, p. 29.

slang words 'as chaotic misuse rather than vernacular inventiveness'.[17] But, as Lynda Mugglestone also explains, after Swift published his *Proposal*, '[n]ewly perceived norms of correctness were…encoded in the spate of prescriptive grammars and dictionaries which were produced over the eighteenth and nineteenth centuries'.[18] The spelling was more stabilised, but English grammar was still being regularized in the late eighteenth century. In this historical context, my examination of the instance of Burney's use of question marks shows that it was not just a coincidence but a careful stylistic choice on the part of the author. The author's deliberate choice becomes apparent when the case of proto-FIS is compared with another case of an indirect question without a question mark. I will now give an example of the latter in the form of a grammatically correct style of indirect question.

The scene is Camilla's first ball, where both Eugenia and her beautiful cousin, Indiana, accompany Camilla. While the beauty of Indiana and Camilla draws the participants' admiration, Eugenia is looked at with curiosity, due to her ugly appearance and the rumour that she is an heiress to a large fortune. Mr. Dubster, a vulgar gentleman present at the ball, speaks to Camilla in a blunt manner as below:

> When she [Eugenia] was gone, Mr. Dubster, who kept constantly close to Camilla, said: 'They tell me, ma'am, that ugly little body's a great fortune.'
>
> Camilla very innocently asked who he meant.
>
> 'Why that little lame thing, that was here drinking tea with you. Tom Hicks says she'll have a power of money'
>
> Camilla, whose sister was deservedly dear to her, looked much displeased; but Mr. Dubster, not perceiving it, continued: 'He recommended it to me to dance with her myself, from the first, upon that account. But I says to him, says I, I had no notion that a person, who had such a hobble in their gait, would think of such a thing as going to dancing. . . .[19]

Although the scene is led by a dialogue between Camilla and Mr. Dubster, Camilla's speech is not presented in DS while Mr. Dubster's speech in DS appears alternately between the narrator's descriptions of Camilla. It is as if Dubster's coarse voice and attitude dominate the scene and subdue Camilla. When the underlined indirect

[17] Keith Crook, *A Preface to Swift* (Abingdon: Routledge, 1998; 2014), p. 162.
[18] Lynda Mugglestone, *Talking Proper: The Rise of Accent as Social Symbol*, 2nd edn. (Oxford University Press, 2003), pp. 9-10.
[19] Burney, *Camilla*, p. 77. Emphasis added.

question without a question mark is compared to the one with a question mark in the former example, we can see that it contributes to the apparent lack of communication between Camilla and Mr. Dubster. As this is the first ball Camilla attends, she is not experienced enough to be aware of what standard of class, education or morality people could have, nor is she prepared to receive impertinent questions about her sister. Yet, she is on her guard against this unrefined man, who addresses her so disrespectfully. When, in her innocence, Camilla asks Mr. Dubster who he meant when he spoke of 'that ugly little body', she finds that it means her beloved sister. She then discovers the man to be cruel as well as discourteous when he couples Eugenia's deformity and money with brutal frankness.

IS without a question mark here suggests Camilla's withdrawal from a strange man and does not lead the scene into an animated conversation as in the previous example involving emotionally-connected sisters. On the contrary, only Mr. Dubster's speech presented in DS stands out and his impudent attitude is thrown into relief, contrasting with Camilla's modesty. This narrative technique anticipates Austen's use of FID for 'foregrounding', which I will discuss in Chapter Five of this thesis. I argue that it later developed into a device for presenting power relations, which is used, for instance, to convey Emma's superiority to Harriet Smith using different styles of speech in *Emma*.

Thus, when we examine indirect questions with and without a question mark, it is evident that they have very different effects. It seems that Burney was strongly aware of how much style can affect the reader's interpretation of a scene.

**Austen's Transitional FIS**

Let us now examine 'Transitional FIS' in Austen's works. Austen used this function of FIS more often and more elaborately as her writing developed. In *Northanger Abbey*, 'Transitional FIS' does not appear, while in the other novels she uses it both in short and long sentences.

Here is an example which is similar to Burney's use of proto-FIS with a transitional function to link narrative and dialogue. The scene below appears in *Pride and Prejudice*, when Elizabeth Bennet is invited by Lady Catherine for dinner at Rosings Park. Elizabeth boldly observes the real character of this notorious lady, the aunt of Mr. Darcy and the benefactor of Mr. Collins, while others are quiet in front of a

person of high rank. According to the decorum of the time, Lady Catherine has the right to speak first and starts to question Elizabeth.

> In the intervals of her [Lady Catherine's] discourse with Mrs. Collins, she addressed a variety of questions to Maria and Elizabeth, but especially to the latter, of whose connections she knew the least, and who she observed to Mrs. Collins, was a very genteel, pretty kind of girl. She asked her at different times, how many sisters she had, whether they were older or younger than herself, whether any of them were likely to be married, whether they were handsome, where they had been educated, what carriage her father kept, and <u>what had been her mother's maiden name</u>?—Elizabeth felt all the impertinence of her questions, but answered them very composedly.—Lady Catherine then observed,
>
> 'Your father's estate is entailed on Mr. Collins, I think [. . . .] Do you play and sing, Miss Bennet?'
>
> 'A little.'[20]

The narrative starts with the narrator's report of Lady Catherine's speech. Curious about this 'very genteel, pretty kind of girl', Lady Catherine inquisitorially asks private and personal questions relating to the Bennet family. The underlined part appears in the last of her indirect questions. What is interesting here is the different grammatical form of this part. The previous questions have the grammatically correct form for indirect questions: 'interrogative word [how, whether and where] + subject and verb'. By contrast, the underlined part consists of 'what + verb and subject?'. This means that only the last part deviates from the correct form of indirect questions and has a style closer to FIS, a more conversational style. This is carried over to Lady Catherine's speech presented in DS.

This passage therefore has a shift of styles from the narration to IS, FIS and finally to DS. This is the scene in which Lady Catherine appears centre stage for the first time. Her character has been described by a variety of sources, such as Mr. Collins, Wickham and Charlotte. However, on this occasion she speaks in front of Elizabeth and the reader for the first time. Because of this shift of styles in the presentation of her speech, the distance between Lady Catherine and the reader is gradually reduced, as if she is emerging from behind a veil.

Austen repeatedly uses this effect of transitional FIS for the introduction of a

[20] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Pride and Prejudice'*, ed. by Pat Rogers (Cambridge: Cambridge University Press, 2006), p. 185. Emphasis added.

new character. The technique is used for the first speech of Robert Ferrars in *Sense and Sensibility* (Vol. II, Chap. 14), Mrs. Hurst in *Pride and Prejudice* (Vol. I, Chap. 8), Fanny Price in *Mansfield Park* (Vol. I, Chap. 2), and Mrs. Smith in *Persuasion* (Vol. II, Chap. 5).[21] Transitional FIS is often followed by DS with a subject clause which includes 'added' or 'continued'. Thus, the author guides readers to identify the prior sentences with the distinctive style as part of the speech of a newly introduced character and allows them to read on smoothly.

In *Persuasion*, Austen uses this technique in a sophisticated manner as a way to re-create the speech of Wentworth in the mind of Anne Elliot. It appears during a dinner and dance scene at Mr. Musgrove's manor house. Seven years prior to this scene, Anne had rejected Wentworth's proposal of marriage. Wentworth goes on to become a man of fortune due to his successful naval career, and is enthusiastically regarded by the Musgroves as a potential husband for one of their daughters. Anne and Wentworth encounter each other for the first time in seven years, but Wentworth behaves with cold politeness to Anne and there is no conversation between them. When the company starts to dance, Anne offers to play the piano as usual. While playing the piano, she overhears the conversation of one of the Miss Musgroves with Wentworth:

> *Once* she [Anne] felt that he [Wentworth] was looking at herself—observing her altered features, perhaps, trying to trace in them the ruins of the face which had once charmed him; and *once* she knew that he must have spoken of her;—she was hardly aware of it, till she heard the answer; but then she was sure of his having asked his partner whether Miss Elliot never danced? The answer was, 'Oh! no, never; she has quite given up dancing. She had rather play. She is never tired of playing.'[22]

The passage starts with the narrator's description of Anne's inner feelings. Anne feels emotionally isolated from the group of young people dancing merrily with Wentworth. Ever since she gave in to the opposition of her family and friends and rejected Wentworth due to his lack of fortune, Anne has not been happy. Suffering from the loss of her true love, Anne has experienced self-recriminating loneliness. Anne has lost her passion for social activities and is quiet and withdrawn. In such a state, Anne feels old

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21 See Appendix 4 for quotations of FIS for 'Transition', which is used when a new character is introduced in Austen's novels.

22 Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Persuasion'*, ed. by Janet Tod and Antje Blank (Cambridge: Cambridge University Press, 2006), pp. 77-78. Emphasis added; italics in original.

and ashamed of herself in front of the still sprightly Wentworth. The answer given by one of the Miss Musgroves, which Anne happens to catch, reinforces Anne's humiliation, and she guesses what Wentworth's question was.

The underlined part is an indirect question and has the same form as the other examples I have examined above. Ann Banfield's linguistic analysis can be applied to this example as well. Because of the added question mark, the underlined part is not a direct quotation of Wentworth's speech, but rather an echo of his speech. This suggests that the narrator is (or pretends to be) uncertain of the content of Wentworth's question. Compared to the speech in DS and IS, where the narrator is in complete control of the quotation, with an introductory clause such as 'he said', this proto-FIS is independent of the narrator's authority. Instead, it reflects Wentworth's personal view of Anne, as it is re-created in her own imagination. It then leads to the more positive answer of Miss Musgrove presented in DS.

Thus, Austen developed the most basic function of FIS——transition——into a sophisticated narrative technique to show the uncertain reflection by Anne on Wentworth's speech.

## Conclusion

It is sometimes suggested that Austen and Burney might not have been aware of FID as a stylistic device. For example, Louise Flavin who examines aspects of style in Austen's *Emma*, states that 'it is not possible to know if Austen was consciously aware of free indirect discourse as a stylistic device'.[23] However, the systematic nature of their usage suggests otherwise. My examination of proto-FIS and FIS in works of Burney and Austen suggests the extent to which both authors were aware of the characteristics and effects of FIS.

In the case of Burney, FIS in a fully developed form is rarely used, while the intermediate style between IS and FIS is used frequently in *Camilla*. I would suggest that it is not only a matter of adding or removing a question mark. This proto-FIS is used as the default mode for introducing a dialogue which is shifted away from the narrative. Therefore this style is not always carefully chosen in order to describe the context and characters as Burney uses it almost mechanically. However, the important

[23] Louise Flavin, 'Free Indirect Discourse and the Clever Heroine of *Emma*' in *Persuasions*, 13 (The Jane Austen Society of North America: 1991), p. 56; pp. 50-57.

point here is Burney's awareness of the function of FIS which combines characteristics of IS and DS. This meant that she was able to use it as a link between narrative and dialogue, in order to withdraw the authorial narrator's voice and enable the reader to experience the illusion of reality. Burney was certainly conscious of how much the choice of style of speech can affect the reader's interpretation of a scene. Although Burney's proto-FIS with its transitional function appears with apparent inconsequence, it is, in fact, systematic. However, it does not look so because it is brief and fragmented.

Austen was far more thoughtful than Burney because her transitional FIS is consequential and its effect is always in accord with the context and characters. Austen seems to have known that FIS could create effects more than just a transition, as, unlike Burney, she practices FIS for the purpose of transition in longer passages as well (see the examples in Appendix 4 on pp. 256-59). Austen strikingly uses the transitional function to introduce a new character into the centre of the story, in a way comparable to stage drama. This creates a sense of anticipation regarding the new character as the reader is introduced to them in different stylistically contrasted stages.

## §2 Satirized Speech

### FIS for 'Satirized Speech' and Irony

FIS for 'Satirized Speech' is a basic function of Free Indirect Speech [FIS], which uses its primary nature of the dual voice of the narrator and a character. The narrator's irony blended within a character's speech is the key factor here. FIS for 'Satirized Speech' is often applied to present minor characters' speech in Austen's novels. Austen frequently uses this narrative technique in her early novels, *Sense and Sensibility* and *Northanger Abbey*, for the speech of Mrs. John Dashwood, Lucy Steele, Mrs. Ferrars, Mrs. Allen, or Isabella Thorpe. FIS makes their speech sound comical due to the narrator's mimicry of characters' somewhat silly comments. However, comic effect does not always arise from the humour but sometimes from the narrator's criticism of a self-centred character. In such cases, a character's lack of morality or deviation from the social norm is targeted, and her vulgar aspect is exaggerated by caricature.

Here is an example of FIS for 'Satirized Speech' from *Northanger Abbey* that creates a comic effect. The heroine, Catherine Morland, is looking forward to walking in Bath with her new friend, Miss Tilney. But the weather does not seem good in the morning. Catherine is anxious about the weather, wondering whether it will soon recover, and asks Mr. and Mrs. Allen about the prospect.

> . . . the sun making only a few efforts to appear. . . Mr. Allen not having his own skies and barometer about him, declined giving any absolute promise of sunshine. She [Catherine] applied to Mrs. Allen, and Mrs. Allen's opinion was more positive. 'She had no doubt in the world of its being a very fine day, if the clouds would only go off, and the sun keep out.'
>
> At about eleven o'clock however, a few specks of small rain upon the windows caught Catherine's watchful eye. . . [24]

The underlined sentence is Mrs. Allen's expectation of good weather, which is presented in FIS enclosed within quotation marks. Contrary to her prediction, the weather

[24] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Northanger Abbey'*, ed. by Barbara M. Benedict and Deirdre Le Faye (Cambridge: Cambridge University Press, 2006), p. 80. Emphasis added.

declines, just as Catherine feared. Mrs. Allen's speech sounds nonsensical and the style creates irony. If the underlined sentence was presented verbatim as 'I have no doubt in the world of its being a very fine day, if the clouds will only go off, and the sun keep out', it might give the reader a different impression. Mrs. Allen's voice would sound stronger, and the humour perhaps deliberate, thanks to straightforwardness created by Direct Speech [DS]. The mockery might be of Catherine's desire for a positive answer. However, FIS turns the laugh decidedly against Mrs. Allen. If there are no clouds in the sky and the sun comes out, we call it sunny, of course. Mrs. Allen is only making a general statement, but she speaks as if she was an expert of the climate of Bath. It is a simple, but effective trick.

Compare the passage with the style used in a passage at the very beginning of Virginia Woolf's *To the Lighthouse* (1927), where the weather is similarly talked about. Mrs. Ramsay is playing with her six year old son, James, who is looking forward to visiting the lighthouse the next day, but the weather conditions for such a trip are not encouraging. James seems to have asked his mother about their excursion, a question which is not described in the text, and Mrs. Ramsay answers as follows:

> 'Yes, of course, if it's fine tomorrow,' said Mrs. Ramsay. 'But you'll have to be up with the lark,' she added.
>
> To her son these words conveyed an extraordinary joy, as if it were settled, the expedition were bound to take place, and the wonder to which he had looked forward, for years and years it seemed, was, after a night's darkness and a day's sail, within touch.[25]

Mrs. Ramsay's reply is strong and persuasive, which gives James great hope that his dream 'expedition' will take place soon. The way his imagination expands on hearing the promising answer of his mother, which he wholly depends on, is described by the narrator, as a reaction to her speech presented in DS.

Both Mrs. Allen's speech and Mrs. Ramsay's speech are found to be ironical if the reader reads on. Regardless of their positive predictions, the weather declines and it becomes rainy. However, Woolf's description of the relationship between the mother and her son is realistic. Mrs. Ramsay's remark gives the reader an impression that she is trying to encourage her sensitive son, by speaking about promising weather despite the reality. Her motive is explained by her affection for her son, which is evident from the

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[25] Virginia Woolf, *To the Lighthouse* (Ware, Hertfordshire: Wordsworth Editions, 1994), p. 3. Emphasis added.

rest of the scene. By contrast, in the case of Mrs. Allen's speech, the humour derives from the reader's awareness of the fictional reality, created by the double voicing of the narrator's and Mrs. Allen's. The omniscient narrator's voice overlaps with Mrs. Allen's voice, due to the third person and the past tense. The narrator's stable voice, however, does not support what Mrs. Allen says, but intensifies the gap between her prediction and the opposing reality. The irony arises in this way, enhanced by quotation marks enclosing the sentence in FIS.

Robert P. Irvine states that point of view is a form of irony. In his explanation about Austen's use of irony;

> [t]he representation of a character's perspective on events is ironic if it is not the same as the perspective the reader is being invited to take on those events. Irony in its broadest sense means simply 'saying something other than what is meant', and in this case the novel is telling us about events in one way and requiring the reader to notice that this is not the correct way of seeing them.[26]

In ironic passages, the narrator's omniscient voice overlaps with a speaker's voice presented in FIS. This guides the reader, showing her how to read the fictional 'reality'. This reality contrasts with what the speaker is saying. The narrator's presence is perceived strongly in *Northanger Abbey*, which was written as a parody of Gothic fiction, a popular genre of the late eighteenth century. The narrator repeatedly points out that the heroine is living in the real world where no supernatural or strange things will interfere with her fortunes. According to Marvin Mudrick, Austen 'presents their [the Gothic types of character and situation] anti-types in the actual world.[27] She is playing with genre in order to confound the reader's expectations about gothic fiction plot development, that the heroine's hopes are often dashed, as Mrs. Allen's prediction is overturned twice when the story develops. Although her prediction of good weather is counteracted by the real bad weather, the rain quickly clears up and in the end does not hinder Catherine's going out of the house. Mrs. Allen's simplicity, mocked by the narrator in her speech presented in FIS, is also the expression of her obliging character, in contrast to the more reserved Mr. Allen, who declines to give any comment on the weather.

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[26] Robert P. Irvine, *Jane Austen* (Abingdon: Routledge, 2005), p. 96.

[27] Marvin Mudrick, *Jane Austen*: *Irony as Defense and Discovery* (Berkeley: University of California Press, 1968), p. 39.

**Critical Debate on the Narrator's Voice**

Referring to examples from *Emma,* Daniel P. Gunn argues that in Austen's novels the narrator's 'trustworthy, authoritative narrative voice' is always intermixed with passages of Free Indirect Discourse [FID].[28] He thinks that Austen's narrator perpetually imitates characters' discourse as 'a kind of narratorial *mimicry*.'[29] His argument can be applied to FIS for 'Satirized Speech', as I have discussed above. Gunn opposes the current research trend on FID, established particularly by Dorrit Cohn, F. K. Stanzel and Ann Banfield, who (according to Gunn) assume 'FID is ordinarily a representation of autonomous figural discourse'.[30] Gunn does not admit the appearance of the omniscient narrator's transparent voice when FID occurs, and suggests that the character's voice always exists with intervention of the narrator.

This critical debate arises from the problem I discussed in the Introduction of my thesis, about critics' confusion of FIS and Free Indirect Thought [FIT]. The terminology of Free Indirect Speech, Free Indirect Discourse or Free Indirect Style, is used to discuss FIT, which has been frequently employed by writers after Austen, particularly by the writers of modernist novels. Without the distinction between FIS and FIT, it is impossible to explain precisely how FIS works for 'Satirized Speech', where the narrator's irony is especially strong. As I explained with the tables based on the theory of stylistic scholars, Geoffrey Leech and Michael Short (see above, pp. 21-22), FIS and FIT make opposite moves to increase the reader's distance from either the narrator or a character. When FIS is used, the reader is drawn closer to the narrator's side, compared to the norm of speech presentations, DS. This means that the reader will be more aware of the narrator's voice in the passage of FIS, and recognize its irony as Gunn states. On the other hand, when FIT is used, the reader is distanced from the narrator's voice but drawn closer to a character's internal voice. This move will make the reader feel that the narrator's voice is transparent and a character's voice is autonomous, as Cohn, Stanzel and Banfield state. This mechanism is not known to most literary critics, even though some of them use the term FID in their discussions.

In this respect, Gunn's argument concerning mimicry is correct, as he largely focuses on FID for *speech* presentations. However, I must clarify that FIS is not always ironic but also non-ironic. As I have examined in Section 1 of this chapter on FIS for

[28] Daniel P. Gunn, 'Free Indirect Discourse and Narrative Authority in *Emma*' in *Narrative*, 12.1 (Ohaio State University Press, Jan. 2004), p. 35; pp. 35-54.
[29] Gunn, 'Free Indirect Discourse', p. 35.
[30] Gunn, 'Free Indirect Discourse', p. 36.

'Transition', FIS can be used simply for smooth shifts between the narrative and dialogue or for contrasts with other passages presented in different styles.

**Proto FIS in the Form of 'Words-and-Phrases'**

Anne Waldron Neumann's unique view on FID is useful in examining the development of ironic use of FIS, 'Satirized Speech'. Neumann defines 'any words plausibly identifiable as quotation that are not explicitly attributed as quotation' as FID.[31] She categorises it into two kinds. Neumann defines the first as follows: '"words-and-phrases" FID quotes only isolated words or phrases of a character's locution; such quotation is. . . often satiric.'[32] She finds this type of FID is often used in eighteenth-century fiction. On the other hand, '"whole-sentence" FID back-shifts a whole sentence of quoted discourse'. Neumann argues that 'Austen and later novelists use this mode, often sympathetically rather than satirically'. She further states that 'whole-sentence FID' is often used by romantic novel writers to present a character's thoughts.[33] I have already discussed in Chapter One the stylistically ambiguous forms that feature characteristics of DS and IS, which appeared in texts in the period before quotation marks were introduced (see above pp. 36-37). I have also explained my reservations about using the terminology 'FIS' for these ambiguous forms. In this respect, what Neumann calls 'words-and-phrases FID' should be identified as proto-FIS, while her 'whole-sentence FID' is what critics usually identify as FID (for speech and thought presentations). I find Neumann's 'words-and-phrases FID' is the proto-form of FIS for 'Satirized Speech', because she identifies any non-attributed words and phrases as quotations in satirical speech presentations.

An example of proto-FIS for 'Satirized Speech' can be seen in *Sense and Sensibility*, where the narrator is severe on manipulative characters. When Elinor Dashwood is spending a season in London, she occasionally meets Lucy Steele, Elinor's romantic rival for Edward Ferrars. Lucy has confided in Elinor that she is secretly engaged to Edward, which Elinor hears with surprise as Edward had appeared to be in love with Elinor herself. However, Elinor becomes convinced of the secret engagement,

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31 Anne Waldron Neumann, 'Free Indirect Discourse in the Eighteenth-Century English Novel' in *Language, Text and Context*: *Essays in Stylistics*, ed. by Michael Toolan (London: Routledge, 1992), p. 116; pp. 113-35.

32 Neumann, 'Free Indirect Discourse', pp. 114-15.

33 Neumann, 'Free Indirect Discourse', p. 115.

due to Edward's awkward and reserved attitude towards her. Although superficially polite, Lucy sees Elinor as threat to her future happiness. In the following scene Lucy demonstrates her joyful surprise when she meets Elinor again in London.

> Elinor only was sorry to see them [Lucy and Ann Steele]. Their presence always gave her pain, and she hardly knew how to make a very gracious return to the overpowering delight of Lucy in finding her *still* in town.
>
> 'I should have been quite disappointed if I had not found you here *still*,' said she repeatedly, with a strong emphasis on the word. 'But I always thought I *should*. I was almost sure you would not leave London yet awhile; though you *told* me, you know at Barton, that you should not stay above a *month*….I am amazingly glad you did not keep to *your word*.'
>
> Elinor perfectly understood her, and was forced to use all her self-command to make it appear that she did *not*.[34]

Here in the passage, Lucy needs to keep up the façade of an amiable young lady in front of her wealthy relatives, so she camouflages her bitterness towards Elinor with feigned delight. Only Elinor knows the truth behind Lucy's words and her real, cunning, personality. Elinor is fully aware that Lucy is blaming Elinor for her prolonged stay, as Lucy believes that Elinor is taking opportunities to meet Edward.

Italics are repeatedly used in the passage and show Elinor's understanding of Lucy's insinuations. The first italicized word, 'still', is what Neumann calls 'words-and-phrases' FID. The narrator quotes the key word from Lucy's speech in advance within the description of Elinor's thoughts. By this means, Lucy's surprise, which triggers Elinor's distress, is emphasised. The careless reader might miss its irony if the word was not italicised. But the narrator's more obvious mimicry continues in Lucy's own speech presented in DS with emphasis in italics. Lucy's mock politeness is caricaturised by the narrator, revealing her hidden vulgar and unkind aspect, as she thinks only about procuring wealth by marriage.

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[34] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Sense and Sensibility'*, ed. by Edward Copeland (Cambridge: Cambridge University Press, 2006), p. 247. Emphasis added; italics in original.

**Burney's Emphatic Use of Italics**

Austen might have learned such emphatic use of italics for characters' speech from Frances Burney's *Cecilia*, (1782), which had a great influence on Austen. Burney uses the fully developed form of FIS only four times in her subsequent novel, *Camilla* (1796), and no examples of FIS (in third person) in *Cecilia*, although there is frequent use of FIT.[35] Instead, words and phrases are frequently emphasized with italics in *Cecilia*, a practice which I believe looks forward to FIS. An example occurs in a scene where the rich heiress Cecilia is spoken to by a poor working class woman, who is waiting at the entrance of Cecilia's guardian, Mr. Harrel's residence in London. She pleads with Cecilia for help and asks that Mr. Harrel pays for her husband's work as a carpenter. The woman looks miserable, destitute and hungry, and relates that she lost her young son recently. Cecilia has great sympathy for her.

> 'You can do everything, madam,' she answered, 'if you will but plead for us to his honour: he little thinks of our distress, because he has been afflicted with none himself, and I would not be so troublesome to him, but indeed, indeed, madam, we are quite pinched for want!'
>
> Cecilia, struck with the words, *he little thinks of our distress, because he has been afflicted with none himself*, felt again ashamed of the smallness of her intended donation, and taking from her purse another half guinea, said, 'Will this assist you? Will a guinea be sufficient to you for the present?'[36]

Within the narrator's descriptions of Cecilia's inner emotions, the poor woman's words are repeated verbatim and highlighted by italics. The use of italics for emphasis and repetitions is remarkably similar to the method in the example of *Sense and Sensibility* that I noted above. Neumann states that in the eighteenth-century novel, 'when a character quotes another character without attribution, we may recognize the quotation because it was quoted previously by the narrator with attribution', which is exactly applicable to the case above.[37] The omission of 'she said' achieves a sense of immediacy in the same manner as a passage presented in FIS. Neumann also illustrates the

[35] See Appendix 3 for the four instances of the fully developed form of FIS in Burney's *Camilla*.

[36] Frances Burney, *Cecilia: or Memoirs of an Heiress*, 5 vols (London: T. Payne and Son and T. Cadell, 1782), pp. 122-23. My emphasis; italics in original.

[37] Neumann, 'Free Indirect Discourse', p. 116.

usefulness of 'italics to identify this re-quoted material for the novel's readers'.[38] The structure of the second paragraph in the quotation above is quite loose and potentially confusing, due to the repetition of the words of the destitute woman. The reader, however, is guided by the use of italics as an alternative to quotation marks, and commas, which demarcate the segments, to distinguish the ongoing narration from the quoted words. The represented speech is given a new meaning. Simple, objective narration is imbued with a more sombre tone. The woman's accusation that Mr. Harrel is indifferent and cold towards the family is emphasized by the effects of repetition and italics.

The method of quoting speech using italics for emphasis, in the third person, in the written text could well be a result of a style of reading practice in the late eighteenth century. As Patricia Howell Michaelson states, both Burney and Austen were used to reading their own writings aloud within the family circle for pleasure. Reading together was a way to enhance relationships with family and friends, and this kind of domestic reading practice, Michaelson points out, contributed to 'a growing national readership.'[39] She further explains that 'Austen's use of italics can be understood as guides for the performer. The italics are nearly always in sections of dialogue, meant especially to be acted out.'[40] Although it is generally the reader's role to interpret the meaning of the text, italics and punctuation marks such as commas helped the performer to read aloud without rehearsal, indicating where to place emphasis and take a breath.

The same period, however, saw a change in practice from reading aloud to reading silently. Elspeth Jajdelska explains that at the beginning of the eighteenth century in England, different kinds of readers, such as the literate, the illiterate, and the accomplished reader, co-existed. In silent reading, the reader becomes the only hearer of the text. Some texts were written for 'the older model of the reader as a speaker', but other texts were written for 'the newer model of the reader [who was skilled in fluent silent reading]'.[41] As I am going to show below, Austen's use of IS or FIS enclosed within quotation marks, which is proto-FIS, enables a subtle shift from the narration to a character's speech, owing to the use of the same formal style in the third

[38] Neumann, 'Free Indirect Discourse', p. 116.

[39] Patricia Howell Michaelson, *Speaking Volumes: Women, Reading and Speech in the Age of Austen* (Stanford University Press, 2002), p. 162; pp. 169-79.

[40] Michaelson, *Speaking Volumes*, p. 196.

[41] Elspeth Jajdelska, *Silent Reading and the Birth of the Narrator* (University of Toronto Press, 2007), p. 7.

person and the past tense. In this respect, it can be said that the text assumes the newer model of the reader.

The way that Burney's narrator quotes the woman's speech might have developed into Austen's FIS. But the visual effect of italics could also be a disadvantage for the reader, because it is not seamless. Visually, the reader is reminded of the gap between another's quoted speech and the main flow of the narration. FIS works on the reader's mind invisibly beneath surface of the text, while italicised quoted speech in the narration is always apparent.

### FIS Partly Enclosed within Quotation Marks

Let me refer to an example of this from Austen's text where a passage in FIS is partly enclosed by quotation marks for emphasis, as a kind of substitute for italics. Here is a scene from *Northanger Abbey*, where Catherine and her new friend, Isabella Thorpe, speak about Henry Tilney. Catherine has found that Isabella is a sister of her brother James's school-mate. From their brothers' connection, Catherine and Isabella quickly become friends. Isabella is more experienced in the life of fashionable society, and Catherine admires and relies on her opinion. Catherine confides her affection for Henry, who is away from Bath. Isabella compliments Henry, even though she has never met him, and assures Catherine of his early return.

> Isabella was very sure that he must be a charming young man; and was equally sure that he must have been delighted with her dear Catherine, and would therefore shortly return. <u>She liked him the better for being a clergyman, 'for she must confess herself very partial to the profession</u>;' and something like a sigh escaped her as she said it. Perhaps Catherine was wrong in not demanding the cause of that gentle emotion—but she was not experienced enough in the finesse of love, or the duties of friendship, to know when delicate raillery was properly called for, or when a confidence should be forced.[42]

The narrator starts to report Isabella's speech, and the narrative voice slips into her voice, presented in FIS. In the middle of the sentence, quotation marks are used to emphasise a part of her speech, and then the narrator's voice takes over again to

[42] Austen, *Northanger Abbey*, p. 29. Emphasis added.

describe the listener, Catherine's, reaction. Compared to the use of italics in *Cecilia*, Isabella's speech is incorporated into the narrative seamlessly due to the third person and the past tense. But Isabella's voice sounds quite peculiar and comical, due to its overlap with the narrator's voice. This narrative structure is remarkably similar to the example of *Clarissa* reporting her sister Arabella's speech presented in IS and enclosed by quotation marks, as I showed in Chapter One (see above p. 40). In *Clarissa*, Clarissa as a narrator recalls what Arabella said and rephrases her speech in the third person. The omniscient narrator of *Northanger Abbey* likewise reports Isabella's speech in her own words in the third person. With this conversion, there is double-voicing and irony arises due to the narrator's different perspective.

The narrator's attitude when quoting Isabella's speech is satirical. Catherine's naivety leads her to respect Isabella's knowledge about fashionable society. However, Isabella later reveals herself to be a typical fortune hunter and a coquette, as she wishes to elevate her status by marriage, like Lucy Steele. Isabella likes Henry because he is a clergyman, the same occupation, she hints, that Catherine's brother is destined for. Isabella attempts to appeal to Catherine's curiosity with her mysterious comments, and tries to get Catherine to support her marriage from a sister's position. But Catherine as a listener does not notice Isabella's hints, maintaining her naivety. In the case of *Clarissa*, the reporter of Arabella's speech is her listener Clarissa herself, which can make it difficult for the critical reader to retain the image of Clarissa as naive and innocent, as I indicated. The reader might believe that Clarissa understands Arabella's insinuations when reporting her speech. On the other hand, in the scene from *Northanger Abbey*, the omniscient narrator reporting Isabella's speech is natural as she knows everything, including the connection of Isabella and James.

I will note here Austen's use of quotation marks in relation to eighteenth-century print conventions. The passage of FIS in quotation marks is the narrator's mimicry of Isabella's speech. The irony is intensified by the visually effective quotation marks because Isabella's apparent insinuation is overlooked by Catherine due to her ignorance about romance and society. Austen's stylistic elaboration with the use of quotation marks is proof of her awareness of the effects created by punctuation. Kathryn Sutherland has raised the question of the extent to which the punctuation in Austen's text is deliberate on the part of the author, or the work of compositors following standard practice.[43] I would argue that in cases such as the use of quotation marks in

[43] Katherine Sutherland, *Jane Austen's Textual Lives: from Aeschylus to Bollywood* (Oxford: Oxford University Press, 2005), p. 119.

the example above, the punctuation could only be the author's own elaboration; since it shows the influence of punctuation on the development of the story.

### FIS for 'Satirized Speech' as Criticism

Lastly, I will show an example of FIS for 'Satirized Speech', in which the narrator criticises speakers through caricature for their cold hearted, self-centered and unkind manners towards others, rather than gently inviting the reader to laugh at the ridiculous or silly.

The scene below is from Chapter II of *Sense and Sensibility*, in which Mr. and Mrs. John Dashwood discuss how they should financially support John's three half-sisters and mother-in-law from the marriage of the late Mr. Dashwood. The recently deceased Mr. Dashwood was anxious about the fate of his wife and daughters, who altogether have only five hundred pounds a year; a sum that barely supports their gentility, according to Edward Copeland.[44] On the other hand, John has inherited an estate from his father that amounts to four thousand pounds a year, 'a great income' for a member of the landed gentry.[45] In addition, he had already been 'amply provided for by the fortune of his mother, which had been large', and '[h]is wife had something considerable…still more to expect hereafter from her mother'.[46] When the situation is considered, the reader will find that Mrs. John Dashwood is not just ungenerous, but lacks sympathy for the adversity of her close relatives.

> Mrs. John Dashwood did not at all approve of what her husband intended to do for his sisters. To take three thousand pounds from the fortune of their **dear** little boy, would be **impoverishing** him to the most **dreadful** degree. [FIT] She begged him to think again on the subject. [NPSA] How could he answer it to himself to **rob** his child, and his only child too, of **so large** a sum? [FIS] And what possible claim could Miss Dashwoods,

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[44] Edward Copeland states that yearly incomes of Austen's time tend to come 'from investment in the 5 per cent government funds'. Mrs. Dashwood and her daughters had ten thousand pounds (*Sense and Sensibility*, Vol. I, Chap. 1), which amount to five hundred pounds yearly income. Copeland states '[t]his sum, according to the domestic economists, fills the cup of human happiness. Jane Austen is not so confident.' Edward Copeland, 'Money' in *The Cambridge Companion to Jane Austen*, ed. by Edward Copeland and Juliet McMaster (Cambridge: Cambridge University Press, 1997), pp. 132-34; pp. 131-48.

[45] Copeland, 'Money', pp. 136-37.

[46] Austen, *Sense and Sensibility*, p. 4. Emphasis added.

> who were related to him only by half blood, which she considered as no relationship at all, have on his generosity to so large an amount. [NPSA] It was very well known, that **no** affection was **ever** supposed to exist between the children of any man by different marriages; and why was he to **ruin** himself, and their **poor** little Harry, by giving away all his money to his half sisters? [FIS]
>
> 'It was my father's last request to me,' replied her husband, 'that I should assist his widow and daughters.'
>
> 'He did not know what he was talking of I dare say; ten to one but he was light headed at the time. Had he been in his right senses, he could not have thought of such a thing as begging you to give away half your fortune from your own child.'
>
> 'He did not stipulate for any particular sum, my dear Fanny, he only requested me, in general terms, to assist them, and make their situation more comfortable than it was in his power to do. . . .'[47]

The first half of the citation is the narrative report of Fanny Dashwood's speech and thought, which are presented in various styles. Unlike the other examples I have cited above, no italics or quotation marks are used here. However, Fanny's idiolect is seen here and there, such as 'their dear little boy' and 'their poor little Harry'. She overrides her husband's plan to give a thousand pounds each to his sisters. She thinks taking 'so large sum' away from their son, the legal heir of the estate, will be 'impoverishing him', and such action is 'robbery'. Her claim ignores their own prosperous financial circumstances. Copeland states that John Dashwood's inheritance from his father, four thousand pounds a year, will allow him to 'enter a realm of unlimited genteel comforts' and he can 'provide a house in London for the social season'.[48]

There is, therefore, irony in Fanny Dashwood's speech as it does not reflect reality at all. There is a further accusation behind Fanny's unkind statement, which reveals her selfish aspect as she wants to save as much money as possible for her own pleasures. She lacks any charitable spirit and disdains Mrs. Dashwood who has no money. She tries to persuade her husband by pretending to be a victim, and her rhetorical cunning is shown in the sentences presented in FIS.

Fanny Dashwood's speech sounds satirical in the passage, '[i]t was very well known, that no affection was ever supported to exist between the children of any man by different marriages', presented in the third person and the past tense, the same style as

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47 Austen, *Sense and Sensibility*, pp. 9-10. Emphasis added.
48 Copeland, 'Money', p. 137.

in the narrative. It is similar to the famous opening passage of *Pride and Prejudice*: '[i]t is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.'[49] Both are philosophical comments containing an element of truth. However, the reader would take the former comment more sceptically. In the case of *Pride and Prejudice*, the narrator's cheerful statement predicts the story's happy ending. Mr. Bingley, Mr. Darcy and Mr. Collins, all come to Longbourne, where families with daughters of marriageable ages are waiting and regarding them as their 'rightful propert[ies]'.[50] Answering these expectations, these men 'in possession of a good fortune' find their brides in the village. On the other hand, in the case of *Sense and Sensibility*, it is Fanny's partial perspective that emerges when she speaks about the cold relationship between children connected by second marriages. The story's development proves that relative strangers can behave : Mrs. Dashwood's distant relative, her cousin Sir John Middleton, aids the family financially by offering a cottage and regular invitations to dinner, while his mother-in-law, Mrs. Jennings, shows them true affection and kindness.

The use of FIS for 'Satirized Speech' to present Fanny Dashwood's speech is linked with such narrative developments. Of course, irony and criticism are not created only by the sentence in FIS, but, through the use of FIS for Fanny's speech, the reader is led to see the nature of Mr. and Mrs. John Dashwood at this early stage of the novel. The narrator's satirical mimicry also demonstrates Fanny's persuasive power over John, who likewise lacks good morals. Fanny's entreaty encourages him not to offer any money and, in the end, convinces him that his father did not expect him to provide financial support for his sisters.

## Conclusion

FIS for 'Satirized Speech' occurs as a result of the different perspectives shown in the character's speech presented in FIS due to its primary effect of the double voicing of the narrator and a character. In such sentences, it is easy for the reader to be aware of a disparity between the content of the speech and the reality, which creates irony. The level of irony differs from case to case. It can generate innocent humour, as in Mrs. Allen's speech, but it can also be a more serious criticism of a character from the

[49] Austen, *Pride and Prejudice*, p. 3.
[50] Austen, *Pride and Prejudice*, p. 3.

narrator.

This function of FIS seems to have developed from its primitive usage in the eighteenth-century novel, when a character quotes another's speech in a phrase or even just a word. While eighteenth-century writers preferred to use italics for emphasis as a visual guide to the reader, Austen adds emphasis with quotation marks. Quotations are also made in IS or FIS, so that they can be seamlessly incorporated within the narrative. As I have demonstrated, the developmental process from proto-FIS to FIS for 'Satirized Speech' can be seen in Austen's early novels, *Northanger Abbey* and *Sense and Sensibility*.

When FIS for 'Satirized Speech' is used in Austen's works, the narrator alerts the reader's awareness to a comical aspect of the characters' speech. The irony can be reinforced by subsequent dialogues or narrative descriptions. In this respect, when this FIS function is used, the narrator is not transparent but is sometimes trying to give the reader a morality lesson indirectly. In this way, FIS for 'Satirized Speech' while being a basic function, can be used to manipulate and guide the reader.

## §3 Formal Politeness

This section will examine FIS that creates an effect of 'Formal Politeness', which I categorize among 'basic functions' of Austen's FIS. FIS for 'Formal Politeness' appears frequently in Austen's novels and is used for servants' speech to portray their polite attitudes, as well as for representing a character's level of formality towards other characters, due to the hierarchical order or lack of familiarity.

Speech presented in FIS for 'Formal Politeness' gives a quite different impression to the reader from another basic function of FIS, 'Satirized Speech', due to the mere neutral, less comic idiolect. Yet these two are inextricably linked together, as they are both a result of the primary function of FIS, double voicing. As I have shown in Section 2 of this chapter, the narrator mimics characters' speech in FIS for 'Satirized Speech' and indirectly, but acutely, criticizes their attitude or unkind behaviour that deviates from social norms. The irony therefore is strong when it occurs. On the other hand, FIS for 'Formal Politeness' is not necessarily accompanied by the narrator's implicitly judgemental voice, as the narrator simply delivers a character's speech in a polite way, using FIS's primary method of embedding the passage of speech within the narration. In doing so, the passage reflects the narrator's objective voice rather than the character's vivid voice. This is similar to the narrators of modernist novels as the narrator here leaves an impression of neutrality on the reader and does not show the same degree of presence or personality as the eighteenth-century moralistic or opinionated author such as the narrator in *Joseph Fielding*.

Geoffrey Leech and Michael Short explain 'Conversational Tone'—the 'tone in the speech of characters, particularly in its role of indicating the social stance of speaker to hearer'.[51] They state that 'the dynamics of conversation are reflected variously in the politeness, familiarity, or rudeness of tone adopted by one character towards another.'[52] As an example, Mrs. Elton's speech is chosen as it shows her lack of decorum in calling Mr. Elton 'Mr E.' in *Emma*, and her lack of social discrimination when she refers to Mr. Knightley without using his title, which draws Emma's censure.[53] These are features of the idiolect of Mrs. Elton that reflect her vulgarity, presented verbatim in DS. Leech

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[51] Geoffrey Leech and Mick Short, *Style in Fiction*, 2nd edn. (Abingdon: Routledge, 1981 2007), p. 247.

[52] Leech and Short, pp. 247-48.

[53] Leech and Short, *Style in Fiction*, p. 248.

and Short's explanation of stylistic values of tone, which states, 'there are scales of politeness, of formality, of emotive key, etc, and these have their positive and negative poles'. They suggest that '*politeness* implies its antonym of *familiarity*; *formality* implies its antonym of *informality* or colloquialism.'[54] Mrs. Elton's overfamiliarity and her lack of formality are the exact antithesis to politeness. These opposed concepts are indicated by the choice of words and the manner of speech of characters.

The notion of politeness was an important concept in eighteenth-century England. It was associated with the refined social world of the gentry. Lawrence Klein states that politeness was 'an art or technique' of pleasing in company, which can be represented by words such as courtesy, civility and gentility. In conversation, it was 'the pursuit of verbal agreeableness' and '[p]olite conversation assumed the equality of participants'.[55] The speaker, therefore, should not be self-centred or egoistic. 'It was wrong to dominate discussion or push one's opinions too relentlessly.' But the listener also should not be taciturn, stiff or withdrawn, 'which starved conversation'.[56] Austen therefore uses conversation in her novels as a way of showing ideal manners of speech, derived from the social norms of her time. Politeness can be seen in the true gentlemanliness of some characters, such as Mr. Knightley and Edmund Bertram in *Mansfield Park*, who care about the weak in their communities. By contrast, it is practised as 'mere formality or ceremoniousness' by other characters, such as Miss Bingley in *Pride and Prejudice*, who was educated in polite society. Her cold attitude, deriving from her false pride towards less genteel country people, 'could be portrayed as hostile to true sociability'.[57]

'Politeness' further developed into a complex term and was used in a wide range of settings. It 'was associated with improvement in the sense not just of refinements of style but of moral and other reform', and led to the construction of the national identity.[58] It comprised 'material and visual cultures, the organization of space, the constitution of social and political identities, the character of intellectual and artistic life, and even institutional structures.'[59] Politeness was thus not an ideology restricted to the gentry, but related to the people, materials, and spaces with which they

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[54] Leech and Short, *Style in Fiction*, p. 248. Italics in its original.

[55] Lawrence E. Klein, *Shaftesbury and the Culture of Politeness: Moral Discourse and Cultural Politics in Early Eighteenth-Century England* (Cambridge University Press, 1994), p. 4.

[56] Klein, *Shaftesbury and the Culture of Politeness*, p. 5.

[57] Klein, *Shaftesbury and the Culture of Politeness*, p. 4.

[58] Lawrence E. Klein, 'Historiographical Reviews: Politeness and the Interpretation of the British Eighteenth Century' in *The Historical Journal*, 45.4 (2002), p. 875; pp. 869-898.

[59] Klein, 'Historiographical Reviews', p. 870.

were involved. For example, people who dealt with the polite, such as shopkeepers, tradesmen, and domestic servants, shared the same notion of politeness and dressed in genteel garb.[60] The period saw a rise in material wealth and both private and public spaces were improved: houses became more elegant; museums, libraries and hospitals were founded. 'Polite society included the landed and at least many of the middling sorts'.[61] As a result, the boundary between society the landed and non-landed lived became more fluid. Questions as to who were the polite people and who were not arose.

In the context of the complex meaning of politeness in the eighteenth century, Austen describes different levels of formality in conversational situations by using FIS in contrast with dialogues presented in DS. I have noted above how Mrs. Elton's impolite manner is expressed in her speech. The reader can find markers of her overfamiliarity in her idiolect. If DS is used simply to present a character's verbal idiosyncracies, FIS is used to ironically or comically contrast a character's speech with the narrator's restrained tone of voice. I will argue that Austen is creating a sense of politeness not only in the choice of words but also with the mode of speech. Austen aims to control the way the reader understands the attitude of the speaker by a change of the mode of speech from DS to more indirectly represented FIS. At the same time, the reader is permitted to discern the interlocutor's attitude, even though it is not directly described.

DS is usually adopted by novelists as a default mode of presenting dialogues because, in fiction, quoted speech in DS is supposed to be the verbatim record of what a character says. The reader can naturally read aloud a passage of dialogue in DS, by taking on each character's role. By contrast, FIS is not simply a straightforward representation of the words spoken; it simultaneously creates the atmosphere of the imagined world in which the dialogue takes place. The passage of FIS is represented by the narrator, and it is more natural for dialogue in FIS to be read silently. In this mode, 'the reader becomes an (internal) hearer of the writer's words, as Elspeth Jajdelska states. The reader participates 'in an imaginary conversation' among characters, which the narrator represents.[62]

Let me again refer to the diagram in which Leech and Short explain about the relationship between the style chosen to present speech and its speaker's distance from the reader (see above, pp. 21-23). How can a 'polite' impression be created with style, in

[60] Klein, 'Historiographical Reviews', p. 880.
[61] Klein, 'Historiographical Reviews', p. 896.
[62] Elspeth Jajdelska, *Silent Reading and the Birth of the Narrator* (University of Toronto Press, 2007), p. 6.

a passage of speech presented in FIS? The normal style of the presenting speech act is DS, by which a character's idiolect is delivered straightforwardly. On the other hand, when the style changes from its norm of DS to FIS, this means a shift from the voice of character to that of the narrator. This movement mitigates a character's idiolect due to the narrator's mostly neutral or transparent voice, which dominates the fictional world. Colloquialism is subsequently replaced by its antonym, formality; and familiarities in idiolect are likewise replaced by politeness.

The first example is the speech of a man serving General Tilney in *Northanger Abbey*. While the heroine, Catherine Morland, is spending a season in fashionable society in Bath, she becomes acquainted with Miss Tilney, the hero's sister. In the scene below, Catherine visits the Tilneys' lodgings for the first time. The family is rich and a servant attends to Catherine when she inquires after Miss Tilney at the door. Although he believes Miss Tilney is at home, he goes upstairs to inform her of Catherine's visit, rather than letting her enter the house straightforwardly.

> She reached the house without any impediment, looked at the number, knocked at the door, and inquired for Miss Tilney. The man believed Miss Tilney to be at home, but was not quite certain. <u>Would she be pleased to send up her name?</u> She gave her card. In a few minutes the servant returned, and with a look which did not quite confirm his words, said he had been mistaken, for that Miss Tilney was walked out. Catherine, with a blush of mortification, left the house.[63]

FIS is useful for presenting the short speech of an anonymous servant, as he does not have to be named thanks to the omission of reporting clause. FIS appears only momentarily within the narrative, in which the style changes seamlessly: the narrative description of Catherine's arrival; narrative report of the servant's speech; his speech in FIS; the narrative statement which contains his speech in IS; and the return of the narrator to describe Catherine's situation. Direct Speech is not used for their dialogue. All the sentences are embraced within the narrative, the structure of which makes it easy for the reader to follow the passage's main focus on Catherine's mixed feelings of excitement and anxiety, as she is not used to social scenes.

The servant's personality does not affect the story, but the incident is important

[63] Austen, *Northanger Abbey*, p. 90. Emphasis added.

for its development. FIS works effectively in this respect to present his speech more vividly than the narrative statement, but in a more restrained way than DS. There is a comical aspect triggered by his formal attitude, because it makes Catherine, the listener, a little nervous while waiting. She wants to mend her friendship with the elegant Miss Tilney, particularly as she is the sister of Henry Tilney. However, Miss Tilney is announced to be not 'at home'. At the beginning of the passage, the narrator prepares for this outcome with the humorous description that Catherine arrived 'without any impediment', comparing her situation with the plot of popular gothic fictions. Instead of meeting strange happenings that hinder her task in gothic fictions, Catherine's misfortune comes from a realistic angle. She is upset, thinking Miss Tilney will not forgive her for a missed appointment. The servant's formality and embarrassment create the tension in the scene, which gives the reader a hint of the character of General Tilney, whom the reader later discovers to be dominant over his family and servants.

FIS for 'Formal Politeness' is thus used in a sophisticated social setting, but it can sometimes simply show a character's formality rather than the real politeness which accompanies kindness or sympathy. This derives from the emotional distance between the speaker and the listener. An example can be seen in a scene at Netherfield Park in *Pride and Prejudice*. In the following passage, Elizabeth Bennet is visiting the house where a wealthy young man, Mr Bingley, has recently taken up residence. Elizabeth stays there in order to take care of her sister, Jane, who has fallen ill during an earlier visit. When Elizabeth is invited to the family's dinner table, she is asked about Jane's condition. The reader finds a slightly stilted atmosphere, as Elizabeth and the Bingleys seem to be conversing with a reserved attitude because Jane is unwell. In addition, in contrast to Longbourne, Mr. Bennet's smaller house where his talkative wife and five young daughters are always cheerfully gossiping about surrounding families, the Bingleys live elegantly in a spacious house that allows the residents to be more distant and quiet.

> At five o'clock the two ladies retired to dress, and at half past six Elizabeth was summoned to dinner. To the civil enquiries which then poured in, and amongst which she had the pleasure of distinguishing the much superior solicitude of Mr. Bingley's, she could not make a very favourable answer. <u>Jane was by no means better</u>. The sisters, on hearing this, repeated three or four times how much they were grieved, how shocking it was to have a bad cold, and how excessively they disliked being ill themselves; and then thought

no more of the matter. . .[64]

Similarly to the example from *Northanger Abbey*, the characters' conversation is not presented in DS but by narrative descriptions which include Elizabeth's speech presented in FIS. The style here reflects Elizabeth's polite attitude surrounded by the people at Netherfield as well as her anxieties towards her sister's condition. The sense of distance in this setting is remarkable when we compare it with scenes at Longbourne when the Bennets are conversing, notably in the first two chapters of the novel, when the characters' speech is mostly presented in DS. Anne Toner states that the dialogue of *Pride and Prejudice* 'would become celebrated for its vivacious dramatic qualities'.[65] As a contrast, Mr. Bennet's responses to his wife and daughters are sometimes presented in IS or with a narrative statement, which has the effect of bringing 'dialogic monotony' to the conversation.[66]

In my example there is a risk that dialogic monotony might overwhelm the scene because the characters' speech is not presented in DS but instead delivered within the narration. FIS makes Elizabeth's voice sound restrained, and her usual vivacious spirits are not apparent. However, the following passage where the narrator reports the Bingley sisters' response and attitudes make the scene comical. The sisters' reserved attitudes towards Jane's situation accord with the style of their speech, which is not presented in DS but in IS included within the narrative. Their politeness is mock politeness. They inquire about Jane's condition merely according to etiquette, as they are ladies educated in the rules of high society. But the distance created by the style reveals their real personalities and lack of sympathy as well as the disapproval of the narrator. No conversation is described in DS in the passage because Elizabeth and the people at Netherfield have no emotional connections.

Austen uses FIS for 'Formal Politeness' more frequently in a longer sequence in her mature novels in order to describe speakers' characters as well as their listeners' attitude or relationship with the speaker. Here is a passage from *Mansfield Park*, in which Sir Thomas returns home after a long absence caused by his business in Antigua. His arrival is badly timed. His children are chilled by his sudden and unexpected appearance they were rehearsing their private theatrical. Sir Thomas is grave. If he had

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64 Austen, *Pride and Prejudice*, p. 38. Emphasis added.

65 Anne Toner, '"A 'Said He' or a 'Said She'": Speech Attribution in Austen's Fiction' in *Persuasions*, No. 34 (The Jane Austen Society of North America, 2012), p. 141; pp. 140-49.

66 Toner, "A 'Said He' or a 'Said She'", p. 142.

been at home, he would not have permitted a social activity that created such bustle in his house. His children therefore face him with feelings of fear or self-reproach. In the extract, Sir Thomas is not yet aware of the situation and happily converses with his family about his journey.

> Sir Thomas was indeed the life of the party, who at his suggestion now seated themselves round the fire. He had the best right **to be the talker**; and the delight of his sensations in being again in his own house, in the centre of his family after such a separation, **made him communicative and chatty** in a very unusual degree; and he was ready to give every information as to his voyage, and **answer every question** of his two sons almost before it was put. <u>His business in Antigua had latterly been prosperously rapid, and he came directly from Liverpool, having had an opportunity of making his passage thither in a private vessel, instead of waiting for the packet</u>; and all the little particulars of his proceedings and events, his arrivals and departures, were most promptly delivered, as he sat by Lady Bertram and looked with heartfelt satisfaction on the faces around him—**interrupting himself** more than once, however, to remark on his good fortune in finding them all at home—coming unexpectedly as he did—all collected together exactly as he could have wished, but dared not depend on.[67]

The underlined part is presented in FIS, I would suggest but its connection to the narration is very subtle. It is difficult to tell if it is Sir Thomas's voice or the narrator's statement. There are markers, though, as I showed with bold letters, that he is enjoying happy family time as 'the talker'. He usually speaks with a solemn tone, and here the formality of the language ('prosperously rapid') may be intended to make the idea that he is 'communicative and chatty' ironic. The narrative goes smoothly, suggesting a harmonious social situation. However, the style is quite different compared to Austen's garrulous characters' speech; for example, Miss Bates' in *Emma*. Her speech is mostly presented in extensive DS with some parts replaced by ellipses while dashes are inserted to show the rapidity of her talk.[68] Emma always feels tedium when listening to Miss Bates and is eventually openly critical of her speech during the visit to Box Hill. In contrast to the style of Miss Bate's speech, the narrator mostly summarizes Sir

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[67] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Mansfield Park'*, ed. by John Wiltshire, (Cambridge: Cambridge University Press, 2005), p. 209. Emphasis added.

[68] See *Emma*, Vol. II, Chap. 9, where Miss Bates' speech is presented with dashes and ellipses. Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Emma'*, ed. by Richard Cronin and Dorothy McMillan (Cambridge: Cambridge University Press, 2005), p. 256.

Thomas's speech, which indicates its steady progress, and a part of his speech emerges within the narrative in his own voice, presented in FIS.

Sir Thomas's speech is nevertheless not presented in DS, as he is superior and has the right to talk and even his sons' questions should not be presented equally in DS in a dialogue. There is irony as well in the choice of FIS and the Narrator's Presentation of Speech Act. This scene should have been the moment of celebration, as a family reunion. However, with Sir Thomas's presence, the house becomes a totally different place. Instead of liveliness, a quiet, calm and restrained atmosphere rules the place. Lady Bertram is the only person who feels genuine felicity when listening to Sir Thomas' fluent, dignified speech, although her speech is not described as she is usually silent. The one-sidedness of his speech might also imply the listeners' different attitudes, in the context of the illicit private theatricals of which Sir Thomas is still ignorant. The reader can sense the tense atmosphere created by the nervous feelings of the younger generation while listening to his talk.

FIS for Sir Thomas's speech is deliberately chosen for the effect of 'Formal Politeness' and the style accords with the subdued atmosphere restored to Mansfield Park by the baronet's return. Not only Sir Thomas, but all of the Bertrams have a decorum deriving from their upper class breeding, which might sometimes involves self-deception from feelings of pride. Austen also applies FIS to Sir Thomas's interviews with Maria Bertram, his eldest daughter, who has become engaged to a rich young landowner, Mr. Rushworth, while Sir Thomas was absent from Mansfield Park. Sir Thomas sees that his daughter has no affection for her fiancé, who has been brought up in high society but is empty-headed. A marriage to such a man may lead to misery. In the following passage, Sir Thomas observes Maria and speaks with her as the father who has the authority to cancel her engagement. But Maria declines his offer with determination.

> He had expected a very different son-in-law; and beginning to feel grave on Maria's account, tried to understand *her* feelings. Little observation there was necessary to tell him that indifference was the most favourable state they could be in. Her behaviour to Mr. Rushworth was careless and cold. She could not, did not like him. [FIT] Sir Thomas **resolved to speak** seriously to her. Advantageous as would be the alliance, and long standing and public as was the engagement, her happiness must not be sacrificed to it. Mr. Rushworth had perhaps been accepted on too short an acquaintance, and on knowing him

better she was repenting. [FIT]

> With solemn kindness Sir Thomas **addressed** her; **told** her his fears, **inquired** into her wishes, **entreated** her to be open and sincere, and **assured** her that every inconvenience should be braved, and the connection entirely given up, if she felt herself unhappy in the prospect of it. He would act for her and release her. [FIS] Maria had a moment's struggle as she **listened**, and only a moment's: when her father ceased she was able **to give her answer** immediately, decidedly, and with no apparent agitation. She thanked him for his great attention, his paternal kindness, but he was quite mistaken in supposing she had the smallest desire of breaking through her engagement, or was sensible of any change of opinion or inclination since her forming it. She had the highest esteem for Mr. Rushworth's character and disposition, and could not have a doubt of her happiness with him. [FIS]
>
> Sir Thomas was satisfied; too glad to be satisfied perhaps to urge the matter quite so far as his judgement might have dictated to others. It was an alliance which he could not have relinquished without pain; and thus he reasoned. Mr. Rushworth was young enough to improve;—Mr. Rushworth must and would improve in good society; and if Maria could now speak so securely of her happiness with him, speaking certainly without the prejudice, the blindness of love, she ought to be believed. . . . [FIT] Such and such-like were the reasonings of Sir Thomas. . .[69]

In this passage, the narrative dips into the mind of Sir Thomas as well as that of Maria, fluently connecting their thoughts with their speech. The modes of presentation of speech and thought shift repeatedly. I have underlined in the citation where slippages occur from the narration to the speech of Sir Thomas and Maria, respectively. What is discussed between them is embedded within the narrative, and only some words, such as 'addressed', 'told', 'inquired' and 'give her answer', mark their conversation. As the narrator describes it, Sir Thomas speaks to Maria from real paternal concern, which is easily overturned on hearing Maria's determination to marry Mr. Rushworth. However, she is hiding her genuine feelings, which Sir Thomas also penetrates, as the reader understands from his contemplation presented in FIT. Both the father and the daughter cover their real intentions, because this marriage is beneficial in terms of wealth and status.

There is irony in this context when Sir Thomas first suggests to Maria that he

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69 Austen, *Mansfield Park*, pp. 233-35. Emphasis added; italics in original.

would liberate her from a potentially unhappy marriage. The FIS presenting his speech shows his usual dignified idiom, but covers his hidden wish for his daughter's marriage with a man of fortune. Sir Thomas could have acted more decidedly to cancel her engagement, using his paternal authority, as Mr. Bennet did for Elizabeth in *Pride and Prejudice* when she was proposed to by his legal heir, Mr. Collins. Their different attitudes towards taking care of their daughters can be seen in the styles used for presenting their speech as well. Mr. Bennet's determination to oppose his favourite daughter's marriage with a stupid man, like Mr. Collins, is reflected in what he says and how it is presented. Although Mrs. Bennet wants to encourage this marriage for financial benefit, Mr. Bennet humorously declares, '[f]rom this day you must be a stranger to one of your parents.—Your mother will never see you again if you do *not* marry Mr. Collins, and I will never see you again if you *do*', which is presented in DS.[70] Compared to Mr. Bennet's unconditional love to his daughter, Sir Thomas's paternal affection is of a different kind, deriving from his upper-class ego. Sir Thomas's type of paternal care perhaps makes more sense when we think about the social norm of Austen's time, that a woman must gain stable social and financial status by marriage.

FIS thus reveals that there is no mutual understanding between Sir Thomas and Maria. She is vain and would prefer to marry a rich man whom she does not love, rather than be bound to her strict father without liberty. FIS does not only mitigate their idiolects but also veils their respective attitudes, which the reader needs to decipher from the surface of the text. Polite as they are, the Bertram family are used to restraining their real emotions to the point of disastrous concealment.

The Bennets, on the other hand, always straightforwardly say what they think. As to the matter of showing affection among family members, the Bennet style is more direct and passionate, and less sophisticated than the Bertrams. Mr. Bennet summons Elizabeth again when she accepts Mr. Darcy's proposal of marriage. In this scene Mr. Bennet speaks about Mr. Darcy's faults and tries to understand why Elizabeth wants to accept him.

> Her father was walking about the room, looking grave and anxious. 'Lizzy,' said he, 'what are you doing? Are you out of your senses, to be accepting this man? Have you not always hated him?'
>
> How earnestly did she then wish that her former opinions had been more

70 Austen, *Pride and Prejudice*, p. 125. Italics in original.

reasonable… she assured him with some confusion, of her attachment to Mr. Darcy.

> 'Or in other words, you are determined to have him. He is rich, to be sure, and you may have more fine clothes and fine carriages than Jane. But will they make you happy?'
>
> 'Have you any other objection,' said Elizabeth, 'than your belief of my indifference?'
>
> 'None at all. We all know him to be a proud, unpleasant sort of man; but this would be nothing if you really liked him.'
>
> 'I do, I do like him,' she replied, with tears in her eyes, 'I love him. Indeed he has no improper pride. . .'[71]

DS for their dramatic dialogue creates a totally different impression from the scene in which Sir Thomas speaks with Maria. Both fathers feel anxious about their daughters' marriages to men of high status and wealth with questionable personal qualities. Elizabeth vindicates Mr. Darcy to her father and argues that Darcy is not so proud as others believe. This structure parallels the case of Maria, who declares her 'highest esteem for Mr. Rushworth's character and disposition'. However, Maria's words are rephrased by the narrator's objective voice and this creates a distance between the reader and Maria, enhancing the impression that she does not speak from the heart. While Elizabeth directly confesses that 'I love him' with tears in her eyes, Maria hides her real emotions but politely confirms that she 'could not have a doubt of her happiness with him', in the narrator's language. Anne Toner states that speech tags in DS sometimes indicate 'distance and formality between the speakers', whereas when they are removed from dialogues the immediacy of exchange creates an effect of intimacy.[72] Here in the example of discussions between Mr. Bennet and Elizabeth, speech tags are occasionally removed, showing their closeness. Although sentences presented in FIS likewise lack speech tags, they are presented in the third person narrator's voice, and, the intervention of the narrator between the characters and the reader makes the reader feel the speakers' emotional distance, as in the case of Sir Thomas and Maria.

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71 Austen, *Pride and Prejudice*, p. 417.

72 Toner, "A 'Said He' or a 'Said She'", pp. 142-43.

**Conclusion**

As I stated at the beginning of this section, I categorize FIS for 'Formal Politeness' among basic functions of FIS, as it uses its primary nature of embedding the passage presented in this style. When FIS with this effect occurs within the narrative, the speaker's voice is subtle, as his or her idiolect is mediated, or rather, merged with, by the narrator's neutral voice, unlike FIS for 'Satirized Speech'. It is therefore sometimes difficult to identify whether the passage is actually presented in FIS, as it can simply look like the narration. Using the nature of this effect, minor characters' polite speech is transiently included within the narrative, as I showed in the example from *Northanger Abbey*. But the style develops effects with more significant roles, such as expressing the speaker's emotional state, the relation with the listener, and the listener's attitude. In a longer passage, characters' speech presented in FIS for 'Formal Politeness' influences the reader's impression of the character, requiring careful reading in order to uncover what is beneath the surface of the conversation.

At a glance, characters' speech is simply embedded, in contrast to DS the foregrounding function of which straightforwardly delivers characters' words. But then there is the author's intentional choice of FIS. The intention seems to be quite different from FIS for 'Satirized Speech', by which the narrator mimics characters' speech for the purpose of caricature, sometimes aiming to give the reader morality lessons. The narrator's voice in the case of FIS for 'Formal Politeness' is more subtle and neutral, which can give rise to more complicated uses of FIS, such as effects of 'Filtering Information', 'Power Relations' and 'Concealment of Plot Development', which I am going to discuss later in my thesis.

In terms of the evolution of Austen's narrative technique, it is understandable that Austen used FIS for 'Satirized Speech' more often in *Northanger Abbey* and *Sense and Sensibility*, while she extended the use of FIS for 'Formal Politeness' in *Mansfield Park* to cast a sophisticated veil over the real nature of important characters. Their speech is not severely caricaturized by the narrator, but is instead offered to the reader to interpret. The reader is expected to feel the atmosphere and understand characters' emotional states, not by the narrator's direct description, but through the subtle difference created by the style.

# Chapter III

## Complex Free Indirect Speech:
## The Achievement of Narrative Economy

## §1 Voices in Harmony

### Gossip as the Opinion of a Group of People

This section discusses FIS for 'Voices in Harmony', which is when the narrator summarises the opinions of a group of people, who are speaking as one. Examples for this function of FIS can be seen in *Pride and Prejudice*, for instance in two scenes where the Bennets' neighbours speak of the newcomer, Mr. Bingley, and his friend, Mr. Darcy.

The first case involves a rumour about Mr. Bingley. A grand house at Netherfield is finally taken by a wealthy single man, Mr. Bingley, who stirs neighbouring families' curiosity and excites a hope that he might be a suitable husband for their daughters. The Bennets with five young daughters are among those people who have high expectations of Mr. Bingley's eligibility. Mr. Bennet is urged by his wife to pay a visit to Mr. Bingley so that the family can start their social interaction. Although Mr. Bennet has paid an initial visit to Mr. Bingley, in order to become acquainted, he does not report the details of his visit to his wife. Mr. Bennet has a strange taste for teasing his wife and daughters. In reality, he is fed up with his wife's overexcitement about the prospect of one of their daughters making an advantageous marriage to Mr. Bingley. As Mr. Bennet keeps his silence, Mrs. Bennet and her daughters must be content with the indirect information brought by their close neighbour, Lady Lucas, wife of Sir William Lucas, who also has an unmarried daughter.

> . . . they [Mrs. Bennet and her daughters] were at last obliged to accept the second-hand intelligence of their neighbour Lady Lucas. Her report was highly favourable. <u>Sir William had been delighted with him. He was quite young, wonderfully handsome, extremely agreeable</u>, and to crown the whole, <u>he meant to be at the next assembly with a large party</u>. <u>Nothing could be more delightful! To be fond of dancing was a certain step towards falling in love</u>; and very lively hopes of Mr. Bingley's heart were entertained.[1]

The passage is at a glance just a narrative report, but, in fact, some different voices are skilfully intermixed with the narration. Firstly, the narrator describes Mrs. Bennet's patience in front of Lady Lucas, her rival as a mother of marriageable

[1] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Pride and Prejudice'*, ed. by Pat Rogers (Cambridge: Cambridge University Press, 2006), p. 9. Emphasis added.

daughters. Visiting someone without a prior personal acquaintance is the role of the master of the family. Lady Lucas therefore has not yet been introduced to Mr. Bingley, but proudly reports details about him as knowledge she gained from Sir William. The first simple underlined sentences in the citation are presented in FIS. This part is an inset narrative, because Lady Lucas is reporting what she heard about Mr. Bingley from Sir Lucas. FIS complicates information disclosed in inset narratives. The reality of Mr. Bingley's personality or 'a large party' is still under a veil, as it is filtered through the perspectives of Sir Lucas and then Lady Lucas, to excite the reader's curiosity. I am going to discuss this function of FIS, 'Filtering Information', in detail in Chapter IV of this thesis. But here, I will point out that the narrator is seamlessly connecting Lady Lucas's report with the reaction of Mrs. Bennet and her daughters on hearing about the news. The latter involves another function of FIS, 'Voices in Harmony'.

From Lady Lucas's knowledge, gained from her husband's report, the reader would understand that Mr. Bingley possesses all the qualities necessary for a young woman to fall in love. He is rich, young, and handsome. In addition, he seems to be friendly and will come to a ball where all the Bennets and the Lucases are able to meet him. Mrs. Bennet, her daughters and Lady Lucas are delighted at the prospect of meeting such a desirable man. In the passage thickly underlined, it is apparent that each of them is relating something at the same time. However, the narrator effectively summarises it as one voice, because everybody is speaking in harmony with one opinion. Mr. Bingley's fondness of dancing is proof of his good spirits and amiable character. With the narrator's voice mixed with their united voice, the delighted reaction of the Bennets to Lady Lucas's report, is humorously described.

FIS is thus useful to present a summary of opinions of more than two people when they are speaking in harmony as one. This function uses a feature of FIS, the omission of speech attribution, because the narrator does not have to specify who the speakers are. In this respect, it is similar to FIS for 'Formal Politeness', which also uses the advantage of lack of speech attributions in order to present an anonymous speaker's speech, such as a maidservant. The reader is distanced from the speaker's voice when FIS is used, and a kind of formality is created. On the other hand, FIS for 'Voices in Harmony' likewise creates more distance between the reader and the speaker than in the case where Direct Speech is used. But the nuance of characters' speech can be either satirical or neutral. The extract above is an example of Austen's satirical usage, as the narrator comically summarises the burst of excitement of the Bennets, as if they are a

group of people on the drama stage.

Austen repeatedly uses satirical FIS for 'Voices in Harmony' in the following scene from the same chapter (Vol. I, Chap. 3). The eagerly-awaited ball is held at Meryton and Mr. Bingley, who has been the object of gossip among his neighbours, appears with a more wealthy and handsome friend, Mr. Darcy. The people of Meryton are excited to find yet another opportunity for an advantageous marriage. However, while Mr. Bingley proves that he deserves the rumours of his amiability, Mr. Darcy is soon found to be disagreeable. In the scene below, the narrator describes Mr. Bingley's favourable character in contrast with Mr. Darcy's proud character, with FIS for 'Voices in Harmony'.

> Mr. Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and every body hoped that he would never come there again.[2]

Within the narrative description of Mr. Bingley and Mr. Darcy, the opinions of people at the assembly about them are presented as one voice in FIS. Mr. Bingley is a pleasant man exactly as they imagined. The narrator explains Mr. Bingley's friendly personality with descriptions such as 'he was lively and unreserved, danced every dance', which fulfils the high expectations of him. On the other hand, Mr. Darcy's cold attitude disappoints the people at the assembly. Mr. Darcy does not condescend to make new acquaintances in the countryside; he stays close to his own circle of friends and does not show any interest in others. His attitude is interpreted by 'everybody' at the ball as proud. Their disappointment and anger at Mr. Darcy's indifference is presented in FIS as a united opinion.

It is important that the reader's image of Mr. Darcy is formed not only by the objective narration but also by the subjective view of the people of Meryton, who are unsophisticated and rather vulgar. That Mr. Darcy is proud and keeps his distance from

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[2] Austen, *Pride and Prejudice*, p.11. Emphasis added.

them is undeniable. However, his reserved attitude derives not only from pride, but also from reserve or shyness—as we later discover. Mr. Bingley is the son of nouveau riche who made a fortune in business, and does not care about formality, while Mr. Darcy is the heir of a family that owns a large estate. The information about Darcy's family background is given by the narrator. However, the voices of the people of Meryton presented in FIS are mixed within the narrative, and guide the reader to build a negative image of Mr. Darcy by sharing their subjective view.

## The General Opinion of a Society

As to the last whole sentence in the second example I cited above (inclusive of the narrative without thick underline), Kenneth L. Moler explains that it comprises 'group voices', a narrative technique Austen employed to show ironically the 'general opinion' of a society. Moler states that the narrator's voice is mingled with the voice of 'the public', a theory that derives from Mikhail Bakhtin, and notes that this kind of narrative is used by Charles Dickens in *Little Dorrit* and George Eliot in *Middlemarch*, as well as Austen. According to Moler, the reader is 'given the verbal "feel" of the Meryton assembly', through the narration, which contains 'an opinion regarding the values of this group'.[3]

My argument concerning FIS for 'Voices in Harmony' partly shares Moler's identification of Austen's narrative technique as 'group voice', which he claims is the opinion of people belonging to the same group. For instance, Moler finds that 'Meryton-voicing' describes Darcy, Bingley and Lydia Bennet (when she is engaged to Mr. Wickham) from the viewpoint of 'the communal mean-mindedness'.[4] However, Moler focuses more on the ideology of 'group voices' than its formal appearance, while I recognize the function of 'Voices in Harmony' deriving from its linguistic form. Moler's definition is vague and it is difficult to identify who is narrating and whose speech is quoted. This is because he finds a 'group voice' in anything from a word to a sentence,

[3] In his essay, 'Discourse in the Novel', Bakhtin states that 'the general opinion of society… merges with authorial speech, exposing the hypocrisy and greed of common opinion.' Mikhail Bakhtin, *The Dialogic Imagination: Four Essays*, ed. by Michael Holquist and trans. by Caryl Emerson and Michael Holquist (Austen: University of Texas Press, 1981), p. 307. Kenneth L. Moler, '"Group Voices" in Jane Austen's Narration' in *Persuasions*, 13 (1991), pp. 16-20.
The online version of this article is available at http://www.jasna.org/persuasions/printed/number13/moler.htm. Accessed 11/04/2012.

[4] Moler, 'Group Voices', p. 17.

regardless of the formal style. For example, he regards the last sentence in the citation above, 'every body hoped that he [Mr. Darcy] would never come there again' as 'Meryton-voicing'. The sentence undeniably describes the feelings of people of Meryton, as Moler states. However, its formal style is Indirect Thought as the omniscient narrator is simply reporting their thought process with caricature.

Similarly, Moler finds 'Highbury voicing' in *Emma*, when the narrator introduces Frank Churchill for the first time in the novel. Frank is talked of among the people of Highbury, and his letter gains their good opinion.

> Mr. Frank Churchill was one of the boasts of Highbury, and a lively curiosity to see him prevailed, though the compliment was so little returned that he had never been there in his life. His coming to visit his father had been often talked of but never achieved.
>
> Now, upon his father's marriage, it was very generally proposed, as a most proper attention, that the visit should take place. [IS] There was not a dissentient voice on the subject, either when Mrs. Perry drank tea with Mrs. and Miss Bates, or when Mrs. and Miss Bates returned the visit. Now was the time for Mr. Frank Churchill to come among them [FIS]; and the hope strengthened when it was understood that he had written to his new mother on the occasion. For a few days, every morning visit in Highbury included some mention of the *handsome letter* Mrs. Weston had received. 'I suppose you have heard of the *handsome letter* Mr. Frank Churchill had written to Mrs. Weston? I understand it was a *very handsome letter*, indeed. Mr. Woodhouse told me of it. Mr. Woodhouse saw the letter, and he says he never saw *such a handsome letter* in his life.'[5]

Moler explains that the italicised words, 'a handsome letter' is the expression of Mr. Woodhouse but is repeated by his friends. By the repetition of different speakers, 'a particularly appropriate individual is singled out from the group', and the narration of the whole passage above echoes with voices 'from the parlours and shops of the town'.[6]

Moler's indication that the 'voices of Highbury' are echoing here and there in the passage is important. But I will make a more precise analysis of the passage in respect of the formal style presenting the speech of the inhabitants of Highbury. The first paragraph shows the narrator's ironical view of the gap between the high expectations of Highbury concerning Frank Churchill and the fact that he has never

[5] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Emma'*, ed. by Richard Cronin and Dorothy McMillan (Cambridge: Cambridge University Press, 2005), p. 16. Emphasis added; italics are Moler's.

[6] Moler, 'Group Voices', p. 19.

paid a visit to the village. Frank is the son of Mr. Weston and his first wife, but was adopted by his wealthy uncle after his mother's decease. Mr. Weston's popularity among the villagers leads them to regard Frank as an honorary member of the community; however they only know Frank through his father's talk. When Mr. Weston marries Mrs. Weston, the former governess of Emma Woodhouse, who is the key personality of the village, curiosity in Frank increases. In the second paragraph, the villagers' general opinion that Frank should now visit Highbury is voiced, and this opinion is presented first in Indirect Speech and then in FIS. Finally, the reality of Highbury gossip is revealed more clearly when the speech of someone not mentioned is presented in DS. As Moler states, the particular individual is singled out. Even though DS is used, his or her speech is not attributed, similar to Free Direct Speech. Anne Toner argues that Austen increased her usage of non-attributed Direct Speech in her later mature novels, and finds in it a similar function to FIS.[7] I presume Austen is using non-attributed DS as well as FIS in the passage, because at this early stage of the novel most of the characters have not yet been introduced. Austen therefore describes them as a group of people, and makes a careful choice of style for presenting the 'voices of Highbury', by gradually making the style shift from narrative report, through IS and FIS to DS. These shifts show how the villagers' hopes for Frank's visit gradually grow stronger.

Bakhtin states in his essay, 'Discourse in the Novel', that 'the speech of another is introduced into the author's discourse (the story) in *concealed form*, that is, without any of the *formal* markers usually accompanying such a speech, whether direct or indirect.'[8] This theory can be applied to FIS as well as the non-attributed sentences in IS and DS in the passage above. FIS is situated in the centre of the paragraph, where the expectations of the people of Highbury regarding Frank Churchill is comically described. Their ardent hope that he will visit, intermixed in the narrative voice in FIS, ironically signifies that Frank's postponement would be against decorum.[9] The irony is enforced when the identities behind the 'voices of Highbury' are revealed. One might guess that they include Mrs. Perry, Mrs. Bates, and Miss Bates, when the narrative report preceding the passage in FIS is considered. The repetitive phrase 'handsome letter' could be of Miss Bates, as her speech is always redundant. She is rather

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7 Anne Toner, '"A 'Said He' or a 'Said She'": Speech Attribution in Austen's Fiction' in *Persuasions*, 34 (2012), p. 148; pp. 140-49.

8 Bakhtin, *The Dialogic Imagination*, p. 303. Italics are Bakhtin's.

9 Later in the novel in a discussion with Emma, Mr. Knightley criticises Frank for postponing his visit to Highbury; he argues that Frank ought to pay respect to his father and mother-in-law, as it is the right conduct (see Vol. I, Chap. 18). Austen, *Emma*, p. 158.

weak-minded, and is obedient to Mr. Woodhouse, who is also weak-minded. Through repetition, the narrator mimics her speech, as well as that of Mr. Woodhouse. This is because Frank's letter is only superficially 'handsome', and to show true respect he should instead visit Highbury for his father and new step-mother.

**Polyphony: Voices that Exist Independently in the Novel**

In *Problems of Dostoevsky's Poetics*, Bakhtin argues that Dostoevsky's novels are polyphonic, an idea he developed from musical terminology. 'Polyphony' means 'any simultaneous sounding of different notes' in musical theory.[10] Bakhtin argues that Dostoevsky created 'free people, capable of standing alongside their creator'.[11]

> *A plurality of independent and unmerged voices and consciousness, a genuine polyphony of fully valid voices is in fact the chief characteristic of Dostoevsky's novels.* What unfolds in his works is… a *plurality of consciousness, with equal rights and each with its own world*, combine but are not merged in the unity of the event. [….]
>
> Furthermore, the very orientation of the narrative—and this is equally true of narration by the author, by a narrator, or by one of the characters—must necessarily be quite different than in novels of the monologic type. The position from which a story is told, a portrayal built, or information provided must be oriented in a new way to this new world—a world of autonomous subjects, not objects.[12]

Bakhtin describes here a new kind of discourse in Dostoevsky's novels that has double-voicing of the author and a character, but also the separate existence of the character's voice, independent from the author's objective view. Bakhtin calls this kind of novel 'the polyphonic novel'.[13] The classic European novel has, by contrast, the author's stable voice that is found in characters' voices and ideas, which Bakhtin regards as monologic.[14] Austen's novels give her readers the impression that the narrator takes control of the characters' speech, similarly to the relation of a marionette

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[10] Arthur Jacobs, *The New Penguin Dictionary of Music* (Harmondsworth: Penguin Books Ltd, 1977), p. 319.
[11] Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, ed. and trans. by Caryl Emerson (University of Minnesota Press, 1984), p. 6.
[12] Bakhtin, *Problems of Dostoevsky's Poetics*, pp. 6-7. Italics are Bakhtin's.
[13] Bakhtin, *Problems of Dostoevsky's Poetics*, p. 7.
[14] Bakhtin, *Problems of Dostoevsky's Poetics*, p. 8.

(a character) and the puppeteer (the author), who pulls strings in order to move it. However, when FIS, particularly 'Voices in Harmony' is used, the speakers, as a group of people, are partially liberated from the author's rein, and start to speak by themselves, as we have seen in the examples above. The difference from Polyphony is that generally they are not internally individuated.

### Caricature of a Small Group of People

Austen's FIS for 'Voices in Harmony' is not limited to humorously presenting the general opinions of society. She uses it to caricature the biased ideas of smaller groups of two or more people. Its typical usage is found in *Northanger Abbey*, where the narrator continuously satirizes characters. 'Voices in Harmony' is used only on one occasion but twice in that scene, when Catherine Morland discusses the excursion to Clifton with Isabella Thorpe, John Thorpe and James Morland in Vol. I, Chap. 13. Various functions of FIS are used in this scene, which I am also going to examine in a section for 'Double-Edged Satire' in Chapter Four of this thesis. I will therefore cite it here only briefly and focus on the analysis of FIS for 'Voices in Harmony'.

When Catherine is away for just a short time to speak with Miss Tilney, the rest of the party decide to visit Clifton the next day. As soon as Catherine returns, she is asked to consent to their plan. However, Catherine confesses that she has already made a plan with Miss Tilney and cannot go with them.

> She had that moment settle with Miss Tilney to take their promised walk to-morrow; it was quite determined, and she would not, upon any account, retract. But she *must* and *should* retract, was instantly the eager cry of both the Thorpes [IS]; they must go to Clifton to-morrow, they would not go without her, it would be nothing to put off a mere walk for one day longer, [FIS] and they would not hear of her refusal. Catherine was distressed, but not subdued. 'Do not urge me, Isabella. I am engaged to Miss Tilney. I cannot go.' This availed nothing. The same arguments assailed her again; she must go, she should go, [FIS] and they would not hear of a refusal. 'It would be so easy to tell Miss Tilney that you had just been reminded of a prior engagement, and must only beg to put off the walk till Tuesday.'[15]

[15] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Northanger Abbey'*, ed. by Barbara M. Benedict and Deirdre Le Faye (Cambridge: Cambridge University Press, 2006),

The stylistic structure of the passage is similar to that of the passage where Frank Churchill's visit to Highbury is discussed. As the style transitions from narrative report, Indirect Speech and FIS to DS, the reader discovers the real personalities of the speakers, Isabella and John Thorpe. In the second sentence, the narrator reports the simultaneous 'eager cry' of Isabella and John with the emphasis on their idiosyncratic words, 'must' and should'. Their dominant personalities are revealed from the way they attempt to force Catherine to cancel her promise with Miss Tilney. In the sentence in FIS, their self-centred motivation is revealed. Isabella and John do not respect Catherine's decision, as their priority is to put their own plan into execution. The repetitive FIS phrases highlight their inferior morality and vulgar aspects, when they try to force Catherine against her will. There is an unspoken reason why Isabella and John want Catherine to come: it is not from love of Catherine's company but because social decorum means that Isabella cannot go out with two young men unaccompanied. They are still shown to be selfish as they will not make concessions. Their attitude is caricatured in their speech presented in FIS for 'Voices in Harmony'. The caricature is intensified as their voices resonate as one, like stereophonic sound coming from two amplifiers.

Austen uses a comparably satirical FIS for 'Voices in Harmony', increasing the comic effect in *Emma*. Mr. Elton and Harriet Smith praise Emma's drawing ability, when Emma asks Harriet to sit for a picture. The narrator humorously exaggerates the overexcitement of Mr. Elton and Harriet; 'They were both in ecstasies. <u>A likeness pleases every body; and Miss Woodhouse's performances must be capital</u>.'[16] As Emma's worshippers, they do not agree with her that her drawings are not of the first class. Harriet's naive comment arising from simplicity chimes with Mr. Elton's, deriving from a more cunning intention: he hopes to marry Emma for her money. When they flatter Emma, their voices are merged in FIS for caricature.

### From Satirical to Neutral: Tactics to Draw the Reader's Attention to the Heroine's Thoughts

Austen's FIS for 'Voices in Harmony' changes its nuance from satirical to more neutral

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pp. 97-98. Emphasis added.

[16] Austen, *Emma*, p. 46. Emphasis added.

in her later completed novels. The change is related to the frequency of its usage. As I have mentioned, it appears only twice in a single scene in *Northanger Abbey*. It is not used in *Sense and Sensibility*; and is used three times in *Pride and Prejudice*. On the other hand, it is used nine times in *Mansfield Park*, five times in *Emma*, and ten times in *Persuasion*. Particularly in *Mansfield Park* and *Persuasion*, FIS for 'Voices in Harmony' is used more frequently but in a neutral way. I would suggest that it is closely linked with the heroines' reserved natures. Fanny Price and Anne Elliot tend to take the position of listener during conversations, while their inner emotions are described in detail. The author condenses other characters' speech economically presented as one voice, in order for the reader not to be distracted by their lively dialogue in Direct Speech and instead focus attention on the heroine's inner thoughts.

Virginia Woolf recognizes that Austen included less dialogue relative to the heroine's reflections in this novel. Analysing the change of Austen's writing style, where speeches are 'sum[med] up', Woolf speculated about potential for further change in Austen's narrative techniques, that would have anticipated modernist novels. Woolf states as follows:

> She would have devised a method, clear and composed as ever, but deeper and more suggestive, for conveying not only what people say, but what they leave unsaid; not only what they are, but what life is. She would have stood farther away from her characters, and <u>seen them more as a group, less as individuals</u>.[17]

I find a conceptual similarity between Woolf's view of Austen's prospective writing style and Bakhtin's view of Dostoevsky's novels as polyphonic. In order to present a story not solely through the narrator's direct descriptions, but partly through the heroine's subjective view, Austen as the omniscient narrator keeps more of a distance from her characters. In modernist novels, characters and their thoughts are described ambiguously. The fictional world is often seen from the protagonist's perspective, even though the third person narrative is adopted, and his or her subjective reality is presented. Alternatively, if a character's speech was presented in DS enclosed within quotation marks, it would stand out in the narrative and the reader would believe that it is a verbatim record and therefore a positive fact. Modernist writers avoid giving such an objective impression and sometimes

[17] Virginia Woolf, *The Common Reader* (London: Random House, 2003), p. 145. Emphasis added.

describe characters' speech ambiguously within the protagonist's recalled memory, for example in *Mrs. Dalloway* (1925).[18] Woolf discerns that Austen's writing style in *Persuasion* has this aspect of uncertainty. When characters are described as a group of people, their identities as individuals become more ambiguous, as if they are departing from the realm of the omniscient narrator's perspective. In this style of writing, the personality of each character is not emphasized but only the merged voice of characters exists without showing their faces. As a result, the reader's attention is not diverted from the central character(s).

In *Mansfield Park*, Austen has already established this kind of writing style, when she uses FIS for 'Voices in Harmony'. Unlike in *Pride and Prejudice* and *Emma*, the heroine, Fanny Price, is quiet and a listener of other characters, particularly in the first volume of the novel. Fanny feels awkward and diffident, because of her inferior status in the house as a niece adopted by a baronet. To emphasise the contrast, other characters' speech is vividly presented in DS. The novel also uses multiple points of view, and the narrator is busy describing the inner thoughts of those who surround Fanny. The reader may be well acquainted with characters like the Bertrams, the Crawfords, and Mrs. Norris. For example, Henry Crawford is a type of villain and Mary Crawford is a coquette. However, they are not flat characters as their complicated feelings and conflicts are described in detail.

Among the many rounded characters, Fanny's presence can seem blurred. Her presence, as I have said, is restrained in the first one third of the novel. She does not have many opportunities to speak out loud in front of others, and her inner emotions are rarely presented in the beginning. However, Fanny's importance increases as the story goes on. One of the reasons for this is because the author lets other characters walk away from the centre of the story in the second volume. Fanny's presence is better appreciated by the people left in Mansfield and her speech and thought are presented in detail. FIS for 'Voices in Harmony' is repeatedly used in the transitional period from this first stage to the second. Two examples are the scene in which Tom and Maria Bertram accept Edmund's offer to play a role to have for their private theatrical (Vol. I, Chap. 17);

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[18] At the beginning of the novel, Mrs. Dalloway recalls her youth. Within her train of thought, other characters' spoken words are presented. For example, 'looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, "Musing among the vegetables?"— was that it? —"I prefer men to cauliflowers"— was that it? He must have said it at breakfast one morning when she had gone out on to the terrace'. Virginia Woolf, *Mrs. Dalloway* (Ware, Hertfordshire: Wordsworth Editions Ltd., 1996), p. 3.

and Henry and Mary Crawford's report that Mrs. Grant will not be able to join the rehearsal of their play (Vol. I, Chap. 18). Once the narrator has described details of character's attitudes in order for the reader to form their impressions, the narrator starts to 'sum up' their speech. This method works effectively to reduce the number of speakers, so that the reader can start to share Fanny's subjectivity by the time she is finally set in the centre of the story.

The scene cited below takes place when the young people of Mansfield visit Sotherton Court, the estate of Maria Bertram's fiancé, James Rushworth. When Mrs. Rushworth finishes giving her guided tour of the manor house, the young people walk into the garden and split into several groups. Fanny walks with Edmund and Miss Crawford, but they decide to have a rest as Fanny feels tired. Fanny is physically weaker than others, but this is not the only reason she is fatigued. She is depressed, knowing that she is emotionally isolated from them. Fanny is aware that Edmund, her secret object of desire, is attracted to Miss Crawford, who has also started to have serious feelings for him. However, Miss Crawford is a rich heiress and prefers a luxurious life in a city. Edmund, as the second son of a baronet, is destined to become a clergyman, which is unacceptable to the ambitions of Miss Crawford. She tries to change his mind, and their discussion becomes pointed. Fanny is a quiet bystander on this occasion, while her rival cheerfully and intellectually debates with the man they both desire.

> After sitting a little while, Miss Crawford was up again. 'I must move,' said she, 'resting fatigues me.—I have looked across the ha-ha till I am weary. I must go and look through that iron gate at the same view, without being able to see it so well.'
>
> Edmund left the seat likewise. 'Now, Miss Crawford, if you will look up the walk, you will convince yourself that it cannot be half a mile long, or half half a mile.'
>
> 'It is an immense distance,' said she; 'I see *that* with a glance.'
>
> He still reasoned with her, but in vain. She would not calculate, she would not compare. She would only smile and assert. The greatest degree of rational consistency could not have been more engaging, and they talked with mutual satisfaction. At last it was agreed, that they should endeavour to determine the dimensions of the wood by walking a little more about it. <u>They would go to one end of it, in the line they were then in</u> (for there was a straight green walk along the bottom by the side of the ha-ha,) <u>and perhaps turn a little way in some other direction, if it seemed likely to assist them, and be back in a few minutes</u>. Fanny said she was rested, and would have moved too, but this was not suffered.

> Edmund urged her remaining where she was with an earnestness which she could not resist, and she was left on the bench to think with pleasure of her cousin's care, but with great regret that she was not stronger. She watched them till they had turned the corner, and **listened till all sound of them had ceased**.[19]

After a discussion on several topics, Edmund and Miss Crawford are still excited and their debate continues, as presented in Direct Speech. Fanny, on the other hand, remains a quiet listener. She is in the same party ostensibly. The narrator gradually changes focus from their dialogues to Fanny's consciousness. In accord with this transition, presentations of Mary's speech change from DS to FIS. Her voice is then joined by Edmund's, presented together in FIS for 'Voices in Harmony', when they agree on which direction they should take and how much time it will take. Their merged voice signifies their agreement, even though their personalities are completely different: Mary is playful, passionate and active; while Edmund is serious, calm and thoughtful. When Mary and Edmund speak in harmony, Fanny and the reader imagine that the couple will get along well if they marry.

The important thing here is that Fanny is not merely a bystander even though she is quiet: she is actively listening to their conversation and collecting information. Fanny feels more for Edmund than a cousin's affection. Fanny loves him, and his relationship with Mary has an impact on Fanny's happiness. When the speech presentations of Mary and Edmund change from DS to FIS, the reader is relatively distanced from their speech, according to Leech and Short (see Table 2 on p. 22). The stylistic shift encourages the reader to feel as if their voices are gradually dropping in volume, although they must still be speaking in the same way. The written medium cannot express volume, as musical instruments do. There is a gap between the real volume of their voices which Fanny is listening to, and the voice the reader is creating in her mind. With the change of style from DS to FIS, the author enhances the sense of Fanny's depressed internal feelings and encourages the reader to empathise with her. This is also shown in the way Mary and Edmund walk away, as the last sentence of the passage shows: Fanny is intently listening to their dialogues until they are beyond the reach of her hearing.

I argue that FIS for 'Voices in Harmony' ultimately works not only for the

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[19] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Mansfield Park'*, ed. by John Wiltshire (Cambridge: Cambridge University Press, 2005), p. 112. Emphasis added; italics in original.

purpose of economy, by combining the voices of Edmund and Mary, but for the listener's attitude towards Fanny's anxious psychological feelings. The change in the style of speech lets the reader feel the silence after Edmund and Mary leave, as well as Fanny's loneliness and agitated feelings. Austen uses FIS for 'Voices in Harmony' as a tactic to draw the reader's attention to Fanny's subjectivity and to gradually increase her presence in the novel.

## Conclusion

Austen's FIS for 'Voices in Harmony' developed into a sophisticated narrative technique, which anticipates modernist novels. The primary purpose of this function of FIS is in presenting speech of two or more people speaking in harmony. Multiple characters speak at one time, or in a short period of time, and they have the same opinion on a topic. This makes it distinct from Bakhtin's concept of polyphony. Actors on a stage might express this easily by all speaking their opinions simultaneously. But in the novel, the narrator efficiently summarises their speech and presents it as one voice in a conversational style. This function of FIS uses its formal advantage, the omission of the subject clause, which is useful to present speech of more than two people, and sometimes a group of anonymous people. The passage presented in this style can be satirical or neutral.

Satirical FIS for 'Voices in Harmony' is a useful way for the author to provide the reader gossip or the general opinion of a society. The unreliable information provided in this way may change the reader's idea of a character's personality. It also creates comic effects; satire is doubled when two speakers' silly or selfish comments are caricatured, as if the voice is echoing with a stereophonic effect.

On the other hand, using FIS for 'Voices in Harmony' in a neutral way not only achieves economy by summarising more than two speakers' opinions. It is also used for drawing the reader's attention to the listener, usually quiet heroines such as Fanny Price and Anne Elliot, in contrast with other characters described as a group. These heroines' speech is rarely presented in Direct Speech in the early stage of the novel, while the speech of other characters is presented in lively dramatic dialogue. But later in the novel, FIS for 'Voices in Harmony' is frequently used to let the reader share the listener-heroine's inner emotions. I have discussed the case of Fanny as a listener. In *Persuasion*, the narrative technique with FIS for 'Voices in Harmony' is used in order to

change the impression of the heroine from a quiet and diffident person to a persuasive and passionate heroine. Her presence emerges when the other characters' speech is summed up in FIS. The Musgroves, the Harvilles and the Elliots are treated as groups of people in order to leave the minimum impression of their characters on the reader.[20]

Critics have recognised the modernity of Austen's novels, when the heroine's subjectivity is described in detail. It has generally been thought that the author's narrative technique with Free Indirect Thought makes this possible, as the reader is able to share a character's consciousness seamlessly intermixed with the narration. However, it is not only achieved by FIT. FIS is also an effective guide allowing the reader to focus on the heroine's thought, while she is listening to others' speech, presented in FIS for 'Voices in Harmony' as one voice.

[20] See Appendix 5 for the full quotations of FIS for 'Voices in Harmony' in *Persuasion*.

## §2 Condensed Conversation

### From Redundant Speech to Well-Structured Speech

FIS for 'Condensed Conversation' achieves narrative economy: good examples can be found in Mrs. Bennet's speeches in *Pride and Prejudice*. The scene below describes an assembly held at Meryton. Mrs. Bennet speaks about the prospect of marriage for her eldest daughter, Jane, and their wealthy new neighbour, Mr. Bingley, when no proposal has yet been made. She is a talkative woman and often chats with Lady Lucas, her rival in the search for potential husbands for her unmarried eligible daughters. The heroine, Elizabeth Bennet, often feels humiliated by her mother's indiscreet statements and is especially worried by her impudent comments about Jane's marriage, which seem to be overheard by Mr. Bingley's friend, Mr. Darcy.

> [. . .] deeply was she [Elizabeth] vexed to find that her mother was talking to that one person [Lady Lucas] freely, openly, and of nothing else but of her expectation that Jane would be soon married to Mr. Bingley.—It was an animating subject, and Mrs. Bennet seemed incapable of fatigue while enumerating the advantages of the match. <u>His being such a charming young man, and so rich, and living but three miles from them, were the first points of self-gratulation; and then it was such a comfort to think how fond the two sisters were of Jane, and to be certain that they must desire the connection as much as she could do. It was, moreover, such a promising thing for her younger daughters, as Jane's marrying so greatly must throw them in the way of other rich men; and lastly, it was so pleasant at her time of life to be able to consign her single daughters to the care of their sister, that she might not be obliged to go into company more than she liked</u>. It was necessary to make this circumstance a matter of pleasure, because on such occasions it is the etiquette; but no one was less likely than Mrs. Bennet to find comfort in staying at home at any period of her life. She concluded with many good wishes that Lady Lucas might soon be equally fortunate, though evidently and triumphantly believing there was no chance of it.
>
> In vain did Elizabeth endeavour to check the rapidity of her mother's words, or persuade her to describe her felicity in a less audible whisper; for to her inexpressible vexation, she could perceive that the chief of it was overheard by Mr. Darcy, who sat

opposite to them. Her mother only scolded her for being non-sensical.[21]

Here in the underlined passage, Mrs. Bennet's triumphant state of mind is described well by the use of FIS. Due to the double voice of the narrator and Mrs. Bennet, it sounds satirical when her subjective views on her eldest daughter's prospective marriage are related intermixed with the omniscient narrator's objective voice. The narrator comments that Mrs. Bennet looked 'incapable of fatigue' when enumerating the merits of the match. She boasts of the wealth of Bingley and how such a match will help her other daughters' chances. Mrs. Bennet's idiolect presented in FIS is caricatured and could simply be classified as 'Satirized Speech'. The narrator apparently mimics her exaggerated speech, such as when Mrs. Bennet insinuates that she will retire from society, upon Jane's marriage. As Mrs. Bennet loves social life, her statement is extremely unrealistic. However, I define it as 'Condensed Conversation' because it aims not only at satire but also narrative economy, which gives a different kind of effect. The narrator condenses Mrs. Bennet's utterance only, even though Lady Lucas must be replying or interjecting at some point, which has the appearance of a one-sided speech. In addition, Elizabeth tries to join the conversation in order to restrain her mother's inconsiderate remarks. Her attempt, however, is not successful as Mrs. Bennet's speech is, as the narrator humorously describes, too rapid for Elizabeth to check, and Elizabeth's utterance is not described in between Mrs. Bennet's chattering. Therefore, while the primary purpose of 'Satirized Speech' is mimicry, the humour of 'Condensed Conversation' also comes from narrative economy and the listener's attitude.

'Condensed Conversation' appears in relatively long passages as part of the dialogue, of which the main speaker is usually a minor character. Austen is famous for her frequent use of dramatic dialogue presented in Direct Speech [DS] with quotation marks, which as Howard Babb claims, gives *Pride and Prejudice* 'a vibrancy and a rich dramatic texture'.[22] In dramatic dialogue, characters' speech is presented verbatim, as if the reader were listening to fictional characters' real conversations. Austen portrays 'a number of characters largely on the basis of what they say and do in public.'[23] On the other hand, FIS for 'Condensed Conversation' does not take the form typical of dialogue in DS. It looks rather similar to monologue because only one character's speech is presented, while the other character's reply is not recorded. A feature of 'Condensed

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[21] Austen, *Pride and Prejudice*, pp. 110-11. Emphasis added.
[22] Howard S. Babb, *Jane Austen's Novels: The Fabric of Dialogue* (Archon Books, 1967), p. 113.
[23] Babb, *Jane Austen's Novels*, p. 113.

Conversation' is thus the one-sided talk of a character, which is presented in FIS in a continuous sequence. However, the narrator clearly describes the reaction of the other participants of the dialogue, before and after the passage. An apparent monologue is therefore found to be part of a dialogue, but with the other characters' speech omitted. This is owing to the narrator's act of quoting speech, which looks like speech presented in the form of Indirect Speech [IS] or Narrator's Presentation of Speech Act [NPSA] within the narrative. But on the one hand, unlike IS the *inquit*, 'said he' or 'said she' is missing, meaning that it is actually FIS. On the other hand, 'Condensed Conversation' has more of the flavour of the actual speech than NPSA, as Mrs. Bennet's idiosyncratic words, 'so' and 'such' are included. By using 'Condensed Conversation', the narrator's description becomes more conversational and vibrant, and the narrative flows smoothly in addition to narrative economy being achieved.

Mrs. Bennet's speech here is comical, not only in terms of content but also in its form. In the novel, she is described as a simple woman who always indulges in gossip, especially any topic related to potential wealthy husbands for her daughters. She is unwise and her relationship with the witty, but cynical, Mr. Bennet is described by the narrator as a model failure of marriage. There is a disparity in their tastes and Mr. Bennet finds consolation in making fun of his silly wife. Mrs. Bennet usually rattles rather than talks, but the way she speaks in the passage gives the reader an impression of rationality, as it is well structured as if by logic. It consists of four articles with discourse markers, such as 'the first points', 'and then', 'moreover', 'and lastly'. In addition, a semi-colon is used occasionally to divide the sentences. In fact, here the form of well-structured speech is itself is satirical. The style elicits laughs because it gives the reader the impression that Mrs. Bennet can be rational when boasting of the benefits of her daughter's advantageous marriage. The style resembles IS, but is not quite the same. The narrator's act of connecting Mrs. Bennet's fragmented speech, rather than rephrasing the whole speech as in IS, means that the passage retains the original rapidity of Mrs. Bennet's speech, but with the other speakers' reactions omitted. Because of the omissions, the reader understands Lady Lucas's wearied attitude, as well as Elizabeth's anxieties for her mother's careless talk. The well-structured speech might also give the reader room to infer that Mrs. Bennet has already spoken many times about Jane's advantageous marriage to Mr. Bingley and has become skilled at discussing the topic.

FIS for 'Condensed Conversation' is used for the speech of Mrs. Bennet twice in

addition to this scene. One example is a scene when Mrs. Bennet recommends that Mr. Collins, the legal heir of her husband, marry another of her daughters, other than his favourite, Jane (Vol. I, Chap. 15). As both Mrs. Bennet and Mr. Collins are wordy, their dialogue develops 'in a quarter of an hour's tête-à-tête', but the narrator condenses it into a short section.[24] Here again the narrator accelerates the conversational speed, and the style creates a comic effect. Mrs. Bennet's long speech is condensed into a short one, and the narrator humorously adds that 'Mr. Collins had only to change [his target] from Jane to Elizabeth' to caricature Mr. Collins' superficial attachment to Miss Bennet.[25]

The author repeatedly uses the satirical effect of well-structured speech presented in FIS for Mrs. Bennet. She is especially loquacious whenever the topic is concerned with her daughters' marriages. Against her wishes, Mr. Collins becomes engaged to her rival's daughter, Charlotte Lucas, and Mrs. Bennet's 'feelings found a rapid vent' when she grumbles about her wretched feelings (Vol. I, Chap. 23).[26] Mrs. Bennet's aggrieved disbelief of the Collins' blissful marriage is satirized again when she enumerates 'in the first place', 'secondly', 'thirdly' and 'fourthly'. With the repeated application of well-structured FIS to Mrs. Bennet's speech, the reader is led to compare Mrs. Bennet's expectations and disappointment, with regard to her daughters' chances for advantageous marriage.

FIS thus works to change the tempo of conversation, and the condensation of speech creates comic effects, particularly when it is used for usually redundant speakers. As is seen in the examples of Mrs. Bennet's speech, her long gossipy conversation is neatly condensed and the rapidity of her talk is described so that the reader can feel its speed by reading her structured one-sided talk.

### Loose Speech to Rational Speech

Austen uses this style of FIS in an ironic way for Lady Bertram in *Mansfield Park*. In contrast to Mrs. Bennet, Lady Bertram is usually quiet and languid. The application of 'Condensed Conversation' gives the reader a somewhat different impression of her, however it still retains a satirical effect.

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[24] Austen, *Pride and Prejudice*, p. 79. See Appendix 6 for the full quotations of Mrs. Bennet's speech that is presented in FIS for 'Condensed Conversation'.

[25] Austen, *Pride and Prejudice*, p. 79.

[26] Austen, *Pride and Prejudice*, p. 143.

A comfortably wealthy wife of a baronet, Lady Bertram is drowsy and inactive. She does not pay attention to things going on around her and is satisfied with her own quiet life. She does not talk much but her speech is occasionally presented straightforwardly in DS, which gives the reader the impression of her benign personality and peaceful nature. However, though she is relatively harmless, she is also unhelpful, especially as a conversational partner. When the heroine Fanny needs to share her experiences the day after attending her first ball held at Mansfield Park, the following scene occurs:

> It was a heavy, melancholy day.—Soon after the second breakfast, Edmund bad them good bye for a week and mounted his horse for Peterborough, and then all were gone. Nothing remained of last night but remembrances, which [Fanny] had nobody to share in. She talked to her aunt Bertram—she must talk to somebody of the ball, but her aunt had seen so little of what passed, and had so little curiosity that it was heavy work. Lady Bertram was not certain of any body's dress, or any body's place at supper, but her own. 'She could not recollect what it was that she had heard about one of the Miss Maddoxes, or what it was that Lady Prescott had noticed in Fanny; she was not sure whether Colonel Harrison had been talking of Mr. Crawford or of William when he said he was the finest young man in the room; somebody had whispered something to her, she had forgot to ask Sir Thomas what it could be.' And these were her longest speeches and clearest communications; the rest was only a languid 'Yes—yes—very well—did you? did he?—I did not see *that*—I should not know one from the other.' This was very bad. It was only better than Mrs. Norris's sharp answers would have been. . ..[27]

Here again, only Lady Bertram's speech is presented while Fanny's questions to her are omitted. Lady Bertram's speech is continuously presented in FIS by connecting each section with a semi colon. Not only Lady Bertram but Fanny herself is a quiet person. Therefore, it is natural that their conversation is not presented vividly in a dramatic dialogue in DS. Even though the narrator humorously comments on her speech as the 'longest speech and clearest communications', the general feature of FIS for 'embedding' creates her calm voice. The irony arises here. Her 'clearest' remarks are made ambiguous due to FIS, while her more fragmented remarks are, on the other hand, clearly presented in DS. If the styles were used in the opposite way, her speech would

[27] Austen, *Mansfield Park*, p. 328. Emphasis added; italics in original.

give a totally different impression. It is unusual for Lady Bertram's speech to be presented in a long sentence, with the emphasis of quotation marks. If such a long structured sentence was presented in DS, her speech might give the reader a firmer impression of Lady Bertram. Instead of suggesting a quiet, languid character, her voice would sound more decisive. When the fragmentary answer is presented in FIS, it can be overlooked by the reader, as FIS creates distance between the reader and the character. Here the author intentionally chooses FIS for longer sections of Lady Bertram's speech and DS for her fragmented ambiguous answers to Fanny. The style is therefore carefully chosen to enhance the gentle but languid impression of Lady Bertram for the reader.

Two different types of narrative representation, which have been discussed since the time of Plato and Aristotle, are relevant to the effect of FIS for 'Condensed Conversation'. David Lodge states as follows:

> Fictional discourse constantly alternates between *showing* us what happened and *telling* us what happened. The purest form of showing is the quoted speech of characters, in which language exactly mirrors the event (because the event is linguistic). The purest form of telling is authorial summary, in which the conciseness and abstraction of the narrator's language effaces the particularity and individuality of the characters and their actions. A novel written entirely in the mode of summary would, for this reason, be almost unreadable. But summary has its uses: it can, for instance, accelerate the tempo of a narrative, hurrying us through events which would be uninteresting, or *too* interesting – therefore distracting, if lingered over […][28]

Lodge explains about the difference between 'showing' and 'telling', and the narrator's work of summarizing characters' speech and actions. While a novel without dialogue would be 'unreadable', the merit of summary is that it can 'accelerate the tempo of a narrative' by the narrator's act of condensing. Lodge continues by remarking that 'free indirect style' is a narrative technique in which 'authorial speech and characters' speech are fused together'. The boundary between the two kinds of discourse is, therefore, unclear and ambiguous. Michael Toolan likewise explains that Free Indirect Discourse 'is a long-established technique that can be usefully related to such classical literary distinctions of narrative method as those between showing and telling, or **mimesis** and

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[28] David Lodge, *The Art of Fiction* (London: Penguin, 1992), p. 122. Lodge's italics.

**diegesis**.'[29] He points out that one characteristic of diegesis is that it 'is linked to a condensed or "edited" summarized account', while FID is 'a mimetic diegesis'.[30]

The idea of Lodge and Toolan that Free Indirect Discourse is equipped with aspects of both mimesis/showing and diegesis/telling is largely correct, but it needs more careful thought when FIS and FIT are examined distinctively. FID uses the third-person narrator's voice as though it is pure narration. On the other hand, a character's speech or thought is presented as if the person is speaking or thinking in front of the reader, which is 'mimetic'. FID is situated somewhere in the middle of the two types of narrative representation and is therefore 'a mimetic diegesis'.

However, in the case of FIS for 'Condensed Conversation', the key to creating this effect is not only in the simple blending of these two types of narrative representation but also in the narrator's act of summary or condensation. I will argue that this act by the narrator is slightly different from cases when FIT is used for the presentation of internal monologue. When a character is deep in thought and his/her consciousness is presented in FIT as if it is the pure narration, the reader will hear his/her internal voice continuously. FIS for 'Condensed Conversation' is likewise used in a lengthy passage, and it is therefore possible that the reader will confuse it with someone's long speech. In fact, it is a sequence of speech, in which segments are stitched together as one, by omitting the interlocutor's responses. In this respect, a passage of FIS for 'Condensed Conversation' is created not simply by converting the modes of speech from DS to FIS. In addition to this conversion, the narrator edits a long speech passage and makes it more compact. This might be called, 'an extra diegetic mimesis', after Toolan's humorous expression. Speech presented in 'Condensed Conversation' thus looks similar to pure narration. Not all of it, however, is the narrator's summary, and it includes the character's own expressions, which make the speech flow rhythmically.

When critics discuss how the reader identifies FID in the text, they generally say that FIS 'is often easier to perceive' than FIT. This is because speech is the register of what is actually spoken, while the narrator must penetrate the characters' minds and convert their thoughts into words. However, I would argue that the presentation of speech in the free indirect form is not always as easily identifiable as the presentation of thought in this form, when the actual spoken words are summarised or

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[29] Michael J. Toolan, *Narrative: A Critical Linguistic Introduction* (1988, London: Routledge, 2001), p. 126. Emphasis, original.

[30] Toolan, *Narrative*, p. 127.

quoted only in part and embedded in the narrative. Austen's FIS also has varied styles: FIS with and without quotation marks; FIS slipping from Indirect Speech after semi colons and dashes, for example. The boundary between the narrative report and a character's speech can be as ambiguous as the presentation of FIT.

I will give an example of FIS for 'Condensed Conversation', in which the narrator's work for telling/diegesis is clearly seen. The following scene is from *Sense and Sensibility*, when Marianne Dashwood innocently reports to her elder sister, Elinor, that Willoughby has promised to give her a horse. Elinor thinks it indiscreet of Marianne to accept such an expensive present from a gentleman recently met. Also, they cannot afford to keep the horse on their low income.

> '[Willoughby] intends to send his groom into Somersetshire immediately for it,' [Marianne] added, 'and when it arrives, we will ride every day. You shall share its use with me. Imagine to yourself, my dear Elinor, the delight of a gallop on some of these downs.'
>
> Most unwilling was she to awaken from such a dream of felicity, to comprehend all the unhappy truths which attended the affair; and for some time she refused to submit to them. <u>As to an additional servant, the expense would be a trifle; mama she was sure would never object to it; and any horse would do for him; he might always get one at the park; as to a stable, the merest shed would be sufficient.</u> Elinor then ventured to doubt the propriety of her receiving such a present from a man so little, or at least so lately known to her. This was too much.
>
> 'You are mistaken, Elinor,' said she warmly, 'in supposing I know but little of Willoughby. . .'[31]

Here, the passages describe the change of Marianne's feeling from 'a dream of felicity' to her awareness of the reality, which required 'some time' to understand. Elinor is nineteen, more mature, and better acquainted with the world than her sister who is two years younger. It seems likely that she would have put forward counter-arguments for Marianne to consider. However, only Marianne's answers to Elinor's points are presented in FIS as underlined. Each of Marianne's reasonings is connected by semi colons and all her answers are united in one sentence, embedded in the narrative. The contrast between her speech presented in Direct Speech and FIS is clear. In the first,

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[31] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Sense and Sensibility'*, ed. by Edward Copeland (Cambridge: Cambridge University Press, 2006), pp. 68-69. Emphasis added.

Marianne's enthusiasm for a dream gift from Willoughby, her romantic hero, is simply expressed, and the reader learns of her infatuation. On the other hand, Marianne's later reasoning looks as if she spoke brokenly, due to the distance created by FIS, because she understands what is good and bad deep down. Later in DS, knowing Elinor is right, Marianne refutes the point that she knows Willoughby only a little, insisting on their emotional intimacy. While the change of Marianne's feelings is described by the different mode of speech, Elinor's side of the argument is omitted. This is partly because the author focuses on describing Marianne's naivety as well as her passionate character with the speech presentation itself. Also, by omitting Elinor's speech, the reader is led to share her feelings as she listens to Marianne's childish excuses, and Elinor's calm character is indirectly implied. Finally, the narrative is made more economical by compacting the sisters' dialogue into a one-sided speech.

Although the narrator could have summarised Marianne's speech in IS along the lines of 'Marianne would not admit to the inconveniences or impropriety of keeping a horse', the narrator instead collects each of her utterances and smoothly connects them in a paragraph with semi colons, as if it were narrative report. The different impression the reader receives from the former and the latter is obvious. By presenting only Marianne's side of the conversation and leaving the flavour of her conversational tone, the author draws the attention of the reader to the ironically contrasting styles of DS and FIS: in the former, Marianne speaks about her dream animatedly; in the latter she irritably excuses her vague plans.

**Collecting Diffusive Speech with Dashes**

Lastly, I will give another example of FIS for 'Condensed Conversation', which is not structured but is rather a collection of fragmented speech from Mrs. Elton in *Emma*. Below is the famous scene when Emma and a circle of friends of Mr. Knightley visit his residence, Donwell Abbey, for strawberry picking. Mrs. Elton is a rich and vulgar upstart, and Emma treats her coldly. Mrs. Elton is talkative, officious and often overbearing; therefore she and Emma rarely speak together or speak in a friendly manner. Emma enjoys a solitary walk viewing the landscape of Donwell, proud at her connection to its owner.

> These were pleasant feelings, and she walked about and indulged them till it was necessary

to do as the others did, and collect round the strawberry-beds.—The whole party were assembled, excepting Frank Churchill, who was expected every moment from Richmond; and Mrs. Elton, in all her apparatus of happiness, her large bonnet and her basket, was very ready to lead the way in gathering, accepting, or talking—strawberries, and only strawberries, could now be thought or spoken of.—'The best fruit in England—every body's favourite—always wholesome.—These the finest beds and finest sorts.—Delightful to gather for one's self—the only way of really enjoying them.—Morning decidedly the best time—never tired—every sort good—hautboy infinitely superior—no comparison—the others hardly eatable—hautboys very scarce—Chili preferred—white wood finest flavour of all—price of strawberries in London—abundance about Bristol—Maple Grove—cultivation—beds when to be renewed—gardeners thinking exactly different—no general rule—gardeners never to be put out of their way—delicious fruit—only too rich to be eaten much of—inferior to cherries—currants more refreshing—only objection to gathering strawberries the stooping—glaring sun—tired to death—could bear it no longer—must go and sit in the shade.'

> Such, **for half an hour**, was the conversation—interrupted only once by Mrs. Weston, who came out, in her solicitude after her son-in-law, to inquire if he were come—and she was a little uneasy.—She had some fears of his horse.[32]

The whole passage enclosed in quotation marks is of Mrs. Elton's conversation with others, whose voices are not presented. Mrs. Elton believes herself to be the belle of society and at the centre of the small circle in Highbury. She therefore thinks she has the right to speak first and wants to take the conversational initiative. However this belief derives only from complacency over her superior financial advantage and not from her intellectual superiority. This circumstance and Mrs. Elton's obnoxious character is described in the style of her speech. She continues to talk 'for half an hour', almost without any interruption, as the narrator humorously describes.[33] Her speech is presented in one paragraph, but is not in complete sentences. A few words are quoted and connected with the next words with visually appealing dashes, showing the

[32] Austen, *Emma*, pp. 389-90. Emphasis added.

[33] Mrs. Elton's speech is interrupted 'only once by Mrs. Weston', who is looking for Frank. Mrs. Weston's comments, 'she was a little uneasy.—She had some fears of his horse', are likewise presented in FIS separately from Mrs. Elton's speech as the author is aiming at two effects. Firstly, the one-sidedness of Mrs. Elton's talk is enhanced by this separation. More importantly, due to the lack of any quotation marks, Mrs. Weston's speech is embedded in the narration in the shadow of Mrs. Elton's speech. The author is hiding, but at the same time revealing, key information about Frank's secret (engagement with Jane) in Mrs. Weston's speech. I will discuss this narrative technique of 'Concealment of Plot Development' in detail in Chapter V of this thesis.

diffusive and opinionated nature of her speech. Austen's use of dashes here reminds us of Laurence Sterne's dashes as a default method of punctuation, resisting the trend of the mid-eighteenth century towards modern quotation marks. Sterne used dashes for multiple purposes as I have discussed in Chapter One (see pp. 66-68). While the function of modern quotation marks is restricted to demarcation of passages of speech, dashes create ambiguity and invite the reader to participate actively in the interpretation of the scene. The way Mrs. Elton speaks and is received by others appears in the style of her speech itself. Mrs. Elton is never tired of speaking (although she ironically becomes tired of strawberry picking under the sun quite quickly). The passing of time and presentation of her voice are visually indicated by the on-going use of dashes and her one sided talk.

As to Austen's use of dashes to present a sentence including in FIS, Leech and Short understand it as the reader 'only getting snatches of the conversation'.[34] This applies to the strawberry scene. As Anne Neumann indicates by the term 'words-and-phrases FID', the narrator is quoting Mrs. Elton's speech in words and phrases and connecting them in one paragraph.[35] The one-sided speech is appropriate to Mrs. Elton's discursive but assertive conversation, which is not harmoniously developed with other interlocutors. Emma is uninterested and her silence shows her emotional distance from Mrs. Elton. Finding it tedious to listen to or join in the conversation, Emma tunes in and out of Mrs. Elton's speech, while the narrator collects the words and phrases that Emma occasionally catches.[36] Thus, FIS for 'Condensed Conversation' does not necessarily take the form of well-structured sentences but can be collected fragments of speech as above. Most importantly, its one-sided speech makes the reader feel as if she is standing by the side of the listener, sharing the listener's emotions, as in the case of Emma.

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[34] Geoffrey N. Leech and Michael H. Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose*, 2nd edn. (Abingdon: Routledge, 1981; 2007), p. 262.

[35] Anne Waldron Neumann, 'Free Indirect Discourse in the Eighteenth-Century English Novel: Speakable or Unspeakable? The Example of *Sir Charles Grandison*' in *Language, Text and Context: Essays in Stylistics*, ed. by Michael Toolan (London: Routledge, 1992), p. 115; pp. 113-35.

[36] Raymond Chapman provides an example similar to this and suggests that it is 'Emma's auditory perception rather than as outgoing utterances' when noting the frequent dashes used in Miss Bates's speech. Raymond Chapman, *Linguistics and Literature: An Introduction to Literary Stylistics* (London: Edward Arnold, 1973), p. 42.

## Conclusion

FIS for 'Condensed Conversation' is used for minor characters' long conversations with others, but only parts of their side of the conversation are quoted and collected by the narrator. In condensing the conversation through summary, but leaving some of the character's own verbal expressions, the narrator is able to satirize not only the speech, but also the character or the listener's attitude and emotions. This function is used for General Tilney in *Northanger Abbey*; Mrs. Palmer, Robert Ferrars and Mrs. Ferrars in *Sense and Sensibility*; Henry Crawford in *Mansfield Park*; Harriet Smith, Mr. Weston, Mrs. Elton in *Emma*; and Sir Walter and Elizabeth Elliot in *Persuasion*. The passages are both structured and non-structured, as we have seen, but they always omit the speech of the other participants in the dialogue. It is efficiently used to summarise a long conversation that would otherwise have been tediously long if the whole dialogue was presented in DS. The narrator humorously indicates how long the real conversation was by saying 'a quarter of an hour' and 'half an hour', or by numbering sections with 'firstly' and 'secondly'. Therefore, although there is a satirical aspect, it aims at narrative efficiency and is quite different from 'Satirized Speech'.

Free Indirect Thought similarly appears in long continuous passages within the narrative. However, FIT highlights the thinker's subjectivity, particularly that of the main protagonist, and it is natural for their reflections to be presented continuously as a monologue. FIS for 'Condensed Conversation' by contrast is a part of dialogue but not presented in DS. Its one-sidedness is sometimes a way to avoid drawing unnecessary attention to the speaker as in the case of Lady Bertram's speech. In this respect, the effect of FIS for 'Condensed Conversation' is quite different from FIT even though their formal appearance embedded within the narrative is similar. However, it is also unlike FIS for 'Filtering Information' and 'Concealment of Plot Development', which I will discuss in Chapters Four and Five, as a way for the narrator to manipulate the information (regarding characters and facts) that the reader receives. Austen seems to have used the narrative technique of 'Condensed Conversation' more often in her later novels, comically, in order for the reader to share the listener's view. It is not only FIT that causes the reader to have close access to the heroine's inner feelings. FIS for minor characters' speech is also significantly used to support the reader, to guide her away from distractions, and to focus upon the heroine and the main story.

# Chapter IV

## Sophisticated Use of Free Indirect Speech: The Narrator's Manipulation of Meaning

# §1 Double-Edged Satire

This section examines Free Indirect Speech [FIS] for 'Double-Edged Satire', of which the author uses as a way to give moral lessons indirectly to the reader or to educate the reader in common sense. This function of FIS is similar to a basic function of FIS, 'Satirized Speech', which I have discussed in Chapter Two, Section 2 of this thesis. However, the degree to which the author manipulates the reader through passages employing in these functions of FIS differs. FIS for 'Satirized Speech' functions as the caricature of a character. Comic effects are created when the narrator mimics a character's silly but harmless comments. But it can also be a more serious attack on a character for lack of morality when he or she acts from self-centred motives. By contrast, speech presented in FIS for 'Double-Edged Satire' can likewise be humorous or satirical, but there is a point in what a character says. The character's speech is used as a way for the narrator to appeal to the reader's conscience or common sense with the narrator's own voice echoing beneath the passage of speech.

### FIS for 'Double-Edged Satire' and the Reader's Moral Education

An example of FIS for 'Double-Edged Satire' is found in *Northanger Abbey*. As I have discussed in the section about 'Satirized Speech', the novel parodies elements of the Gothic novel, an extremely popular genre in the late eighteenth century. The author comically baffles her reader's expectations of the typical Gothic plot, which usually features a villain or unexpected event threatening the heroine's happiness or safety, creating exciting sensations in the young female reader's mind. The author's criticism of this genre is clear when FIS is used to caricature minor characters, who are conversing with the heroine, Catherine Morland. The author also displays the way the naive heroine learns about the world through her encounters with shallow-minded people. Marvin Mudrick states that '[i]rony overtly juxtaposes the Gothic and the bourgeois worlds, and allows them to comment on each other.[1] The reader is encouraged to learn through the heroine's experiences, as in the novels of Frances Burney, and is guided by the author's implied message through passages of FIS.

[1] Marvin Mudrick, *Irony as Defense and Discovery* (Berkeley and Los Angeles: University of California Press, 1974), p. 38.

In order to show the effect of FIS for 'Double-Edged Satire' as distinct from FIS for 'Satirized Speech', I will cite a scene where these two functions of FIS are successively used together with other functions, creating various effects. New to fashionable society in Bath, Catherine learns the manners and standards of conduct through the advice of her friends. Catherine's naivety has initially led her to respect Isabella Thorpe, who is more experienced and knowledgeable about society. However, Isabella is in reality vulgar and self-centred, as a result of receiving a worldly education typical of the children of the aspirational middle class. Catherine, on the other hand, is a clergyman's daughter and was educated at home regarding good moral conduct. In the scene below, Catherine encounters Isabella's opposition for the first time. The narrator humorously describes the way Catherine's morality is challenged. With their brothers, John Thorpe and James Morland, Catherine and Isabella, discuss their much-anticipated visit to Clifton the next day. However, when Catherine is away for just a few minutes to speak with another friend, Eleanor Tilney, the date for their excursion is settled.

> [. . .] as soon as she [Catherine] came again, her agreement was demanded; but instead of the gay acquiescence expected by Isabella, Catherine looked grave, was very sorry, but could not go. The engagement which ought to have kept her from joining in the former attempt, would make it impossible for her to accompany them now. She had that moment settled with Miss Tilney to take their promised walk to-morrow; it was quite determined, and she would not, upon any account, retract. But she *must* and *should* retract, was instantly the eager cry of both the Thorpes; they must go to Clifton to-morrow, they would not go without her, it would be nothing to put off a mere walk for one day longer, and they would not hear of her refusal. Catherine was distressed, but not subdued. 'Do not urge me, Isabella. I am engaged to Miss Tilney. I cannot go.' This availed nothing. The same arguments assailed her again; she must go, she should go, and they would not hear of a refusal. 'It would be so easy to tell Miss Tilney that you had just been reminded of a prior engagement, and must only beg to put off the walk till Tuesday.'
>
> 'No, it would not be easy. I could not do it. There has been no prior engagement.' But Isabella became only more and more urgent; calling on her in the most affectionate manner; addressing her by the most endearing names. She was sure her dearest, sweetest Catherine would not seriously refuse such a trifling request to a friend who loves her so dearly. She knew her beloved Catherine to have so feeling a heart, so sweet a temper, to be so easily persuaded by those she loved. But all in vain [. . . .]

> This was the first time of her brother's openly siding against her [Catherine], and anxious to avoid his displeasure, she proposed a compromise. <u>If they would only put off their scheme till Tuesday, which they might easily do, as it depended only on themselves, she could go with them, and every body might then be satisfied</u>.[2]

The narrator's voice seamlessly dips in and out of the voices of Catherine, Isabella and John in the passage presented in FIS, and different kinds of effect are created. In the first section, when Catherine confesses that she cannot go to Clifton, her speech is 'embedded' by the primary effect of FIS, giving the impression that her voice is weaker, as if to reflect her disappointment. Secondly, FIS is used when Isabella and John try to force Catherine to retract her promise to Miss Tilney for their sake. Their voices are united into one by the omission of 'he said' or 'she said', thanks to the advantage of FIS. Isabella and John are much alike, as they are self-centred and do not pay any respect to Catherine's feelings and situation. They are, instead, dominant and put pressure on her to comply with their decision. Their voices are presented in FIS for 'Voices in Harmony', multiplying their vulgar aspects with the added emphasis in italics, as I have discussed in Chapter Three. Thirdly, Isabella is cunning; once she has understood Catherine is determined, she changes her tactics and tries to appeal to Catherine's friendship in order to achieve her desire. The narrator mimics the manner of Isabella's speech, by including her idiosyncratic words such as 'dearest', 'sweetest', 'dearly' and 'beloved', presented in FIS for 'Satirized Speech'. Finally, Catherine suggests a compromise, which is presented in FIS for 'Double-Edged Satire'. Its primary purpose is not to satirize Catherine's speech itself, but to make the reader aware of the reasonable nature of her proposal, as well as of the narrator's criticism of the Thorpes' self-motivated attitudes.

The scene is very comical, owing to the effective use of different kinds of FIS, which are made to contrast with Catherine and Isabella's Direct Speech. The latter style explains their ideas straightforwardly. As Catherine complains, Isabella is 'urg[ing]' her to go, and it is 'not easy' to change her plans with Eleanor, despite Isabella's claims to the contrary. By contrast, the passages of FIS, where the author's voice is blended with the characters', reveal their concealed motives and romantic intrigues. Isabella insists on Catherine's attendance as she has set her sights upon

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2 Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Northanger Abbey'*, ed. by Barbara M. Benedict and Deirdre Le Faye (Cambridge: Cambridge University Press, 2006), pp. 97-99. Emphasis added; italics in original.

Catherine's brother, James, and it is against decorum for an unmarried young woman to join a male party without a chaperone. John Thorpe likewise has designs on Catherine, as he wrongly believes she is an heiress, and wants to satisfy his male pride by taking her on the excursion in his own carriage. Catherine does not want to lose the opportunity to become close to Eleanor, as she is attracted to her brother, Henry. FIS in the passages here are on the whole used to reveal comically the selfish motives of each person.

However, Catherine desires to do the right thing. The moral course of action is to decline her visit to Clifton, in order to keep her promise to Miss Tilney. Catherine's ideas of friendship and honour are shown by her refusal to lie or let Miss Tilney down. Although she is naive and lacks the experience to judge real friendship or correct conduct in this situation, she has a fundamental sense of morality. Catherine shows her desire to please when she tries to compromise with Isabella by suggesting another date.

Therefore, even though all of their speech in FIS is ironic, the last remark from Catherine, the bold-underlined sentence, is not simple mimicry of Catherine's speech. It implies the narrator's disapproval of Isabella and John through Catherine's speech. As Catherine wonders why they cannot put off their scheme until a mutually acceptable day, the narrator criticises their egotistical nature. This sentence has two effects. At surface level, Catherine's speech is satirized as she is naively unaware that her relationship with Isabella is not a true friendship. On a deeper level, Isabella's abuse of Catherine's friendship is criticised, as Isabella clearly uses it to control her friend's behaviour. Although the narrator ostensibly mimics Catherine's speech, her real motive is to implicitly criticize Isabella. Thus, with FIS for 'Double-Edged Satire', the narrator can avoid being intrusive but also indirectly appeal to and educate the reader by showing the correct moral stance or conduct.

Why does the scene look ironic with the use of FIS? Austen's third person narrator is omniscient and supposed to exist in a transparent or neutral manner in the fictional world. In the passage above, however, the narrator's voice alternately takes on the voices of three characters, who have different opinions. The same narrator's voice echoes in their contradicting statements concerning whether Catherine should go to Clifton, or not. David Lodge observes that '[i]n rhetoric, irony consists of saying the opposite of what you mean, or inviting an interpretation different from the surface meaning of your words.'[3] The passage is ironic, in the first place, due to the duality of

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[3] David Lodge, *The Art of Fiction* (London: Penguin, 1992), p. 179.

the narrator's voice and the character's voice. In addition, it is also ironic as the narrator's voice displays two party's different views interchangeably. The reader must read carefully to understand the subtle nuance in the passage of FIS, as 'irony is not distinguished from literal statement by any peculiarity of verbal form. An ironic statement is recognized as such in the act of interpretation.'[4] The narrator of this novel, however, gives the reader hints on how to understand irony in the narrative, before and after the passage of FIS. Although Catherine, Isabella and John insist on their opinions because of their secret motives, the manners of Isabella and John are arrogant. From the beginning, they 'demanded' Catherine's agreement, and were 'eager' to cry for it, without showing any consideration for Catherine's situation or emotions. Therefore, Catherine has reason to be 'distressed' but 'not subdued' by the unfair demands of superficial friendship.

After Catherine undergoes the emotional conflict with her friends, the narrator's moralistic view converges with Catherine's at the end of the passage. Within a short time, she learns how to stand by her moral principles and compromise with friends, regardless of their unreasonable demands. The use of FIS to present Catherine's final remark shows the conclusion that she has drawn from this learning process: this conclusion is, in fact, the narrator's opinion. With the use of 'Double-Edged Satire', the narrator is able to criticise a character through another character's speech, and avoid giving the reader the impression that the narrator/author is judgemental or obtrusive. The reader is thus required to take the initiative and read the implied meanings contained in the passage.

**The Novel as a New Form of Morality Lesson**

Austen seems to have developed FIS for 'Double-Edged Satire' from FIS for 'Satirized Speech' gradually as she wrote her novels. This development, I believe, is very important for understanding the nature of Austen's narrative techniques. As I have discussed, in *Northanger Abbey*, it is evident that the author gives her young female reader a moral lesson through the inexperienced heroine's encounters. Austen's work has often been discussed in the context of conduct books, which were increasingly popular at the time. Jacqueline Pearson has noted, '[c]onduct texts addressed to women

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4 Lodge, *The Art of Fiction*, p. 179.

increased dramatically in popularity in the course of the eighteenth century'.[5] James Fordyce's *Sermons to Young Women* (1765) and John Gregory's *A Father's Legacy to his Daughters* (1778) were the most successful conduct books. In *Northanger Abbey*, Austen portrays good and bad clearly; for instance when Catherine's moral conduct is contrasted with minor characters' selfishness or thoughtlessness. However, there were criticisms of the lessons conduct book writers imposed on their readers. According to Anne K. Mellor, 'a patriarchal domestic ideology [...] demanded that the female [should] be kept at home, educated only to be sexually attractive and submissive to her husband.'[6] The univocal discourse of the conduct book, involving multiple and sometimes contradictory prescriptions, created an impossible ideal for women readers.[7] Mary Wollstonecraft was notable for her criticism of Fordyce and Gregory in *A Vindication of the Rights of Woman* (1792). Novelists were also sceptical and Pearson has suggested that '[n]either Austen, [Maria] Edgeworth nor [Susan] Ferrier believes that reading Fordyce will construct the ideal domestic woman'.[8] Although as a species of literature the novel was regarded as dangerous for a young female to read, due to the power of its influence as example, it was also thought to cultivate sensibility and refine female education.[9] Austen's novel writing was her manifesto against the intrusive style of conduct books. By displaying examples of both good and bad conduct, she encouraged her readers to interpret her story actively in order to cultivate their own judgement, rather than telling them how to act or think.

Arguing from a feminist perspective, Mellor suggests that the women writers of the Romantic era often challenged patriarchal ideology and 'employed their writing as a vehicle for ideological contestation and subversion'.[10] She also points out that they achieved this in the manner that 'Bakhtin called its "heteroglossia" and "dialogism"'[11], which is similar to the effect created by Free Indirect Discourse. This has been explored in detail by Margaret Anne Doody who observes that patriarchal domestic ideology is not only imposed onto the reader but also onto the writer, as 'a woman is not supposed to be judgemental. The tone of judgement coming from the lips of a woman was thought

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[5] Jacqueline Pearson, *Women's Reading in Britain 1750-1935: A Dangerous Recreation* (Cambridge University Press, 1999), p. 47.

[6] Anne K. Mellor, *Mothers of the Nation: Women's Political Writing in England, 1780-1830* (Bloomington: Indiana University Press, 2000), p. 103.

[7] Pearson, *Women's Reading*, p. 47.

[8] Pearson, *Women's Reading*, p. 48.

[9] Pearson, *Women's Reading*, pp. 82-86.

[10] Mellor, *Mothers of the Nation*, p. 104.

[11] Mellor, *Mothers of the Nation*, p. 104.

unpleasant, unnatural'.[12] Doody emphasizes that women writers of this time therefore developed a new style of narrative technique 'which could allow a woman writer to speak as one having authority.'[13] This narrative style, according to Doody, requires 'the reader's noticing a gap, [and] distance' between the voices of a character and the author. The reader 'is constantly involved in the intellectual business of noticing gaps'.[14]

I have already noted in Chapter 1, the inaccuracy of Doody's generalization that FID was particularly developed by female writers of the late eighteenth century. I have shown that proto-forms of FIS gradually appeared at the beginning of the century and was used by major writers, including the male authors Samuel Richardson, Henry Fielding and Laurence Sterne. Free Indirect Thought too was used by male writers of the late eighteenth century such as Matthew Gregory Lewis. But, as I demonstrate in this thesis, Austen's FIS diverges into multiple functions, which sometimes, but not always, have satirical uses. Doody's argument about female authority is most applicable and convincing in respect of FIS for 'Satirized Speech' and FIS for 'Double-Edged Satire'. In order to avoid the pitfalls of the conventions of conduct books and also counteract the negative reputation of the novel's influence on a young female reader, Austen produces a novel that gives moral instructions to the reader but in a different manner from conduct book writers. Instead of forcing her reader to accept moral judgements, the author used FIS which requires the reader's active reading in order to understand the complexity of moral problems presented in the text. This was a way for the author to avoid appearing dogmatic, as well as stimulating her reader's intellectual ability to notice the dual aspects presented in the passages in FIS.

### FIS for 'Double-Edged Satire': Calling the Reader's Attention to Realities

I will suggest that Doody's statement can be applied to two levels of irony that require the reader's interpretation in Austen's text. FIS for 'Satirized Speech' displays the obvious link between the narrator's moralistic tone of voice in the narration and her implicit ridicule in the presentation of characters' speech whose morality is flawed. By contrast, the author uses FIS for 'Double-Edged Satire' as a means to gently remind the reader of the realities of the world, such as the financial and social imperatives of her

[12] Margaret Anne Doody, 'George Eliot and the Eighteenth-Century Novel' in *Nineteenth-Century Fiction*, 35.3 (1980), p. 280; pp. 260-91.
[13] Doody, 'George Eliot', p. 268.
[14] Doody, 'George Eliot', p. 288.

time, through a character's speech, even though it might be presented comically or satirically.

An example of the latter is seen in *Pride and Prejudice*, in a scene where Mr. Darcy proposes marriage to Elizabeth Bennet, which appears near the middle of the novel. Although Darcy is the hero of this novel, he is not initially pleasant or attractive. The reader, like Elizabeth, has to wait for the latter half of the novel to reach an understanding of his genuinely 'good' character and conduct. At the point of Darcy's confession of love, his character is still uncertain for the reader. In contrast to Catherine Morland, whom the reader recognizes as a template for good conduct despite her mistakes, Darcy is understood by the reader to be a proud snob, thanks to Elizabeth's prejudice. He does not speak with the people of Meryton, while his friend, Mr. Bingley has a reputation for being civil and easy-going at assemblies. Darcy's arrogance is caricatured in his speech presented first directly and then in FIS.

> 'In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.'
>
> Elizabeth's astonishment was beyond expression. She stared, coloured, doubted, and was silent. This he considered sufficient encouragement, and the avowal of all that he felt and had long felt for her, immediately followed. He spoke well, but there were feelings besides those of the heart to be detailed, and he was not more eloquent on the subject of tenderness than of pride. <u>His sense of her inferiority—of its being a degradation—of the family obstacles which judgment had always opposed to inclination</u>, were dwelt on with a warmth which seemed due to the consequence he was sounding, but was very unlikely to recommend his suit.
>
> In spite of her deeply-rooted dislike, she could not be insensible to the compliment of such a man's affection, and though her intentions did not vary for an instant, she was at first sorry for the pain he was to receive; till roused to resentment by his subsequent language, she lost all compassion in anger.[15]

Here, the underlined passage is Darcy's speech presented in FIS. Compared to the beginning of his speech presented in Direct Speech, the FIS gives the reader the impression that Darcy is not passionate enough, even in the middle of the confession of his ardent love, and instead reasons on the imbalance between the family background of

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[15] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Pride and Prejudice'*, ed. by Pat Rogers (Cambridge: Cambridge University Press, 2006), p. 211. Emphasis added.

the two. Due to the nature of FIS, the reader is relatively distanced from Darcy's voice but drawn closer to the narrator's voice, which permits the reader to feel she is standing on Elizabeth's side. The reader's distance from Darcy thus echoes the emotional distance between Darcy and Elizabeth, the explicit listener of the speech. As the narrator humorously describes, Darcy 'was not more eloquent on the subject of tenderness than of pride.' Therefore, the underlined part in FIS is the narrator's mimicry of Darcy's pride in his birth and social status.

However the elements of the narrator's voice intermixed with Darcy's in the description of Elizabeth's 'inferiority' of birth and Darcy's subsequent 'degradation' caused by his proposal, adds subtlety to the exchange. Without this description presented in FIS, Darcy is just a fool who is blind to the reality of the difference in financial status between him and Elizabeth. In that case, developing the characteristics of the realistic novel which builds on the tradition of comedy of manners, Darcy would then be read as a coxcomb, like Robert Ferrars in *Sense and Sensibility*. Juliet McMaster points out that 'Austen is often happy to follow the Cinderella plot, and to make a happy ending out of marrying her heroine to a man notably above her in income and social prestige. The landowning country gentleman is as close to a prince as her heroines approach.'[16] In *Sense and Sensibility*, Austen caricaturises Robert's instant marriage with Lucy Steele, in exactly this way. Lucy is a coquette aiming to elevate herself in high society by marriage, and the match is a criticism of his outrageous and immense vanity. By contrast, in *Pride and Prejudice* Austen makes it clear that Darcy is rational and sees that his proposal of marriage is unconventional due to the different family backgrounds of the Bennets and the Darcys. While Darcy has an estate which brings him a huge amount of income, ten thousand pounds per annum, Mr. Bennet's is worth two thousand pounds per annum, which is entailed and none of his five daughters can inherit.[17] Even though Darcy is aware of their different social ranks, he can still appreciate Elizabeth's merit, love her for her personality, and treat her as an independent woman.

Therefore, the underlined speech presented in FIS has two effects. One is that the narrator is making fun of Darcy's pride in his social status at the inappropriate time of a marriage proposal. While he conveys his respect and genuine love for Elizabeth, he obviously but unintentionally insults her family, which severely offends her. At the

[16] Juliet McMaster, 'Class' in *The Cambridge Companion to Jane Austen*, ed. by Edward Copeland and Juliet McMaster (Cambridge: Cambridge University Press, 1997), p. 117; pp. 115-30.

[17] Edward Copeland, 'Money' in *Jane Austen in Context* (Cambridge: Cambridge University Press, 2005), p. 321; pp. 131-48.

same time, his speech in FIS shows the author's awareness that the proposal exposes the dramatic formula of a poor girl marrying a rich man. Yet, what the narrator is doing here is to describe the story based on the rigorous reality of the economics of the period. In this sense, FIS is used here as 'Double-Edged Satire' because the author describes the speaker humorously but there is still truth in the speaker's point of view. The reader is reminded of Mrs. Bennet's rapture, when she expected her eldest daughter's marriage to rich Mr. Bingley. The reader can easily imagine Mrs. Bennet's triumph if she knew that Elizabeth had received such an advantageous proposal.

## FIS for 'Double-Edged Satire' to Show Common Sense

Austen uses 'Double-Edged Satire' as a narrative technique to give the author's opinion to the reader indirectly through the speech of a character presented in FIS. I will investigate how the degree of irony becomes stronger when this is not applied to a 'good' character such as Catherine or Mr. Darcy, but to a minor character who is always ridiculed by the narrator with 'Satirized Speech'.

In *Mansfield Park*, Mrs. Norris is presented as a comic character. Although she is not an evil person, she does not make an appropriate vicar's wife, who would traditionally protect and aid the weak. She is unkind and has no affection for the heroine, Fanny Price, but is partial to her other nieces born to a baronet. She is officious and oppresses Fanny, who was born to a family of lower status, in order to keep up her own superiority at Mansfield Park. Mrs. Norris's speech is frequently presented in FIS for 'Satirized Speech' in order for the narrator to mimic her cruel behaviour to Fanny and her unfair preference of the Miss Bertrams, as well as her egotistical ideas and behaviour. Therefore, the reader can easily recognize the narrator's mimicry of her speech presented in FIS. On the other hand, sometimes Mrs. Norris's observations ring true, as they stem not from her selfish nature, but from common sense.

Let us look in detail at an example of her speech. After Reverend Norris's death, Dr. Grant and his wife moved into the parsonage and Mrs. Norris was relocated to a cottage. In order to maintain a decent way of life as a widow and a gentlewoman, she tightens her belt and becomes known for her parsimony. However, she finds out that the Grants like to eat a lavish repast daily. As Mrs. Norris is familiar with the income of a vicar of Mansfield, she criticizes the Grants in respect of their standard of living as below.

The Grants shewing a disposition to be friendly and sociable, gave great satisfaction in the main among their new acquaintance. They had their faults, and Mrs. Norris soon found them out. The Dr. was very fond of eating, and would have a good dinner every day, and Mrs. Grant instead of contriving to gratify him at little expense, gave her cook as high wages as they did at Mansfield Park, and was scarcely ever seen in the offices. Mrs. Norris could not speak with any temper of such grievances, nor of the quantity of butter and eggs that were regularly consumed in the house. 'Nobody loved plenty and hospitality more than herself—nobody more hated pitiful doings—the parsonage she believed had never been wanting in comforts of any sort, had never borne a bad character in *her time*, but this was a way of going on that she could not understand. A fine lady in a country parsonage was quite out of place. *Her* store-room she thought might have been good enough for Mrs. Grant to go into. Enquire where she could, she could not find out that Mrs. Grant had ever had more than five thousand pounds.'

Lady Bertram listened without much interest to this sort of invective.[18]

Mrs. Norris cannot stand people of similar or lower status who depart from her standards. Firstly, Mrs. Norris feels rivalry towards the Grants as they have taken over the parsonage. As the reader has already seen in the novel before this scene, she is a strict economizer and rather inhospitable. Therefore, her criticism of the Grant's more lavish style of living is developed as a parody on her attitudes. The last sentence, describing the indifferent attitude of the wealthy Lady Bertram towards trivial daily expenses, especially emphasises the comedy of Mrs. Norris's remarks. Therefore, the apparent effect of using FIS here is to satirize Mrs. Norris herself, as she fusses over details and attacks the Grants' epicureanism, while she herself always tries to save money. It might occur to the reader that if the Grants could afford such a way of life, Mrs. Norris could perhaps be more hospitable to Fanny and people in need.

On the other hand, what Mrs. Norris is pointing out is quite right. Being a clergyman was a way for a gentleman of the eighteenth century to earn a living, when he did not expect to inherit a large fortune, as described often in Austen's novels. Austen ridicules some clergymen in her novels, such as Mr. Collins and Mr. Elton, as their conduct is not suitable for their profession. They should be helpful to parishioners

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18 Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Mansfield Park'*, ed. by John Wiltshire (Cambridge: Cambridge University Press, 2005), pp. 35-36. Emphasis added; italics in original.

and social inferiors by being a good mentor or by acts of charity. They can even provide a moral education for villagers through the example of their own speech and behaviour. In contrast with this ideal Dr. Grant is a gourmand with social pretensions, and his wife indulges this tendency, rather than using money for the benefit of the poor. The reader would be entertained by the humorous description of Mrs. Norris when her speech is presented in FIS. However, the real motive of the author seems to be criticism of the Grants, who look innocuous at first glance. This might be a much severer irony directed at these apparently harmless characters than an apparent caricature of Mrs. Norris.

## Conclusion

FIS for 'Double-Edged Satire' is a narrative technique which has two effects: the narrator's mimicry of a minor character's speech; and the author's indirect criticism of another character whom the speaker is targeting. It can also be used by the author to show common sense, regardless of whether the speaker's manner itself is apparently satirized. The reader is expected to reach a moral judgement by interpreting a character's speech, through which the author communicates her opinion. Unlike a conduct book, in which the author addresses the reader directly to give moral lessons, here the reader must use her ability to interpret, to develop her own understanding of moral conduct. Austen avoided overtly judgemental narration, but instead, discovered a way to influence the reader through humour, by depicting characters' mistakes or through their comments.

Austen seems to have developed this 'Double-Edged Satire' as a refinement of a basic function of FIS, 'Satirized Speech.' In a passage where 'Satirized Speech' is used, it is easy for the reader to recognize that the author is exaggerating a character's speech which derives from insensitive ideas or self-centred motivations, and comic effects are created by the caricature. In such a passage, the way, in which the narrator's voice overlaps with the character's voice is notable, because the reader knows that the narrator in Austen's novels is sometimes moralistic, at other times neutral, and would not speak in that manner. By contrast, in the case of FIS for 'Double-Edged Satire', what a character says is in accord with the author's opinion about the matter, but her real intention is tactfully hidden behind a comic effect.

It seems that the degree of irony in 'Double-Edged Satire' became more marked during the course of Austen's writing career. In *Northanger Abbey*, characters' roles are

more stereotypically representative of good and bad, as we have seen with Catherine and Isabella. In *Pride and Prejudice*, Darcy's character is still ambiguous when 'Double-Edged Satire' is used for his speech. Finally in *Mansfield Park*, Mrs. Norris, who is generally a comic character and a frequent target of the narrator's satire, is unexpectedly used to indicate a moral judgement about other characters. Austen uses this function of FIS repeatedly for Mrs. Norris's speech in this novel.[19] Thus, the author successfully makes the boundary between good and bad more ambiguous, which results in greater realism. This device gives depth to her narrative and creates an effect of enhanced moral complexity.

In Austen's novels, with the use of FIS for 'Double-Edged Satire', the reader hears 'two voices', the narrator and a character in the text. It is the reader's role to recognize what the author intends by the mixture and to interpret the truth beneath the surface of the text. In this sense, FIS is not only used by Austen to conceal the narrator's presence within the novel in order to avoid accusations of overly-prescriptive statements, but also to invite the reader to participate in the creation and interpretation of the world that she is presenting, by allowing the reader to draw multiple meanings from the text. FIS for 'Double-Edged Satire' is used not only for didactic purposes but in order to make the novel a more dynamic art through the greater involvement of the reader.

[19] For example, Mrs. Norris reasons to Edmund that buying a horse during Sir Thomas's absence is an excessive expense in Vol. I, Chap. 4. Edmund's faith that Fanny needs a horse for her exercise and good health is right. The objection of her aunt is characteristically ungenerous but accurately describes the financial concern while the master of the house is away. Mrs. Norris also speaks about how much William Price owes to Sir Thomas for his financial support, in Vol. II. Chap. 13, and mentions her own contributions to William. Although she is just flaunting her miniscule support to him, she is justified in pointing out the fact that William is receiving help from his relatives.

## §2 Filtering Information: Letters, Reports and Eavesdropping

### FIS in the Form of Letters

In this section, I will examine how FIS can complicate our knowledge of people and facts, when there is a narrative inset within the frame narrative. In Austen's novels, inset narratives are frequently used in the form of letters, reports and eavesdropping. This might be related to the epistolary form of the novel which remained popular in the late 1780s. I will discuss the development of Austen's narrative technique from the epistolary novel to the third person narrative, using FIS as a way of manipulating the information that the reader receives. I will also apply the term, Free Indirect Writing, which is introduced in the second edition of *Style in Fiction*, for my analysis of letters in this section.

Before starting my textual analysis, I must explain the term, Free Indirect Writing. I have stated in the Introduction of this thesis that Leech and Short reviewed their own scales for the presentation of speech and thought, and added a new scale of writing. This writing scale was created in recent studies of stylistics on non-fictional texts, such as journalism and (auto-)biography, for the examination of how precisely the original text is reproduced.[20] But they claim that it is also relevant to the epistolary novel.[21] As I have shown in Table 1 and Table 2 on pages 21-22, the writing scale is parallel to the speech scale in terms of formal style, syntax and effects. Therefore, there would be no difficulty with using the term FIS instead of FIW (distinct from FIT) consistently in this thesis. However, in Austen's novels, there is evidence that Austen started to write *Sense and Sensibility* and *Pride and Prejudice* in the epistolary form, and later converted them into third person narrative; an idea which I am going to discuss in detail later in this section. Besides, as I am going to show with my first citation, the author often specifies that the source of information within the narration is someone's letter. Therefore, it would be useful to use the term, FIW, in order to discuss the extent to which Austen might have converted original letters into the third person

[20] For an example of this research, see the following article: Mick Short, Elena Semino and Martin Wynne, 'Revisiting the Notion of Faithfulness in Discourse Report/(Re)presentation Using a Corpus Approach' in *Language and Literature*, 11:4 (325-55), 2002.

[21] Geoffrey Leech and Mick Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose*, 2nd edn. (Abingdon: Routledge, 1981; 2007), pp. 302-03.

form.

Firstly, I will examine the letter from Sir John Middleton offering a cottage to Mrs. Dashwood in *Sense and Sensibility*. This is introduced in a scene close to the beginning of the story. Following Mr. Dashwood's decease, Mrs. Dashwood and her three daughters have fallen to a visitors' status in their own house, Norland Park. While her son-in-law and his wife treat them unkindly, in opposition to the late Mr. Dashwood's last wishes, Sir John Middleton writes with the offer of one of his cottages as a residence. The content of his letter is described as follows:

> . . . a letter was delivered to her [Mrs. Dashwood] from the post, which contained a proposal particularly well timed. It was the offer of a small house, on very easy terms, belonging to a relation of her own, a gentleman of consequence and property in Devonshire. The letter was from this gentleman himself, and written in the true spirit of friendly accommodation. He understood that she was in need of a dwelling, and though the house he now offered her was merely a cottage, he assured her that every thing should be done to it which she might think necessary, if the situation pleased her. He earnestly pressed her, after giving the particulars of the house and garden, to come with her daughters to Barton Park, the place of his own residence, from whence she might judge, herself, whether Barton Cottage, for the houses were in the same parish, could, by any alteration, be made comfortable to her. He seemed really anxious to accommodate them, and the whole of his letter was written in so friendly a style as could not fail of giving pleasure to his cousin; more especially at a moment when she was suffering under the cold and unfeeling behaviour of her nearer connections.[22]

The underlined part is the sentence written in Sir John's letter, though it is converted to the third person and the past tense, followed by the content of the rest of his letter as described and summed up by the narrator. The excerpt of the letter supports the narrator's comment that it was written 'in so friendly a style as could not fail of giving pleasure to his cousin'.

It is interesting to examine the reasons for the use of the free indirect mode for the presentation of his letter here. Sir John Middleton has not appeared as a central character at this stage, and thus lacks a confirmed personality. He is later shown to be a country gentleman who enjoys hunting and parties. He is friendly and cheerful, but he

[22] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Sense and Sensibility'*, ed. by Edward Copeland (Cambridge: Cambridge University Press, 2006), pp. 26-27. Emphasis added.

is also indelicate and not intellectually cultivated enough to satisfy the taste of Mrs. Dashwood and her daughters. By the use of Free Indirect Writing [FIW] along with the narrator's report of his letter, the reader is diverted from his actual words used in the letter, which could have been presented verbatim in Direct Writing [DW], and so Sir John's real characteristics are concealed. His slightly vulgar character is mitigated by the effect of FIW, which increases the distance of the reader from a character's voice, in the same way as FIS functions. Instead, different aspects of his personality are drawn out, such as his mild temper and generous, kind spirit. Furthermore, by the use of FIW, which has the effect of bringing the reader closer to the narrator, the judgemental voice of the narration is implicitly reflected within the passage. The reader is encouraged to compare, through the documentary evidence of writing style, Sir John's generous attitude with Mrs. John Dashwood's cold behaviour towards the Dashwoods.

Thus, the letter of Sir John Middleton covers his vulgar personality with a veil to present him only as a kind-hearted man at this stage. His real character is withheld and this excites the novel reader's curiosity. At the same time, the narrator uses this opportunity to urge her to make a judgement on Mrs. Dashwood's two relatives, by comparing their mock politeness with his real kindness.

**Austen's Works Originate in the Epistolary Style**

Brian Southam indicates in *Jane Austen's Literary Manuscripts* that Austen used the epistolary style, which was a popular style of novel from the mid to the late eighteenth century, for her early writing. In the 1790s Austen composed an epistolary novella, *Lady Susan,* as well as 'Elinor and Marianne' and 'First Impressions' which were later revised into the mature published novels, *Sense and Sensibility* and *Pride and Prejudice*, respectively (the drafts of the two latter works are lost but are believed to have been in the epistolary style in full-length).[23] Southam notices 'the prominence of letters' in these novels converted into third person narrative with an omniscient narrator; 'in *Sense and Sensibility* twenty-one letters are mentioned, quoted, or given verbatim and in *Pride and Prejudice* no fewer than forty-four'.[24] He further argues that the letters referenced are derived from their originals in the early epistolary pieces. Based on Southam's

[23] Brian Southam, *Jane Austen's Literary Manuscripts: A Study of the Novelist's Development through the Surviving Papers* (London: Athlone Press, 2001), pp. 54-55.

[24] Southam, *Jane Austen's Literary Manuscripts*, p. 62.

argument, Joe Bray examined the letters appearing in full in *Sense and Sensibility* and *Pride and Prejudice* and concluded that these letters do not represent a sincere subjective outpouring, which is the method typically adopted in Samuel Richardson's epistolary novels. Bray deduces that Austen used letters not for 'internal reflection or recollection of inner debate' but for the distribution of information by 'unsympathetic' minor characters.[25] In other words, the epistolary novel not only represents consciousness but also involves direct reporting of the first person narrator's 'speech'.

As David Lodge has stated, one feature of the epistolary novel to be the existence of a correspondent: '[E]ven if you limit yourself. . . to one writer, a letter, unlike a journal, is always addressed to a specific addressee, whose anticipated response conditions the discourse, and makes it rhetorically more complex, interesting and obliquely revealing.'[26] That is to say, in first person narrative for autobiographies and diaries, such as *Jane Eyre*, the novel reader must rely on the first person narrator and trust that she is indeed relating the true story seen from her perspective. The reason that the heroine of *Jane Eyre* speaks repeatedly to her reader is in order to establish a relationship of mutual trust between the reader and herself. However, although the epistolary novel is likewise narrated in the first person, in this case letters are written for *fictional characters* to read. The novel reader is positioned as someone prying into private letters being exchanged between correspondents. I argue that this situation is comparable to two situations in real life: when we eavesdrop on someone's conversation; and when we hear someone's report of another's speech. In both situations, the speaker may not have expected that his or her speech would be passed on to the third person. It could have been a secret confessed to a confidant, or it might have been a lie. There is uncertainty about whether the information gained in this way is reliable.

Here, we might be reminded that the difference between FIS and FIT (discussed in the Introduction of this thesis) is that they share the same formal style but have different functions, not only in respect of whether they are speech or thought. The reader will accept that a passage of FIT presents a character's true subjectivity by the omniscient narrator's mediation. By contrast, in the case of FIS, a character's speech is presented as it is spoken, but in the third person. The spoken words, however, might not show the speaker's real feelings. The passage of FIW in the epistolary novel functions in the same way as FIS. Unlike a diary, which is supposed to be a register of the writer's

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[25] Joe Bray, *The Epistolary Novel: Representation of Consciousness* (London: Routledge, 2003), p. 127.

[26] Lodge, *The Art of Fiction*, p. 23.

real feelings and actions, the existence of the correspondent in the epistolary novel creates the same situation as when a dialogue is exchanged.

Austen uses the technique of revealing a character's thoughts in contradiction to their spoken words in her epistolary novel, *Lady Susan*. There, the calculating heroine describes her real motives and superficialities differently depending on the addressee of her letters. As the villain of Richardson's *Clarissa*, Lovelace, reveals his two sides, Lady Susan also has two faces: an elegant, decorous and socially-accepted lady of the eighteenth century; and a manipulator who uses marriage as a way to survive in the fashionable world. Judging by the two-faced nature of Lady Susan, Austen must have been more interested in the degree to which letters could disclose the truth and how the information conveyed by letters would influence the novel reader, rather than in the capacity of letters to stimulate empathy through the letter writer's sincere subjective outpourings.

'Proto-letters' in *Sense and Sensibility* and *Pride and Prejudice* are buried in the narrative in different forms due to the conversion from epistolary to third person narrative. In addition to the letters quoted in full, there are partially-quoted letters, summarised letters incorporated into the narration, and characters' reports of a scene as inset narratives. It seems that, in the process of rewriting, Austen left some part of these letters to be presented verbatim, but that other parts were incorporated into the narration in such a way as to preserve a character's words by using FIW and FIS. These parts are fitted seamlessly into a frame narrative. It is possible that the author was inspired by this experience of converting these two early novels, and used the same technique when narrating the later novels. When letters, reports and eavesdropping are used in a third person omniscient narrative, they share a feature in common with the first-person epistolary style: a character as a reporter, instead of the omniscient narrator, transfers information which other characters are not able to access. Thus, FIW and FIS in letters, reports and eavesdropping can be identified as a category which has the epistolary style as its origin.

The act of reading someone else's correspondence can excite the novel reader. In theory the third person omniscient narrator should encompass everything that could happen in the fictional world, such as characters' inner motivations and explanations of factual background. However, another feature of the epistolary novel, that of presenting the narrative from each character's different point of view, is occasionally used in Austen's third person narratives: a character misunderstands the letter writer's motives and conflicts between the letter writer and its reader are revealed. Suspense

and mystery are also provoked by using the epistolary frame. That is to say, features of the epistolary novel are used in third person omniscient narrative in order to make the narrative more complicated.

Ann Gaylin argues in *Eavesdropping in the Novel from Austen to Proust* that 'eavesdropping produces narrative complication' by which she means that a character overhearing other characters' conversations and learning their secrets will be the cue for a new plot development:

> A character often overhears only part of a conversation and makes erroneous assumptions about the situation and the individuals it concerns. This causes a misunderstanding that may require the length of the narrative to resolve. Even if overheard information is accurate, its secret appropriation almost always alters the course of the story and encourages narrative dilation.[27]

Gaylin gives an example from *Wuthering Heights*. Heathcliff leaves Wuthering Heights after overhearing Catherine's confession that it would degrade her to marry him, without realizing that she actually loves him deeply. Likewise, in Austen's novels, eavesdropping affects the development of the story. For example, in *Pride and Prejudice*, Mrs. Bennet boasts of her eldest daughter's prospective marriage with a wealthy neighbour, Mr. Bingley, as if everything is settled. A bystander, Mr. Darcy worries about his best friend after hearing her speech, and works on Bingley to make him give up his attachment to Jane. In *Emma*, Mr. Knightley is aware of Mr Elton's ambitions as he had overheard Mr. Elton speak about a daughter with a good fortune and penetrated his obvious and vulgar motivations. So, when he learns that Emma is encouraging Mr. Elton's marriage with the portionless Harriet Smith, Mr. Knightley advises Emma about Mr. Elton's financial aspirations regarding marriage.

What is intriguing is that eavesdropping can be taken advantage of deliberately by a speaker sending a message indirectly to a third person who is present at the time. Gaylin refers to the famous scene in *Persuasion* when Anne Elliot vindicates women's unfailing love in her conversation with Captain Harville, which is overheard by her former fiancé, Wentworth. Gaylin considers that Anne's vindication of women's firm love is her deliberate address to Wentworth, indicating her unchanged love for him. Although 'Anne discerns that Wentworth still cares for her', her

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[27] Ann Gaylin, *Eavesdropping in the Novel from Austen to Proust* (Cambridge: Cambridge University Press, 2002), p. 10.

opportunities as a woman to let him know her honest feelings are limited.[28] Thus, women who are subordinate to men, Gaylin argues, 'may act powerfully but still maintain "proper" ladylike behaviour' as is seen in this novel.[29] This example clarifies that the nature of eavesdropping is not just the act of a third person accidentally or intentionally overhearing a private conversation. Eavesdropping involves a speaker, his interlocutor and a third person, who are all sharing the same public space. The speaker might let information fall, which could then be interpreted by the third person in their own way. This structure is put into the novel in the form of letters and reports, as well as eavesdropping, and used in third person narrative as a technique to disclose information indirectly to the novel reader. Interestingly, FIS and FIW are used very frequently in those letters, reports and eavesdropping scenes in Austen's novels.[30] By

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[28] Gaylin, *Eavesdropping*, p. 49.

[29] Gaylin, *Eavesdropping*, p. 19.

[30] Here is the list of prominent cases of letters, reports and eavesdropping in Austen's six novels. We can see FIS and FIW are used very frequently. The numbers show the category: ① letters, ② reports, and ③ eavesdropping. FIS and FIW are marked when presented in this mode.

*NA* ③Catherine Morland overhears Isabella speaking in a flirtatious manner with Captain Tilney (Vol. II, Chap. 3)

*SS* FIW①Sir John Middleton's letter offers a cottage to Mrs. Dashwood (Vol. I, Chap. 4)
FIS②③Miss Steele reports Elinor the conversation between Lucy and Edward which she discovered by eavesdropping (Vol. III, Chap. 2)
FIS②John Dashwood reports to Elinor the conversation of Mrs. Ferrars with Fanny Dashwood and Edward (Vol. III, Chap. 13)

*PP* FIS②Lady Lucas reports on the character of Bingley that she has heard from Sir Lucas (Vol. I, Chap. 3)
FIW①Bingley's letter declines the Bennets' offer of dinner (Vol. I, Chap. 3)
③Elizabeth overhears Darcy's conversation with Bingley about the ball and herself (Vol. I, Chap. 3)
FIS③Darcy overhears Mrs. Bennet's speech about the prospect of engagement between Jane and Bingley (Vol. I, Chap. 18)
FIS②Mr. Collins compliments the character of Lady Chatherine de Bourgh and her estate (Vol. II, Chap. 5)
③Miss Bingley asks Elizabeth about Wickham and her family, this is overheard by Darcy and Miss Darcy (Vol. III, Chap. 3)

*MP* FIW①Mrs. Price's letter asks for Sir Thomas's assistance for her family (Vol. I, Chap. 1)
FIS③Fanny overhears Mrs. Norris speaking with Mrs. Rushworth about Maria's merit (Vol. I, Chap. 4)
③Fanny overhears Henry Crawford whispering to Maria in a flirtatious manner (Vol. I, Chap. 9)
FIS③Fanny quietly hears Edmund and Mary's conversation (Vol. I, Chap. 9)
FIW①Letters of Lady Bertram and Edmund report on Tom's illness (Vol. III, Chap. 14)

*E* FIS③Emma overhears Harriet and Mr. Martin's farewell (Vol. I, Chap. 4)
①Mr. Weston reports Frank Churchill's letter (Vol. I, Chap. 14)
①Miss Bates reports Jane Fairfax's letter (Vol. II, Chap.1)
③Emma and Mrs. Weston overhear the conversation between Miss Bates and Mr. Knightley
(Vol. II, Chap. 10)

*P* FIS②Mary reports Wentworth's remark on Anne's alteration (Vol. I, Chap. 7)

using these forms, the narrator provokes the reader's curiosity. Although the information is disclosed openly, its real meaning is still concealed by the effect common to FIS and FIW.

**The Authenticity of Information Disclosed in the Epistolary Style**

I want to suggest here the reason why the information transferred in letters, reports and eavesdropping would be more sophisticated when FIS (FIW) is used instead of DS (DW). A sentence presented in DS can serve as an example:

> She said, 'I saw Tom walking down with Jane.'

The sentence has a different effect depending on its context. If it appears in a narrative written in the third person, the reader will believe it. For Austen's mature novels are written in the third person with an omniscient narrator relating the story. In this case, when this sentence appears in the narrative, the reader believes that the narrator is reporting someone's speech enclosed in the quotation marks. However, when the same sentence appears in first-person narrative, we know a fictional character is reporting another's speech. Unlike the journal writer, whose experiences are assumed by the reader to be fact, a letter writer in the epistolary novel has a correspondent and could intentionally lie to the recipient. An inset narrative in a third-person narrative has this aspect of unreliability. When information is disclosed in letters, reports or by eavesdropping, the reader must be careful about the accuracy of the content, because it has been filtered through a fictional character. This applies particularly to Austen's novels in cases where the speaker (writer) is already known to the novel reader as untrustworthy, such as the Miss Steeles in *Sense and Sensibility*, who always try to manipulate others' opinions in order to gain an advantage in society.

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③Anne overhears Louisa speaking about herself and guesses what Wentworth's question was (Vol. I, Chap. 8)
FIS②Charles reports about Wentworth speaking about his fortune (Vol. I, Chap. 9)
FIS②Anne hears the report of Sir Walter and Elizabeth about their reconciliation with Mr. Elliot (Vol. II, Chap. 3)
③Wentworth overhears women of Bath rumours about Anne and Mr. Elliot (Vol. II, Chap. 7)
③Anne and Wentworth overhear the conversation between Mrs. Musgrove and Mrs. Croft (Vol. II, Chap. 11)
③Wentworth overhears the conversation between Anne and Mr. Harville (Vol. II, Chap. 11)

The use of FIS (FIW) for the presentation of letters, reports and eavesdropping further complicates the transfer of information. It is possible to explain how the same sentence will be presented in FIS in a third-person narrative by reviewing the theory in stylistics.

> ~~She said that~~ She had seen Tom walking down with Jane.

If this sentence appears in a third person narrative, the two voices of the omniscient narrator and a character are intermixed in the effect peculiar to FIS. As we have confirmed in the Introduction of this thesis, according to Table 2, which I created based on the theory of Leech and Short, the reader is distanced from the character but drawn closer to the narrator when FIS is used instead of DS (see p. 22). The omniscient narrator's reliable voice blended in the passage will guide the reader to believe it to be true, but the reality might be the reverse. If a fictional character is the narrator of an inset narrative, FIS complicates the information even further, because the dual voice is created by merging the voices of a character as a speaker of the inset narrative and another character as a reporter of the frame narrative. It is extremely difficult to separate the two characters' voices when the passage is attributed to a speaker only known as an undifferentiated 'she', seamlessly fitted into the third-person narration. This provides the reader with the illusion that the information is given by the omniscient narrator and is therefore genuine.

As examined above, when FIS and FIW are used for letters, reports and eavesdropping in a third person omniscient narrative, the authenticity of their content becomes ambiguous. Even though the reader is aware that the information is filtered through a character's perspective, due to the subject being presented in the third person, the reader is tricked into believing that the information is trustworthy. What is most important, in my view, is that Austen frequently used FIS and FIW for letters, reports and eavesdropping as a narrative technique to manipulate information in order to add an element of suspense to the development of the story.

### Austen's Use of FIS for Eavesdropping

Next, I will examine the effects of FIS in a character's verbal report in *Sense and Sensibility*, using the example of Miss Steele's report to Elinor on the conversation

between her sister, Lucy Steele, and Edward Ferrars. When the secret engagement of Lucy and Edward is revealed to his mother, Mrs. Ferrars, she is furious, as she had planned an advantageous marriage with the rich Miss Morton, not for his sake but rather for her own family pride. She threatens Edward by declaring she will not give him his inheritance until he gives up his marriage with penniless Lucy. However, Lucy cleverly binds Edward to his promise from social ambition and is cautious in conversation with him. Here is a dialogue between Miss Steele and Elinor. FIS is used within Miss Steele's speech presented in DS.

> 'Well, but Miss Dashwood,' [Miss Steele] speaking triumphantly, 'people may say what they chuse about Mr. Ferrars's declaring he would not have Lucy, for it's no such a thing I can tell you; and it's quite a shame for such ill-natured reports to be spread abroad. Whatever Lucy might think about it herself, you know, it was no business of other people to set it down for certain.'
>
> 'I never heard anything of the kind hinted at before, I assure you,' said Elinor.
>
> 'Oh! Did not you? But it *was* said, I know, very well, and by more than one; for Miss Godby told Miss Sparks, that nobody in their senses could expect Mr. Ferrars to give up a woman like Miss Morton, with thirty thousand pounds to her fortune, for Lucy Steele that had nothing at all; and I had it from Miss Sparks myself. . . this morning he [Edward] came, just as we came home from church [. . .] And after thinking it all over and over again, he said, it seemed to him as if, now he had no fortune, and no nothing at all, it would be quite unkind to keep her on to the engagement, because it must be for her loss, for he had nothing but two thousand pounds, and no hope of any thing else [IS]; and if he was to go into orders, as he had some thoughts, he could get nothing but a curacy, and how was they to live upon that? [FIS]—He could not bear to think of her doing no better, [FIS] and so he begged, if she had the least mind for it, to put an end to the matter directly, and leave him to shift for himself. [IS] I heard him say all this as plain as could possibly be. And it was entirely for *her* sake, and upon *her* account, that he said a word about being off, and not upon his own. I will take my oath he never dropt a syllable of being tired of her, or of wishing to marry Miss Morton, or anything like it. But, to be sure, Lucy would not give ear to such kind of talking; so she told him directly (with a great deal about sweet and love, you know, and all that—Oh, la! One can't repeat such kind of things you know)—she told him directly, she had not the least mind in the world to be off, for she could live with him upon a trifle, and how little so ever he might have, she should be very glad to have it all, you know, or something of the kind. [IS] So then he was monstrous happy, and they talked

> on some time about what they should do, and they agreed he should take orders directly, and they must wait to be married till he got a living. And just then I could not hear any more, for my cousin called from below to tell me Mrs. Richardson was come in her coach, and would take one of us to Kensington Gardens; so I was forced to go into the room and interrupt them, to ask Lucy if she would like to go, but she did not care to leave Edward; so I just run up stairs and put on a pair of silk stockings, and came off with the Richardsons.'
>
> 'I do not understand what you mean by interrupting them,' said Elinor; 'you were all in the same room together, were not you?'
>
> 'No, indeed, not us. La! Miss Dashwood, do you think people make love when anybody else is by? Oh! For shame!—To be sure you must know better than that. (Laughing affectedly.)—No, no; they were shut up in the drawing-room together, and all I heard was only by listening at the door.'[31]

Here is an interesting narrative from Miss Steele. She takes careful note of the rumours about problems with the relationship of Lucy and Edward, spreads them further, eavesdrops upon the lovers' conversation behind a closed door, and then reports it to Elinor. The formal structure of the scene is shaped by the conversation between Miss Steele and Elinor, and it is apparent that the author is aiming to describe their dialogue as comical, through Elinor's composed reaction to the surprising talk of her rival's sister. However, the scene is more than just a dialogue between the two. Miss Steele, in reality, has the role of a narrator of another, hidden, scene between Lucy and Edward. This complicated structure seems to bear a trace of the epistolary style incorporated into the third person narrative. This reminds us the narrative structure of *Clarissa* I pointed out in Chapter One (see p. 40). Clarissa, as a narrator, reports about others' speech in letters to her confidential correspondent, Miss Howe, who is Clarissa's fictional reader and in a position similar to Miss Steele's listener, Elinor Dashwood. It requires more sophisticated skills to describe Miss Steele's narrative. She reveals the lovers' secrets, which Elinor is likely to be interested in as she wants to understand the reality of relationship between Edward and Lucy: if he is deceived by a cunning fortune hunter, or whether he truly loves Lucy. From the description of Miss Steele, who emphasizes their emotional tie by phrases such as that 'he was monstrous happy' when he was assured of Lucy's unchanging love for him, the reader could be misled into believing that Edward

[31] Austen, *Sense and Sensibility*, pp. 309-11. Emphasis added; italics in original.

has real affection for Lucy. However vulgar and uneducated though Miss Steele may be, she knows how to provoke Lucy's rival, Elinor, by 'speaking triumphantly', and backing up her narrative with gossip-mongering.

When we scrutinize the part presented in FIS, there is a subtle hint that Edward wants to be released from the engagement and asks Lucy to end it. Yet, here, the narrator is Miss Steele and FIS creates a distance between the reader and Edward. Consequently, his desire is filtered and changed into opposing sentiments through Miss Steele's perspective and her wish to torment Elinor. The reader is manipulated by Miss Steele, who promotes the idea that Edward's engagement is founded on mutual love. In fact, if Edward forced Lucy to agree to break off the engagement on his own account (as he would clearly like to do), he would not be a gentleman and would not deserve to be Elinor's husband. On the other hand, he also does not deserve Elinor's hand if he really is ardently in love with Lucy. The use of FIS within the DS of Miss Steele, an untrustworthy narrator, leaves Edward's real emotions and attitude towards Lucy ambiguous.

**Complicated Use of FIS, Developed from the Epistolary Style**

Lastly, I will examine how the method of presenting a character's report in FIS, which originated in the epistolary style, is later taken up and developed to present for instance the equivocal character of Mr. Elliot in *Persuasion*. Here the report is from Sir Walter Elliot and Elizabeth about their reconciliation with Mr. Elliot. This gentleman is the legal heir to a proud and silly Baronet, Sir Walter, who was expecting him to marry his eldest daughter, Elizabeth. However, Mr. Elliot disappointed Sir Walter by insulting the family and marrying a rich woman of low birth. The scene below occurs when Anne Elliot comes to her father's new rented dwellings in Bath after spending time with her sister's family, the Musgroves. While in Lyme with the Musgroves, Anne encountered the widower Mr. Elliot on his travels. As soon as Anne arrives at Bath, she finds out that Mr. Elliot has been forgiven by her father and has become a regular visitor in his house. Anne feels ashamed of her proud father and sister as they do not have any dignity but instead display the excellence and superiority of their lodgings compared to other houses in Bath. In rapture, they continue to speak about Mr. Elliot.

> But this was not all which they [Sir Walter and Elizabeth] had to make them

happy. They had Mr. Elliot, too. Anne had a great deal to hear of Mr. Elliot. He was not only pardoned, they were delighted with him. He had been in Bath about a fortnight; (he had passed through Bath in November, in his way to London, when the intelligence of Sir Walter's being settled there had of course reached him, though only twenty-four hours in the place, but he had not been able to avail himself of it): but he had now been a fortnight in Bath, and his first object, on arriving, had been to leave his card in Camden-place, following it up by such assiduous endeavours to meet, and, when they did meet, by such great openness of conduct, such readiness to apologize for the past, such solicitude to be received as a relation again, that their former good understanding was completely re-established.

They had not a fault to find in him. He had explained away all the appearance of neglect on his own side. It had originated in misapprehension entirely. He had never had an idea of throwing himself off; he had feared that he was thrown off, but knew not why; and delicacy had kept him silent. Upon the hint of having spoken disrespectfully or carelessly of the family, and the family honours, he was quite indignant. He, who had ever boasted of being an Elliot, and whose feelings, as to connection, were only too strict to suit the unfeudal tone of the present day! He was astonished, indeed! But his character and general conduct must refute it. He could refer Sir Walter to all who knew him; and, **certainly**, the pains he had been taking on this, the first opportunity of reconciliation, to be restored to the footing of a relation and heir-presumptive, was a strong proof of his opinions on the subject.[32]

The structure of this narration is complicated. Unlike the former example, in which the change of speaker is made clear by the presence of quotation marks as well as different narrative modes in the first person and the third person, the passage above is presented all in the third person and flows seamlessly, which makes the reader's identification of the speaker difficult. It is not always the omniscient narrator as different voices are interlaced: those of Sir Walter, Elizabeth and Mr. Elliot.

In the first paragraph, the omniscient narrator begins with a description of the emotional state of Sir Walter, Elizabeth and Anne. Then, we are given the background of Mr. Elliot's stay in Bath and his restored alliance with Sir Walter and Elizabeth in the first underlined part. What is interesting here is the mixture of Mr. Elliot's spoken

[32] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Persuasion'*, ed. by Janet Todd and Antje Blank (Cambridge: Cambridge University Press, 2006), pp. 149-50. Emphasis added.

words and perspective with the narration. The doubly underlined words, 'of course' and 'now', are his utterances and emphasize how much he regretted losing their confidence and how delighted he is to have a chance to be admitted into their family again. According to Anne Waldron Neumann, whose theory on FIS I have already introduced in Chapter Two of this thesis (see p. 94), this is 'words-and-phrases FIS', because these are quotations of Mr. Elliot's locution.[33] This shows the reader that Mr. Elliot is actually a deceitful person and knows how to ingratiate himself. By fragmenting Mr. Elliot's own voice in FIS within the omniscient narrator's stable voice of description, the author gives the reader an opportunity to get a momentary glimpse of his true identity, encouraging the reader to compare it with the good impression formed of his polite manner when he met Anne and her party in Lyme.

The second paragraph has a more complicated structure and different voices are interwoven. The first underlined part is Sir Walter's speech presented in FIS. As the omniscient narrator's voice and Sir Walter's voice are permitted to overlap by the function of FIS, irony arises as the reader learns of Sir Walter's simple-minded forgiveness of Mr. Elliot which occurs so easily and quickly after their long estrangement. The boldly underlined part moves to Mr. Elliot's slick excuses and request for reconciliation from Sir Walter and Elizabeth. This has a similar structure to Miss Steele's verbal report, as we examined above, but is even more complicated. In the case of Miss Steele's report it was easier for the reader to notice the frame narrative structure, thanks to the quotation marks enclosing her whole narrative. In the scene from *Persuasion*, there are no such visual signs to make the reader aware of the gap between the omniscient narrator's outer narrative and Sir Walter's verbal report. In fact, it has a Chinese-box structure and Mr. Elliot's speech appears in the centre of Sir Walter's narrative. This enables Mr. Elliot's real characteristics to be concealed from Sir Walter's perspective. As I have examined in the model example of FIS and FIT in letters, reports and eavesdropping (see above pp. 165-66), when Mr. Elliot relates their mutual misunderstandings, his voice and Sir Walter's voice could be interchangeable. The third person 'he' also allows the reader to amalgamate their voices to the omniscient narrator's voice. Without any punctuation marks, the speaker changes from the omniscient narrator to Sir Walter, and then to Mr. Elliot. Therefore, when Mr. Elliot's perspective is slipped into Sir Walter's narrative, the reader can fall into the illusion of

[33] Anne Waldron Neumann, 'Free Indirect Discourse in the Eighteenth-Century English Novel: Speakable or Unspeakable?: The Examples of *Sir Charles Grandison*' in *Language, Text and Context: Essays in Stylistics*, ed. by Michael Toolan (London: Routledge, 1992), p. 115; pp. 113-35.

his honesty, entertained by Sir Walter himself. A naive reader would be inclined to confuse Sir Walter's reports with the authorial narrator's description. Mr. Elliot's true identity thus remains obscure and such a reader might innocently believe that there were indeed misunderstandings on both sides, as Mr. Elliot explains, and that he sincerely wishes for a family reunion with pure motives. This view is reinforced when the narrative shifts back to Sir Walter's own perspective, signalled by his word, 'certainly'. The 'words-and-phrases FIS' of Sir Walter's locution polyphonically incorporates Elizabeth, who in this case shares the same view as her father.

At the same time, this complicated narrative structure is also designed to allow an astute reader to guess that something is wrong with Sir Walter's understanding of Mr. Elliot. This reader has already been trained into an awareness of Sir Walter's personality; he is an arrogant baronet who is not discerning but easily flattered. Therefore, even though Mr. Elliot's character is described only partly within Sir Walter's narrative, his identity is gradually leaked through the manner in which he ingratiates himself with Sir Walter.

Thus, FIS and FIW used in letters, reports and eavesdropping leads the reader to interpret these sentences in various ways, rather than giving a straight answer. Anne's silence as a listener could also support this narrative structure as it only makes the information more ambiguous. As Anne is inwardly interested in Mr. Elliot since their Lyme encounter, she might have made agreeable responses to her father and sister, which could have given the reader an opportunity to discern the nature of her interest in him. However, her response is deliberately omitted from the narrative. The lack of speech from Anne might be showing her resistance to her father and sister, who have always slighted her. The use of FIS creates a distance between Sir Walter and the reader. Thus, the reader shares Anne's emotional distance from her family. Anne might be dubious about how and why her father and Mr. Elliot were able to reconcile so quickly. On the other hand, she might have been delighted to hear this pleasant cousin was on good terms with her family again. In either case, the structure of framing narrations derived from the epistolary novel and the representation of FIS help to create Mr. Elliot's equivocal character. With these narrative techniques, the real motive of Mr. Elliot——monitoring Sir Walter to keep him single in order to secure the succession of his property——is kept secret. If all of their speeches were presented in DS, the reader might have detected Mr. Elliot's villainous aspects more obviously through his obsequious manner of speech. Instead, the author's elaborate narrative techniques create suspense and Mr. Elliot's character stays mysterious. Nevertheless, the reader

may doubt his smooth approach to the family, which enables him to play the role of suitor to Anne and rival to the hero, Wentworth.

**Conclusion**

From my examination of letters, reports and eavesdropping presented in FIS and FIW, it is made clear that these modes are used to filter the information given to the reader. This narrative technique has the effect of concentrating the reader's attention. This is because these scenes are naturally of a private nature and the reader is drawn to them more than to a simple narrative related by the omniscient narrator. However, when compared to the number of times DS (or DW) is used, it becomes apparent that FIS (or FIW) makes the narrative also more complicated for the reader. It can be difficult to interpret the real identity of the speaker, the purport of their subject or the implications of the transferred information. It is even more difficult if a framing narration is used with FIS. With these subtle nuances of speech, the reader will interpret the speaker's intentions in various ways. FIS is sometimes used to conceal the reality of a character's personality or situation. Furthermore, more distance is created between the reader and the speaker when FIS is used instead of DS. This makes the reader feel like he is not listening to the speech on purpose, but overhears the information unexpectedly as if accidentally eavesdropping.

Thus, Austen's use of FIS is varied even when one particular mode of FIS is examined. From the development of FIS and FIW in the framing narration in *Sense and Sensibility* to *Persuasion*, it seems probable that Austen used these modes as a result of calculating how her narratives were interpreted by the reader. Her methods of narration became more complicated and reached a very sophisticated level. This is her challenge to the reader as well as a way of giving depth to her novels, as she invites the reader to reread each novel and decipher her narrative secrets.

# Chapter V

## Free Indirect Speech for Tactics on a Larger Scale: Revealing Narrative Tricks in *Emma*

# §1 Embedding:
## 'Power Relations' and 'Concealment of Plot Development'

This chapter demonstrates Free Indirect Speech [FIS] for 'Embedding', a function that is used to create a muted impression of speech. This function of FIS can appear in two ways: both subtly in a brief passage, and also on a much larger scale. When it is used repeatedly for a character's speech on a larger scale in the novel, it covertly manipulates the reader in order to achieve the author's strategic purposes. I will suggest that this latter usage further creates two functions in Austen's novels: FIS for 'Power Relations' and FIS for 'Concealment of Plot Development'. 'Power Relations' increases the degree of distance from the speaker when FIS is used in contrast with other speech modes, particularly Direct Speech [DS]. Its main function is to indirectly depict power relations between two characters, but it can also represent certain personal or behavioural changes of a character. FIS for 'Concealment of Plot Development', on the other hand, uses the embedded feature of FIS to de-emphasise and distract the reader's attention from a character's speech that contains key information for the plot development.

Since these functions of FIS change the nuances of speech in such an understated way, their effects can only be understood retrospectively, after completing a first reading of the novel. Without knowing the context, it would be difficult to justify the author's strategic choice of FIS to give a less distinct impression of speech, through which she can control the reader's interpretation of characters and plots. A survey of a novel on a larger scale is the best way of showing the effect of FIS for 'Embedding'. Therefore, I will take a different approach in this chapter from Chapters Two to Four, where I have explained synchronically one function of FIS by using examples taken from Austen's novels. In this chapter, I will briefly illustrate FIS for 'Embedding', 'Power Relations' and 'Concealment of Plot Development' with examples, then I will demonstrate in a diachronic way how FIS can be used systematically on a large scale in Austen's masterpiece, *Emma*, where I observe FIS for wide-ranging 'Concealment of Plot Development'. I choose this novel because critics have discussed Austen's sustained use of Free Indirect Thought [FIT] for the presentation of the heroine's subjectivity in the narration, and how this deliberately causes the reader to misread the development of the plot. When the heroine learns that she has misunderstood other characters' motives, readers who have shared the heroine's perspective are also taken by surprise. I will discuss FIS as another important element in this novel that creates suspense as

well as enabling plot twists. Overall, I will demonstrate how FIS is intriguingly linked to FIT in this novel, and yet functions differently to hide key information.

## FIS for 'Embedding'

Firstly, I must explain the mechanism of FIS that creates the effect of 'Embedding'. The stylistic form of FIS, in the third person and the past tense, allows a passage of speech presented in this mode to be seamlessly embedded in the third-person narration. Further, when FIS is used, the reader is distanced from the speaker's voice because this mode is relatively more indirect than normal presentations of speech such as DS, which registers what a character said verbatim. This mechanism of distancing effects is explained by Geoffrey Leech and Michael Short in *Style in Fiction* (I have introduced their theory of speech and thought presentations with the scales to illustrate all the modes in the Introduction [see Tables 1 and 2 on pp. 21 and 22]). The more muted impression of speech is created by the relative degree of distance when FIS is used in contrast with DS, in addition to the stylistic feature of FIS that embeds a speech passage in the narration.

However, this less emphatic effect does not always accompany FIS. For example, passages of speech presented in FIS for 'Satirized Speech' and 'Condensed Conversation', which I have discussed in Chapters Two and Three, give more emphatic impressions instead, due to the narrator's apparent mimicry of characters' idiolects. The reader will easily recognise that the passage is not the narration but speech because of the irony that arises from the double-voice of the narrator and a character, which enhances the speaker's comic and lively characteristics. Also, sometimes the narrator in Austen's novels alerts the reader to the presence of speech embedded in the narration by referencing the speaker in the passage which immediately precedes the use of FIS. For example, in *Mansfield Park*, when Mrs. Norris is asked by Lady Bertram where their niece Fanny Price should live, Mrs. Norris's reply is presented in Indirect Speech [IS] and then FIS.

> 'Where shall the child come to first, Sister, to you or to us?'. . . **Mrs. Norris was sorry to say**, that the little girl's staying with them. . . was quite out of the question. [IS] <u>**Poor** Mr. Norris's indifferent state of health made it an impossibility; he could no more bear the</u>

> noise of a child than he could fly; if **indeed**, he should ever get well of his gouty complaints, it would be a different matter. . . [FIS]
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> 'Then she had better come to us,' said Lady Bertram with the utmost composure.[1]

It is easy to identify the underlined passage as Mrs. Norris's speech presentation in FIS, as she is attributed in the preceding passage. This attribution guides the reader to read the passage critically: why would Mrs. Norris encourage Fanny's adoption if, because of Mr. Norris's 'poor' health, she could not be involved in caring for the child? Irony arises as Mrs. Norris's excuses are entirely self-interested. This is what I call FIS for 'Satirized Speech' as the narrator's voice is apparently satirical. Likewise, Austen occasionally applies quotation marks to visually demarcate a passage of FIS, as I have examined in Chapter One. Despite the merged stylistic features of FIS, a passage presented in FIS can thus be brought to the forefront by these narrative techniques designed to attract the reader's attention.

An example of FIS for 'Embedding' can be found in a scene from Volume I, Chapter 12 of *Persuasion*, when Anne Elliot, Frederick Wentworth and Henrietta Musgrove are in a carriage on the way back from Lyme. Immediately prior to this scene, Henrietta's sister, Louisa had suffered an accident by falling off a stile onto the pavement and had been left behind in a serious condition under the care of the Harvilles. When the carriage approaches the Musgroves' residence, Wentworth asks Anne for advice as to how to disclose the bad news to Louisa's parents.

> . . . when, as they were going up their last hill, Anne found herself all at once addressed by Captain Wentworth. In a low, cautious voice, he said,
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> 'I have been considering what we had best do. She [Henrietta] must not appear at first. She could not stand it. I have been thinking whether you had not better remain in the carriage with her, while I go in and break it to Mr. and Mrs. Musgrove. Do you think this a good plan?'
>
> She did: he was satisfied, and said no more. But the remembrance of the appeal remained a pleasure to her——as a proof of friendship, and of deference for her judgment, a great pleasure; and when it became a sort of parting proof, its value did not lessen.[2]

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1 Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Mansfield Park'*, ed. by John Wiltshire (Cambridge: Cambridge UP, 2005), p. 10. Emphasis added.

2 Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Persuasion'*, ed. by Janet Todd and Antje Blank (Cambridge University Press, 2006), p. 126. Emphasis added.

At a glance, the underlined sentence looks merely part of the ordinary narration. However, it is in fact Anne's reply to Wentworth: She must have said, 'Yes, I do.' But her speech is embedded in the narration in FIS, which is in contrast with Wentworth's preceding speech presented verbatim in DS. Why are different modes of speech adopted here to present a sequence of dialogue?

In answering Wentworth's question, Anne's speech is very brief, which enhances a sense of their unity. Once deeply in love, the pair need only a word or two to communicate effectively. As the narrator moves on to describe the satisfaction of both Wentworth and Anne resulting from this brief communication, their mutual understanding hints at the revival of their affinity after a long period of separation. However, Louisa's position complicates their relationship. The reader is aware that Anne gave up her marriage with Wentworth when she could not gain her father's consent because of Wentworth's lack of status. Wentworth has since made a large fortune through his service to the navy and is now popular among young ladies who are looking for prospective husbands. As the narrator observes in two chapters prior to this scene, '[e]very thing now marked out Louisa for Captain Wentworth; nothing could be plainer'; Louisa seems to have emerged as Wentworth's romantic object after spending some time together, while he maintains an indifferent attitude towards Anne.[3]

Taking this context into account, it would be reasonable for the reader on a first reading to misattribute the passage after the dash to the third-person omniscient narrator, the part which explains how Anne's opinion is valued and provides proof that their 'friendship' is restored. After completing the novel, however, the reader will retrospectively find that this passage uses FIT to present Anne's subjectivity. Wentworth's asking Anne for advice is not 'a sort of parting proof' at all but, on the contrary, an important turning point in their relationship. He recognizes his own unchanged feelings towards Anne and their romance is renewed.

Anne's speech presented in FIS is thus seamlessly tied to her inner thought via third-person narration and keeps the reader close to Anne's feelings. However, enabling a smooth shift between dialogue and the narration, which I have discussed in Chapter Two for 'Transition', is not the primary function in this passage. More importantly, FIS is used in order to leave a subtle impression of Anne's state of mind on the reader. This scene is located at the centre of the novel, but it is the first time a private conversation between Anne and Wentworth has been presented, which is unusual for the heroine and

[3] Austen, *Persuasion*, p. 96.

the hero of a novel. If the speech of both Anne and Wentworth were equally presented verbatim in DS, the reader would be more strongly aware of their straightforward communication and perhaps perceive that their reserve was finally dissolving. However, Austen prefers to describe a more subtle, gradual change in their emotions, and slightly misleads the reader. Anne misunderstands the exchange and believes that Wentworth needs her support for his relationship with Louisa. Anne's 'great pleasure' therefore comes from her modest consolation, without hope of any revival of his love for her, which arouses sorrowful feelings for the reader.

In this way FIS used for Anne's speech has a relative indirectness compared to Wentworth's speech presented in DS, and makes a contrast. Leech and Short explain that this kind of contrasting use of speech modes in conversation is not primarily for irony but in order to put one speech act 'in the shadow of the other'.[4] The speech modes here depict the differing emotions and attitudes of Anne and Wentworth. DS highlights Wentworth's opening his heart towards Anne, while FIS gives a less emphatic impression to illustrate Anne's gentle acceptance of the situation (she believes Wentworth is in love with Louisa but esteems Anne as a friend).

Austen's use of diverse speech modes as part of her narrative strategies is a wide- ranging and cannot be fully explicated while our investigation of FIS is restricted to its ironic function, as in the dual-voice theory of FID. The application of stylistics to the analysis of speech presentations is the only method that elucidates the tactics behind the author's perpetual changes in speech modes. These are not accidental but sometimes guide, and at other times manipulate, the reader by altering the effect of distance. Leech and Short further explain how the mode of speech in conversation can be used as a vehicle in order to draw the reader's attention to, or distract it from, the author's chosen character or object, just as a painter uses techniques of light and shade.

> . . . FIS can contrast with other speech modes in the author's control of the 'light and shade' of conversation, the highlighting and backgrounding of speech according to the role and attitude of characters. This variation can also be used for more large-scale strategic purposes; for example, to channel our sympathies towards one character or set of characters and away from another (this is of course implicit in the use of irony).[5]

[4] Geoffrey Leech and Mick Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose*, 2nd edn. (Abingdon: Routledge, 1981, 2007), p. 269.

[5] Leech and Short, *Style in Fiction*, p. 269.

As I have demonstrated in Chapter One, mid-century writers such as Richardson and Sterne were experimenting with ways of representing nuance and shades of speech effectively using the visual aids of typography and punctuation marks. When typography and punctuation marks for the presentation of DS became more standardized by the late eighteenth century, writers turned to other ways of representing speech expressively, as I've discussed in the case of Burney, in Chapter Two. I am suggesting that the newly standardized conventions for representing direct speech were the condition for Austen to experiment with subtle devices of FIS in order to allow the reader to *feel* fictional speakers' attitudes or social circumstances, rather than describing them 'objectively' in the narration. What I am arguing, is that Austen uses FIS, which acts beneath the surface of the reader's perception. FIS might be able to give only a support to these narrative descriptions by adding a subtle change to the reader's perception. However, its effect is *not* insignificant. On the contrary, it can control the reader's interpretation of the text, often without the reader's awareness. In this subtle way Austen can manipulate the experience of the reader, similarly to a painter manipulating 'light and shade' to change the viewer's impression of a picture and its interpretation.

Leech and Short's claim about conveying the '"light and shade" of conversation' through the change of speech modes is applied by them to the modernist writing of Virginia Woolf. I would argue that it is also applicable to Austen's use of FIS. Interestingly, she refers to this aspect of painting technique in *Northanger Abbey*, when Henry Tilney instructs Catherine Morland on how to appreciate the landscape. 'He talked of fore-grounds, distances, and second distances——side-screens and perspectives——lights and shades'.[6] When an artist creates an image, the main and important object is portrayed in the foreground to draw the viewer's attention, while other details are shown in the background. As I have illustrated with Austen's use of FIS for 'Embedding' in *Persuasion*, Anne's speech is 'in the shadow of' Wentworth's speech and gives a less distinct impression to the reader. This effect is less noticeable, compared to other effects of FIS that I have demonstrated in previous chapters. For example, we are made aware of the formality of the social setting when FIS for 'Formal Politeness' is used; and a talkative character's rapidity of speech is conveyed with FIS for 'Condensed Conversation'. By contrast, the effect of FIS for 'Embedding' is

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[6] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Northanger Abbey'*, ed. by Barbara M. Benedict and Deirdre Le Faye (Cambridge: Cambridge University Press, 2006), p. 113.

unnoticeable when we are looking at only one section of a novel. Similar to an art connoisseur who can appreciate the details and effects of the painter's techniques only when he or she observes the whole picture, the reader must know the narrative in its entirety to understand why FIS is used for creating de-emphasising or 'backgrounding' effects.

### FIS for 'Power Relations'

Firstly, I will show an example where FIS for 'Embedding' is used as part of large-scale tactics for the effect of depicting 'Power Relations' between two characters. The scene cited below is from *Mansfield Park*, when Fanny Price converses with her eldest cousin, Tom Bertram, at an informal ball held at Mansfield Park. Fanny is excited by the atmosphere of the ball, as it is her first time attending such an event, and is waiting to have a rare opportunity to dance. As the other young people are already engaged in dancing with their partners, she is waiting for her cousin, Tom. While Fanny is impatiently waiting for him to enter the room, she overhears Mrs. Norris talking with Mrs. Rushworth. Finally, Tom appears and approaches Fanny.

> Fanny could listen no farther. Listening and wondering were all suspended for a time, for Mr. Bertram was in the room again; and though feeling it would be a great honour to be asked by him, she thought it must happen. He came towards their little circle; but instead of asking her to dance, drew a chair near her, and gave her an account of the present state of a sick horse, and the opinion of the groom, from whom he had just parted. Fanny found that it was not to be, and in the modesty of her nature immediately felt that she had been unreasonable in expecting it. When he had told of his horse, he took a newspaper from the table, and looking over it, said in a languid way, 'If you want to dance, Fanny, I will stand up with you.'—With more than equal civility the offer was declined;—she did not wish to dance.—'I am glad of it,' said he, in a much brisker tone, and throwing down the newspaper again—'for I am tired to death. I only wonder how the good people can keep it up so long….'[7]

[7] Austen, *Mansfield Park*, p. 139. Emphasis added.

Here in the passage, Tom's speech is presented in DS in contrast with Fanny's brief speech presented in FIS. The differing styles make Tom's presence dominant in relation to his young cousin, whose voice sounds relatively restrained and reflects her quiet attitude. When this scene takes place, Fanny's benefactor, Sir Thomas, is away from the mansion and she is alternately oppressed by her aunt Norris and slighted by others, except for her favourite cousin, Edmund. Fanny is aware of her status as a dependant, and suffers from low self-esteem. Her relatives expect her to fulfil certain duties in particular her unpleasant aunt, Mrs. Norris. However, although Fanny is in this rather unfortunate situation, she has a good disposition and feels gratitude towards her relatives. Fanny is humble and blames herself for expecting to have an equal right to dance with her cousins. On the other hand, Tom is not deliberately unkind but is spoiled as the eldest son of a baronet. He is used to fashionable society: dancing in his own house is tiresome, rather than exciting. He cares only about himself, not Fanny's delicate feelings. As Fanny quickly discerns, he shows he is in a temper and deliberately avoids asking Fanny to dance. Fanny adjusts her expectations and instead becomes a listener to his complaints about the ball.

Irony arises through the contrasting styles, DS and FIS, because the narrator also describes Tom's rude 'invitation', which was returned by Fanny's 'equal civility'. Instead of feeling sorry or guilty when faced with Fanny's modesty, Tom's attitude remarkably changes from 'languid' before to 'much brisker' after Fanny's reply, when he knows that Fanny does not want him to dance. His self-centred attitude is satirized by the narrator who thus comically indicates their different status in the house. FIS for Fanny's speech shows Fanny's status as always being passive and a listener, also suggested by the fact that this scene started with her eavesdropping.

In fact, Fanny's quietness and her apparently insignificant presence in *Mansfield Park* are described by the narrator to comic effect. When the Crawfords settled in Mansfield and started to communicate closely with the Bertrams in Volume I, Chapter 5, the narrator explains the heroine's neglected situation as follows:

> And Fanny, what was *she* doing and thinking all this while? and what was *her* opinion of the newcomers? Few young ladies of eighteen could be less called on to speak their opinion than Fanny.[8]

[8] Austen, *Mansfield Park*, p. 56. Italics in original.

It is only Edmund and Sir Thomas who care about Fanny—and the author lets them repeat similar questions. When Edmund comes home with Julia after dining at the vicarage with the Crawfords, the narrator describes 'Edmund, looking around, said, "But where is Fanny?—Is she gone to bed?"[9] Her presence is unnoticed even though she is in the same room. Likewise, when Sir Thomas comes back home from Antigua after a long absence, all the family quickly gather to see him and show their respect. Fanny's modesty, however, makes her feel extraneous to the family reunion and she only ventures to come forward at a later stage. Consequently Sir Thomas asks the same question as Edmund, "But where is Fanny? Why do not I see my little Fanny?" Unlike the title heroine, she is a bystander, an isolated observer, set apart from the more active characters and needs to be sought out. Because she is neglected, she is also diffident and has fewer opportunities to speak up. When she can speak, her speech is occasionally presented in FIS in contrast with other characters' vivid speech in DS, as in the citation above.[10]

On a larger scale of the novel, this 'power relation' between Tom and Fanny is interestingly overturned at the end of the story. In the above passage Tom substitutes for Sir Thomas as the master of the house, even though he has an air of unreliability. He speaks openly and freely, while Fanny is reticent and quiet. Their manner of speech is reflected in the choice of styles contrasting DS and FIS. However, Tom is withdrawn from the centre of the story as soon as Sir Thomas returns home from his business, and the house regains a more orderly atmosphere. Fanny is physically and mentally grown up and possesses the right attitude. Her good moral sense and decorous behaviour are appreciated by Sir Thomas, and her presence in the Mansfield Park is thought to be important. She has more opportunities to speak out loud. When we consider the development of the story, Austen's careful choice of speech modes accords with the status of characters. With the contrasting speech modes, the author shows their power relations and encourages the reader to recreate their dialogue in her mind, evoking the dynamics of Tom's louder voice and Fanny's reticent attitude.

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[9] Austen, *Mansfield Park*, p. 83.

[10] Cf. Vol. I, Chap. 18, when Fanny is pressured to take part in a rehearsal of *Lover's Vows*, her response is given in FIS. In Vol. II, Chap. 4, when Fanny is modestly surprised by an invitation to dine at the vicarage, her reply is presented in FIS with quotation marks added, as if Fanny is gradually emerging from her obscure position. For the texts of these passages, see Appendix 7.

**FIS for 'Concealment of Plot Development'**

Here is another example of FIS for 'Embedding', which is effective for 'Concealment of Plot Development'. The scene below is from *Sense and Sensibility*, when Edward Ferrars visits the Dashwood family for the first time after the family's move from Norland Park to Barton Cottage in Devonshire. Edward's visit takes the Dashwood sisters pleasantly by surprise as they have lived in Devonshire for some time without seeing him. At Norland, Mrs. Dashwood, Marianne and Elinor herself acknowledged the emotional intimacy between Elinor and Edward and hoped that this would continue through visits to their new abode in Devonshire. Although the sisters are delighted by his visit, Edward's manner is formal and awkward and he speaks to Elinor with a stiffness new to their relationship.

> After a short silence which succeeded the first surprise and enquiries of meeting, Marianne asked Edward if he came directly from London. No, he had been in Devonshire a fortnight.
>
> 'A fortnight!' she repeated, surprised at his being so long in the same county with Elinor without seeing her before.
>
> He looked rather distressed as he added, that he had been staying with some friends near Plymouth.
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> 'Have you been lately in Sussex?' said Elinor.
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> 'I was at Norland about a month ago.'
>
> 'And how does dear, dear Norland look?' cried Marianne.
>
> 'Dear, dear Norland,' said Elinor, 'probably looks much as it always does at this time of the year. The woods and walks thickly covered with dead leaves.'[11]

It is difficult for Marianne to understand Edward's reserve, as Marianne shows her emotions easily and appreciates frankness in a man. Unlike Marianne's passionate and candid lover, Willoughby, Edward has a bashful disposition and behaves formally, even after travelling a long distance to visit Elinor. Marianne is further astonished when she hears that Edward has already stayed in the district for a fortnight but had not come to see Elinor sooner. Breaking the awkward silence, Marianne speaks without reserve. Seeing how 'distressed' Edward is becoming at Marianne's conversation, Elinor quickly

[11] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Sense and Sensibility'*, ed. by Edward Copeland (Cambridge: Cambridge University Press, 2006), p. 101. Emphasis added.

changes the topic to help him. She tactfully asks him about Norland, which is a topic of a shared interest, as the place where they met, and familiar to Edward through their shared kinship.

The pattern of modes used here for their speech is similar to the example in *Mansfield Park*. Like Fanny, Edward is reserved and has a quiet disposition. His first speech is presented in FIS, which is more embedded in the narrative than the following dialogue presented in DS. The reader receives the impression that Edward stammers in confusion, as a response to Marianne's exclamation. As if showing the gap between Marianne's enthusiasm and Edward's subdued, calm attitude towards Elinor, Edward's answers are presented in a blur of FIS and IS. If the reader did not know about the development of the story, she would suppose that the modes are applied here simply to accord with the speakers' different dispositions and emotional states, like Fanny and Tom.

However, in *Sense and Sensibility* there is a different purpose for the application of FIS. It is used to embed Edward's speech and veil its purport from the reader, because there is a secret connected to his two-week presence in Devonshire before his visit to the Dashwoods. The reader later learns that Edward met with his clandestine fiancé near Plymouth. Neither Elinor nor the reader is aware that Edward, whom everybody assumes to be in love with Elinor, is actually engaged to Lucy Steele, a cunning fortune hunter who later appears as a romantic rival to Elinor. As Edward confesses at the end of the novel, he was young when he first met Lucy and fancied himself in love with her. However, Lucy's motives for the engagement are rooted in money, rather than love. She later proves this motivation with her marriage to Edward's brother, Robert Ferrars, who is bequeathed Mrs. Ferrars' fortune after Edward is disinherited. According to early nineteenth-century conventions of honour, a man could not honourably dissolve an engagement unless the woman agreed, and so Edward is tied to Lucy, although in reality he is emotionally drawn to Elinor. Edward's speech presented in FIS indicates covertly his embarrassment at hiding his engagement. The same narrative technique is used when Edward declares in Volume I, Chapter 19 that he must leave the cottage after staying only for a week, without explaining the reason. His speech is likewise presented in FIS.[12] What is important here is, by embedding this hesitation and embarrassment, the author insinuates doubt into the reader's mind while still concealing the truth at this stage of the story. Likewise,

[12] Edward's speech repeatedly presented in FIS leaves an enigmatic impression on the reader, and might hint that there is something hidden behind his reticence. For the quotation, see Appendix 8.

Edward's next speech is presented in IS, which is further embedded, in contrast to the rest of the fluent and livelier dialogue presented in DS.

## Conclusion

In literature, the foreground is found in the 'exploitation of regularities of formal patterning, or of deviations from the linguistic code', according to Leech and Short.[13] It is achieved through various techniques such as grammatical and lexical schemes, phonological schemes and tropes according to the author's narrative focus. In respect of stylistic form, FIS and FIT both deviate from the norms of speech and thought presentations. The author's intention will generally be to employ these modes in order to emphasise certain passages by this deviation. However, the reader might not notice these signals. In other words, the narrative technique of FIS or FIT makes a subtle, almost unnoticeable, change in the sentence when compared to the same material presented in their norms, Direct Speech and Indirect Thought, respectively. It is not Austen's intention to create a strong emphasis but to stealthily influence the reader's interpretation of the text, especially through her sophisticated use of FIS.

The difficulty with recognising embedded information in the text is shown by Catherine Emmot and her group, studying the relationship between stylistics and cognitive science. Her group has examined different types of foregrounding techniques: one is the foregrounding effect created by expressions themselves and the other is graphological information, such as the use of italics. The group conducted psychology-based experiments to prove that attention-capturing devices such as italics drew more notice than the other.[14] Many writers of the eighteenth century used graphic devices in this way and these developed along with the development of printing techniques of the period, as I have examined in Chapter One. Laurence Sterne's work is an outstanding example of effective graphological writing as he used typography, graphics and illustration for his novels as a means of focusing the attention of the reader. Austen, on the other hand, uses the more subtle device of FIS for verbal foregrounding, which would be less obvious to the reader. In this way, Austen embeds

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[13] Leech and Short, *Style in Fiction*, p. 63.

[14] Catherine Emmot, Anthony J. Sanford and Eugene J. Dawydiak, 'Stylistics Meets Cognitive Science: Studying Style in Fiction and Readers' Attention from an Interdisciplinary Perspective', *Style*, 1.2 (2007), pp. 204-26. Online version of this article is available at: http://eprints.gla.ac.uk/7978/.

important information related to the plot, and manipulates the reader's expectations of the development of the story.

The reader may require a second reading of the novel in order to understand the significance of Austen's use of FIS for 'Embedding'. It is similar to an impressionist painting. The reader must 'view' the fictional world from a distance on a larger scale in order to understand the outline of the embedded picture. It seems likely that Austen developed FIS for 'Embedding' as a sophisticated narrative technique to guide or manipulate the reader. FIS for 'Power Relations' is used to enable the reader to feel the process of Fanny Price's mental maturation, and 'Concealment of Plot Development' is used to challenge the reader to decode Edward Ferrars's unspoken emotions and the situations behind his spoken words.

## §2 'Concealment of Plot Development' in *Emma*: 'Inattentional Blindness' and the Manipulation of the Reader

In this section, I will discuss FIS for 'Concealment of Plot Development' in *Emma*, Austen's masterpiece, which has been examined by critics in terms of her sustained use of FIT to convey the eponymous heroine's subjectivity. As I have explained above, FIS for 'Embedding' creates a less vivid and more muted impression of speech. However it can also be used as part of the author's large-scale tactics in the development of the plot. To explore its effects and the author's strategic purpose with accuracy, we need careful analysis of the text on a broader scale, taking the context of the novel as a whole into account. Therefore, this section will serve as a case study to demonstrate Austen's systematic use of FIS and will challenge previous research on FIT in this novel. As I have discussed in detail in the Introduction, FIS and FIT share the same stylistic form, but they function quite differently (see above, pp. 8-10). In *Emma*, FIT is used to reveal the heroine's partial viewpoint in order to mislead the reader, while FIS is used to present characters' speech within ostensibly objective narration. Using differing modes for the presentation of speech, Austen is able to variously highlight or obscure key information.

The rest of this chapter will discuss the ways that FIS and FIT are both used for concealing plot twists in the novel, albeit in very different ways. It is essential to review the cryptic elements in the plot of *Emma* in order to illustrate Austen's manipulation of the reader through the use of FIS, and to indicate fully how my reading differs from that of other critics who have examined this feature. I will first discuss *Emma* in terms of its mystery plot. Then, I will investigate previous research on the topic of Austen's specific use of FIT to create mystery. Finally, I will demonstrate the effects of FIS in this novel and discuss how it functions, both upon an initial reading, and a re-reading of the novel. I have already introduced the concept of the 'light and shade' of conversation above; this section will now further explain the intriguing links between FIT and FIS, and how they work to 'foreground' the heroine's imagined world and 'background' key information.

### Is *Emma* a Detective Story?

Critics have focused on how the reader is led to share the heroine's viewpoint in *Emma*. They have appreciated Austen's various narrative techniques to manipulate the reader through the choice of words, structure, plot, points of view, or the reader's distance from the narrator and characters respectively. Although the narrator warns the reader that Emma has 'a disposition to think a little too well of herself' at the very beginning of the novel, the reader shares Emma's thoughts and emotions almost before realizing it.[15] The reader is led to believe that the 'facts', derived from Emma's misunderstandings regarding other characters' motives, are real.

Wayne Booth is a pioneering stylistic analyst of *Emma* and has explained why the reader tends to share Emma's point of view. Booth attributes this tendency to the author's narrative technique; specifically, to Austen's control of the distance between the reader and Emma.[16] Booth states that, in this novel, 'since most of the episodes must illustrate the heroine's faults and thus increase either our emotional distance or our anxiety, a different method is required.'[17] Even though irony arises in the text when Emma's faults are revealed, the reader is not turned against the heroine. Booth explains Austen's method; 'to use the heroine herself as a kind of narrator, though in third person, reporting on her own experience'. With this method, the reader is only given Emma's interpretation of events, meaning that the author is able to maintain the reader's sympathy for Emma.[18] Helen Dry in another early article also states that the use of FID for Emma's inner *thought* process makes it easier for the reader to share Emma's perspective. Dry discusses how skilfully Austen deploys Emma's point of view through words and phrases scattered throughout the narrative description, and the way this view is accepted by the reader as the narrator's objective, supposedly reality-based, descriptions.[19]

Recent studies discuss the possibility that *Emma* is a detective story. David Bell points out Austen's mastery of narrative technique and claims, '*Emma* is arguably

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[15] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Emma'*, ed. by Richard Cronin and Dorothy McMillan (Cambridge: Cambridge University Press, 2005), p. 3. Hereafter, the page number of the excerpts from this book will be written after the text.

[16] Wayne C. Booth, *The Rhetoric of Fiction* (The University of Chicago Press, 1961), pp. 244-45.

[17] Booth, *The Rhetoric of Fiction*, p. 245.

[18] Booth, *The Rhetoric of Fiction*, p. 245.

[19] Helen Dry, 'Syntax and Point of View in Jane Austen's *Emma*' in *Studies in Romanticism*, 16:1 (1977), pp. 87-99.

literature's most perfectly constructed plot.'[20] He refers to a talk given by an English mystery writer, P. D. James, at the annual general meeting of the Jane Austen Society (1998). James argued that a book without a murder or crime can still be considered a detective story, if facts are hidden from the reader and she discovers them from clues within the novel. Bell examines how 'Austen plants clues which the reader shouldn't miss but does'. He particularly focuses on chapters 8-10 of Volume II, which contain Frank Churchill's concealment of his secret engagement with Jane Fairfax. Frank uses Emma as his disguised romantic object in order to deflect other characters' attention from himself and Jane. 'Frank has fooled everyone, including Emma, and Austen has fooled the reader.' Catherine Kenney likewise explores the mystery aspect of *Emma* and declares that Frank Churchill sending a piano to his fiancée 'is equivalent to the body in a murder mystery'.[21] Hints for revealing 'mysteries' are fragmented throughout the novel, but words and deeds of Frank, and other key characters, are made ambiguous so that the reader does not notice facts that Emma herself cannot perceive.

There are three main plot twists in *Emma*. The first involves the misunderstanding between Emma and Mr. Elton. Emma promotes the match of Harriet Smith, her young friend, and Mr. Elton, the vicar of Highbury. However Mr. Elton confesses his love for Emma as he has misunderstood her attempts to gain his affection for Harriet as encouragement of his advances towards herself. Mr. Elton reveals himself to be a snob, and a fortune-hunter. The second twist is Emma's inaccurate view of Frank. She believes that Frank should be, and is, in love with her, due to their suitable ages and family connection. Emma never imagines that Frank is engaged to beautiful, accomplished but penniless Jane. The last twist is Mr. Knightley's confession of love for Emma. Not knowing her own feelings, Emma is concerned that her oldest friend, Mr. Knightley, loves Jane or Harriet. Soon after Emma recognizes her own feelings of love for Mr. Knightley, the novel comes to the climax as she finds out that he is actually in love with her. The author elaborately manipulates the reader into sharing Emma's point of view and surprises the reader every time the truth is revealed. The tangled relationships between characters are unravelled and they are led to the right relationships, in a way similar to Shakespeare's comedies, *The Midsummer Night's Dream*, *The Comedy of Errors* or *The Twelfth Night*. The difference is, that while

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[20] David H. Bell, 'Fun with Frank and Jane: Austen on Detective Fiction' in *Persuasions On-Line*, 28.1 (JASNA, Winter 2007). This article is published in the online-journal of JASNA. Available online at http://www.jasna.org/persuasions/on-line/vol28no1/bell.htm.

[21] Catherine Kenney, 'The Mystery of *Emma*… or the Consummate Case of the Least Likely Heroine' in *Persuasions*, 13 (JASNA: 1991), p. 141; pp. 138-45.

Shakespeare's audience observes the errors objectively and enjoys them as comedy, the reader of *Emma* is not allowed to have an omniscient point of view for most of the story. The reader is sympathetic to Emma but understands the narrator's irony when she becomes aware of Emma's misunderstandings.

However is the narrator's irony, which is in contrast with Emma's subjective view, the only clue for the reader to notice Emma's misunderstandings? Are Emma's inner emotions, incessantly presented in FIT throughout the novel, efficient enough to tie the reader's sympathy to Emma, even after the reader understands the reality of the various situations, as Booth states? I will argue that critics have not recognized Austen's narrative techniques with FIS as significant in creating the mystery plots in *Emma*. The secrets are not always hidden behind the scenes but shown through the speech of characters whom Emma misunderstands. I suggest that Austen uses FIS for 'Embedding' skilfully to conceal, but at the same time to reveal, key information. In this chapter, I will discuss Austen's narrative techniques of FIS for 'Concealment of Plot Development', as an important effect, which she uses on a large scale.

### Austen's Challenge to her Readers

Frank's apologetic letter to Mrs. Weston in Chapter 14 of Volume III explains the circumstances of his engagement to Jane and reveals the truth behind Emma's (and the reader's) misunderstandings. When Emma reads Frank's confessional letter and understands the way that Frank hid his engagement with Jane, Austen's employment of such words as 'secret', 'concealment', 'detect' or 'blunder' reinforces the sense that a mystery has been unfolded. Indeed, the style of disclosure and Emma's recognition of the truth bears a similarity to the end of a detective story when 'the detective finally sees all the clues drop into place and solves the mystery'.[22]

However, can we really call *Emma* a detective story? Once the reader becomes familiar with the plot of this novel and reads it again, she will find the speech of those characters, whose intentions Emma misunderstands, to be ironical. Their speech may not just be ironical. The reader will find that their speech appears to signify their intentions rather straightforwardly but she simply overlooks or misinterprets their meanings on the first reading, as Emma does. From the beginning, Mr. Elton targets

[22] Kenney, 'The Mystery of *Emma*', p. 143.

Emma as his future wife, while Frank is secretly communicating with Jane. The latter affair requires more cunning as Frank and Jane are intentionally hiding their secret engagement from Emma and others in case his domineering aunt and benefactor finds out. There are also events that have already occurred before Jane or Frank come to Highbury, beyond Emma's knowledge. This is in contrast to the simple misunderstandings between Mr. Elton and Emma. Finally there are in fact many clues, shown openly in the presence of Emma and the reader, that Frank is impatiently seeking opportunities to meet Jane. Therefore, the narrative technique of *Emma* seems somewhat different from that of a detective story, in which most of the mysterious incidents happen behind the scenes.

If the facts are plainly presented to the reader from the beginning, why does she fail to notice them? A difference between the reader of *Emma* and the reader of a detective story might be in their mental preparedness in knowing that they are indeed reading a detective story. (In Austen's time, Gothic fiction was a genre which had mysteries within the plot.) A detective story usually has a sensational title which excites the reader's anxiety or curiosity. An example is P. D. James's *Death Comes to Pemberley* (2011), a sequel to *Pride and Prejudice* presented as a murder mystery. Titular words like 'death', 'mystery' or 'murder' give the reader an awareness that there will be a mystery and the reader must look for clues. In such a novel, the truth will usually be revealed all of a sudden at the end of the story. On the other hand, the reader of *Emma* expects the story to be about the heroine, Emma. The title does not warn the reader that she is asked to solve 'mysteries' in the novel. It is the story of Emma and the events surrounding her. Even after the reader learns about the plot of this novel, she can still be entertained by the complexities of romance, human nature, historical context or narrative techniques. While most detective stories lose their interest after revelation of the secret, *Emma* is a novel which invites repeated readings in order to savour its world.

Although Austen undoubtedly uses a similar narrative technique to detective stories in *Emma* and excites the reader's curiosity, her primary purpose is not leading the reader to 'solve' the mysteries. There are mysteries in sub-plots based on the speculations and expectations of Emma or other characters. For example, Emma wonders why Jane stays in Highbury for an unusually long period and whether she is in love with Mr. Dixon, who has recently married her guardian's daughter. Mrs. Weston similarly supposes that Mr. Knightley loves Jane, while she hopes for the match between Emma and Frank. Their expectations and speculations support the mystery

plot of this story by diverting the reader's attention from the truth. However, discerning whether their speculations are correct is not the reader's primary task. The reader is required to notice Emma's perceptions are misunderstandings before reaching the end of the novel, and to see that her mistakes derive from prejudices or preoccupations.

That Austen challenges the reader is clarified in the scene when Mrs. Weston reports Frank's secret engagement to Emma in Chapter 10 of Volume III. Close to the ending of the novel, Emma is asked by Mr. Weston to visit Mrs. Weston at Randalls to speak with her. Emma fears an emergency and worries about the safety of her family in London, as Mr. Weston speaks quietly to avoid Mr. Woodhouse overhearing. Emma's anxieties are, however, dispelled on hearing the unexpected news that Frank has long been engaged to Jane before their visit to Highbury.

> 'Have you indeed no idea?' said Mrs. Weston in a trembling voice. 'Cannot you, my dear Emma—cannot you form a guess as to what you are to hear?'
>
> 'So far as that it relates to Mr. Frank Churchill, I do guess.'
>
> 'You are right. It does relate to him, and I will tell you directly,'. . . '. . . He came to speak to his father on a subject,—to announce an attachment—'
>
> She stopped to breathe. Emma thought first of herself, and then of Harriet.
>
> 'More than an attachment, indeed,' resumed Mrs. Weston; 'an engagement—a positive engagement.—What will you say, Emma—what will anybody say, when it is known that Frank Churchill and Miss Fairfax are engaged;—nay, that they have been long engaged!'
>
> Emma even jumped with surprise;—and, horror-struck, exclaimed,
>
> 'Jane Fairfax!—Good God! You are not serious? You do not mean it?'
>
> (P. 430. My emphasis.)

Emma's consternation is understandable. She was already aware that Frank was not in love with her, for she did not give him encouragement and wished Frank to choose Harriet. However, she still believed that he *was* in love with her at the beginning of their acquaintance. Her expectations are doubly disappointed here. Frank was not at all in love with Emma. He was not just recently engaged to Jane but has been engaged to her for a long time. Emma has been blind to the fact and was deceived. Some readers might also have been unaware of the fact. I will argue that the speech of Frank and Jane is occasionally presented in FIS in order to conceal key information in the

narrative. With FIS, the author is at the same time encouraging her readers to decode the embedded information, as if discovering a treasure hidden secretly in the earth.

### A Naive or an Attentive Reader of *Emma*

Concerning Austen's technique for developing these mysterious plots, Wayne Booth states that Austen tries to prolong some sense of mystery, while Austen also acknowledges that the reader could achieve an ironic perspective by comparing what she knows and what Emma knows. This narrative technique requires high control. Booth explains;

> As in most novels, whatever steps are taken to mystify inevitably decrease the dramatic irony, and, whenever dramatic irony is increased by telling the reader secrets the characters have not yet suspected, mystery is inevitably destroyed. The longer we are in doubt about Frank Churchill, the weaker our sense of ironic contrast between Emma's views and the truth. The sooner we see through Frank Churchill's secret plot, the greater our pleasure in observing Emma's innumerable misreadings of his behaviour and the less interest we have in the mere mystery of the situation. And we all find that on second reading we discover new intensities of dramatic irony resulting from the complete loss of mystery. . . [23]

As Booth points out, the balance between the disclosure of mysteries and concealment of plot development is difficult to achieve. It will either affect the reader's involvement in the mysteries or her observation of Emma's mistakes from an ironical point of view. In respect to the technique through which the reader will share Emma's point of view, as I mentioned above, Booth, Dry and other critics explain that this is achieved by Emma's thought being presented in FIT while other characters' points of view are fairly restricted.

However, FIT is not the only device used. I will suggest that Austen frequently creates 'light and shade' by moving between FIS and FIT. Other characters' speech is embedded in the narration using FIS, and its particular effect helps the reader not to be distracted by the content of speech and to smoothly return to Emma's point of view. In

[23] Booth, *The Rhetoric of Fiction*, p. 255.

previous stylistic studies of the novel, however, only the mechanism of how the reader shares Emma's perspective while still recognizing her faults, has been explained. The mechanism of how the reader could be aware of the gap between reality and Emma's illusions, as well as the points which allow the reader to develop a distinct point of view, have *not* been sufficiently discussed.

For example, Bharat Tandon explains the work of *style indirect libre* [by which Tandon means FIT in the context below] as a method that allows the reader to share Emma's thoughts and also explains how the reader will learn about Emma's mistakes as follows:

> Emma's own thoughts, translated with varying degrees of obviousness into *style indirect libre*, form the prism through which the narrative is refracted at the reader. . . . Elton's designs on Emma, for example, should come as no great shock to an attentive reader, although they are an unconscionable time dawning on the heroine herself, *even though we detect them partly through the screen of her own biased perceptions*. . . . However, when even Emma can no longer ignore the facts, Austen's prose *delivers them with a hard clarity*. . . an awkward chime which cuts through what Emma has conspired to ignore or to repress.[24]

Tandon indicates two important issues here. The first is the way Mr. Elton's designs on Emma are not surprising to an attentive reader. The second, is when Emma herself recognizes Mr. Elton's motives, Austen lets the narrator deliver the truth 'with a hard clarity'; for example stating, 'It really was so. . . Mr. Elton, the lover of Harriet, was professing himself *her* [Emma] lover (p. 140, italics origin).' In Tandon's explanation, it is implied that a naïve reader might be as shocked to realise Mr. Elton's motives as Emma.

I have some questions here. At which point and in what way is it possible for an attentive reader to notice Mr. Elton's real motives? Tandon mentions Austen's clear resolution of this narrative crux, which lets even a naive reader notice Mr. Elton's designs when Emma herself could no longer ignore them. But what process obscures or potentially reveals Mr. Elton's designs until this point in the novel?

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24 Bharat Tandon, *Jane Austen and the Morality of Conversation* (London: Anthem Press, 2003), pp. 147-48. Emphasis added.

In relation to these questions, W. J. Harvey provides an interesting report, as an answer to Wayne Booth's argument. He describes how his students read *Emma* for the first time as follows:

> I can no longer recall my first, naïve reading of *Emma*, and I daresay that most readers of this essay are in the same position. But I suspect that Professor Booth assumes a rather too sophisticated first reading to be the norm. I can only report the testimony of scores of students who have read this novel with me for the first time, and their initial responses fall overwhelmingly into two categories. There are those for whom the revelation of the engagement comes as a complete and genuine narrative surprise. And there are those—not necessarily always the more intelligent students—who begin to suspect the truth at various points in the story. But they do no more than suspect and then only when the story is fairly well advanced.[25]

Harvey's report on the more attentive readers is a little different from Booth's theory. Booth presumes that the reader will understand the narrator's irony more or less, depending on how attentive the reader is to the presentation of Emma's thoughts. With the narrative technique of *FID*, the author complicates the distance between the reader and a character. In this way, the reader can savour the irony as well as feel sympathy for Emma. On the other hand, Harvey thinks the readers can be divided in two groups: those who notice the double meaning of Frank Churchill's speech, and those who are taken by surprise with the revelation of the truth at the same time as Emma. And what makes them react differently is not necessarily dependant on intelligence levels. Harvey's report draws on cognitive science, a theory which I will introduce in the next section.

The arguments of Booth and Harvey in relation to FIT can be explained in this way. Booth observes that the author is manipulating the distance between the reader and Emma, by interweaving Emma's thought in FIT within the narration, as well as using it to mediate other characters' speech. The foregrounding of Emma's interiority continues throughout the novel. However, Harvey argues the reader would no longer share Emma's view, once the reader notices the role of FIT in development of the plot. Harvey further states as follows:

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25 W. J. Harvey, 'The Plot of *Emma*' in *Jane Austen 'Emma': A Casebook*, ed. by David Lodge (London: Macmillan, 1968), pp. 237-38; pp. 232-47.

> Once we know the secret of the engagement we can see that there is hardly a scene involving Frank Churchill that is not loaded with double meaning, hardly a passage of dialogue that cannot be fruitfully read between the lines.[26]

Once the secret engagement of Frank and Jane is announced, Harvey argues, the reader discerns what has been going on by reflecting on Frank's duplicitous speech. However, Austen also prepares multiple surprises in this novel for the reader's entertainment. Even though the reader recognizes Mr. Elton's designs, she might not notice Frank Churchill's agenda or the growing attraction between Emma and Mr. Knightley. Or does Austen train the reader to be alert to the same technique being repeatedly used to conceal the plot in the novel? These are questions I will consider further.

What is most important but is missing in the arguments of Booth, Tandon and Harvey is that other characters' designs are *continuously* revealed within their speech. There are numerous points at which each reader could notice the existence of an ironic distance, throughout the novel. I will suggest a theory that examines the way the double meanings in the speech of some characters are embedded in the text using FIS. This repeatedly directs the reader's understanding in subtle ways.

**Austen's Narrative Techniques for 'Inattentional Blindness'**

I will here introduce a phenomenon that has been discussed in cognitive science, 'inattentional blindness'. This phenomenon has been described as 'the striking failure to notice a fully visible but unexpected object when attention is otherwise engaged.'[27] Daniel Simons and Christopher Chabris explain that people experience this phenomenon in their daily lives. For example;

> . . . you are searching for an open seat in a crowded movie theatre. After scanning for several minutes, you eventually spot one and sit down. The next day, your friends ask why

[26] Harvey, 'The Plot of *Emma*', p. 237.

[27] Daniel J. Simons and Melinda S. Jensen, 'The Effects of Individual Differences and Task Difficulty on Inattentional Blindness' in *Psychonomic Bulletin & Review*, 16.2 (2009), p. 398; pp. 398-403.

you ignored them at the theatre. They were waving at you, and you looked right at them but did not see them.[28]

When our attention is focused on a particular object, we occasionally fail to notice other things. Everybody experiences this phenomenon. Sometimes this can be the cause of a disaster, such as a car accident; at other times, we can miss recognizing that a friend has shaved his moustache, even though we look directly at the person's face.

The point of this phenomenon is that our understanding or recognition is limited even though we think we are aware of what is in front of us. Simons and Chabris have experimented with 'the invisible gorilla test', which is now a classic experiment in cognitive science. The subject watches a video in which people are divided into two teams by wearing black or white T-shirts, and passing basket balls with their team members across to the other team. The examinee is asked to count how many times the ball will be passed among the group in white T-shirt. While they are counting, the video shows a person wearing a full gorilla suit sedately walking among the groups. Later, the examinee is asked if he saw anything strange in the video. More than a half of the examinees fail to report the presence of the gorilla, as they were too absorbed in counting to perceive it.

I will argue that Austen uses the phenomenon of 'inattentional blindness' both in the plot and the narrative techniques in *Emma*. As to the plot, Emma is not able to recognize Mr. Elton's motives or the intimacy between Frank and Jane, even after the Knightley brothers point them out (in Vol. I, Chap. 14 and Vol. III, Chap. 5). This is because Emma has absolute confidence in her own judgement and is preoccupied with her own thoughts. There is no room for her to admit that the Knightleys' interpretations are correct, until she pays attention to their opinions seriously. Likewise, some readers do not notice that Emma is a victim of her own misunderstandings, even though they easily notice her mistakes on a second reading. This is because Austen intentionally lets the reader's attention become diverted from the speech of Mr. Elton or Frank, which frequently contains key information concerning their motives. On the other hand, the reader is encouraged to share Emma's thoughts. Many critics have noted that Austen uses FIT for Emma's thought in the foreground. My focus will show how this is reinforced by the way the speech of Elton or Frank is presented in FIS through 'embedding', a device which places it in the background.

[28] Daniel J Simons and Christopher F. Chabris, 'Gorillas in Our Midst: Sustained Inattentional Blindness for Dynamic Events' in *Perception*, 28 (1999), p. 1059; pp. 1059-74.

The application of my theory means that hints of the truth are hidden in the speech of key characters in conversation with Emma, but this same speech subtly creates misunderstandings due to its style. Unlike detective stories in which mysterious incidents occasionally happen behind the scenes, in *Emma* motives are signalled in speech. But as in the case of the gorilla who passes across the video screen, the reader regularly fails to perceive these motives belonging to other characters: first because her attention is engaged by Emma's thoughts; and second because the speech is mediated by FIS.

It is the attention to FIS as a part of Austen's narrative technique in *Emma* that separates my enquiry from previous studies. Critics have tended to discuss Austen's narrative technique in terms of irony, which arises due to the merged voice of the narrator and Emma. John Dussinger, for example, claims that 'the technique of *FID* is crucial to projecting the requisite *interiority* of the self'.[29] Rachel Oberman in her recent study also states that through FIT, 'Austen constructs a narrative voice that dips in and out of her heroine's *thoughts*, fusing Emma's subjectivity to the narrator's omniscience'.[30] They suggest that due to the gap between the reality the omniscient narrator reports and the illusion Emma creates in her mind, the reader ultimately achieves an objective distance from Emma. This is true but does not go far enough. It does not identify how Austen skilfully hides information, which has the capacity to expose Emma's illusion, within the speech of other characters using FIS for 'Embedding'.

There is another report on inattentional blindness that claims 'the unexpected event is consciously perceived, but immediately forgotten'.[31] This can be applied to the case when Emma is given advice by the Knightleys but does not accept it, and comes back to her own opinion. Likewise, although the reader is perpetually exposed to other characters' opinions, which are contrary to Emma's, she forgets them easily because Emma's thoughts are disclosed continuously to capture her attention. An example can

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[29] John A. Dussinger, '"The Language of Real Feeling": Internal Speech in the Jane Austen Novel' in *The Idea of the Novel in the Eighteenth Century*, ed. by Rober W. Uphaus (East Lansing, Mich.: Colleagues Press, 1988), p. 99; pp. 97-115. Emphasis added.

[30] Rachel Provenzano Oberman, 'Fused Voices: Narrated Monologue in Jane Austen's *Emma*' in *Nineteenth-Century Literature*, 64.1 (2009), p. 2; pp. 1-15. Note that Oberman herself prefers to use the terminology 'Narrated Monologue' after Dorrit Cohn, instead of 'Free Indirect Speech', 'Free Indirect Style' or 'Free Indirect Discourse'. She states that it is more precise to use 'Narrated Monologue' for the characteristic of this style is in the presentation of interiority. Thus, I argue that her view is proof that modern literary critics examining FID focus not on FIS but on FIT. Emphasis added.

[31] Simons and Chabris, 'Gorillas in Our Midst', p. 1064.

be seen in Emma's thought presentation after Mr. Knightley's warning about Mr. Elton's ambitions in the choice of wife. Soon after Mr. Knightley walks away, Emma speaks to herself:

> He *certainly might* have heard Mr. Elton speak with more unreserve than she had ever done, and Mr. Elton *might* not be of an imprudent, inconsiderate disposition as to money-matters; he *might* naturally be rather attentive than otherwise to them; but then, Mr. Knightley did not make due allowance for the influence of a strong passion at war with all interested motives. Mr. Knightley saw *no such* passion, and *of course* thought nothing of its effects; but *she saw too much of it*. . . (p. 70, emphasis added.)

The passage is typical of *Emma* as the heroine holds an internal debate. Emma's heightened emotions can be seen in the italicised words, and her subjectivity is in the foreground with FIT. Emma justifies her observation that Mr. Elton's passion is more persuasive than Mr. Knightley's judgement, because she has seen 'too much' of the proof, which the reader has also been told from Emma's perspective. With the narrator's voice intermixed, the reader is guided to rely on Emma's judgement.

I will here examine similarities between Austen's narrative techniques, using FIS and FIT in contrast, and illustrations. I have already explained the 'light and shade' of Austen's narrative technique by taking advantage of different modes to make various impressions upon the reader. I have occasionally noted that Austen uses FIS for 'distance' in contrast to FIT for 'foreground' in a manner similar to an artist's technique of painting in perspective. With this technique, 'light and shade' is made possible as I have examined in the previous section on FIS for 'Embedding'. The shade is used to embed key information in a manner less immediately accessible to the reader and helps to conceal the plot development of the novel. FIS is used frequently, thanks to its form in the third person and past tense, similar to the narration itself. The reader might also miss the information because it is surrounded by speech presented more distinctively in DS or characters' thought foregrounded with FIT and Direct Thought.

For example, in the dialogue between Emma and Harriet, Emma always takes the initiative, as she is superior to Harriet in respect of age, social status and intelligence. Their power balance accords with the style presenting their speech or thought. The scene below is at an early stage of their friendship. Emma has already made a plan to find a wife for Mr. Elton, and thinks Harriet would be suitable. However,

Emma discovers that Harriet has a young unmarried male friend, and tries to draw out information about him.

> . . . [Emma] particularly led Harriet to talk more of Mr. Martin,—and there was evidently no dislike to it. Harriet was very ready to speak of the share he had had in their moonlight walks and merry evening games; and dealt a good deal upon his being so very good-humoured and obliging. 'He had gone three miles round one day, in order to bring her some walnuts, because she had said how fond she was of them—and in every thing else he was so very obliging! He had his shepherd's son into the parlour one night on purpose to sing to her. She was fond of singing. . . She believed every body spoke well of him. His mother and sisters were very fond of him. Mrs. Martin had told her one day, (and there was a blush as she said it,) that it was impossible for any body to be a better son; and therefore she was sure whenever he married he would make a good husband. Not that she *wanted* him to marry. She was in no hurry at all.' [FIS]
>
> 'Well done, Mrs. Martin!' thought Emma. 'You know what you are about.' [DT]
>
> 'And when she had come away, Mrs. Martin was so very kind as to send Mrs. Goddard a beautiful goose: the finest goose Mrs. Goddard had ever seen. . .' [FIS]
>
> 'Mr. Martin, I suppose, is not a man of information beyond the line of his own business. He does not read?' [DS]
>
> 'Oh, yes!—that is, no—I do not know—but I believe he has read a good deal—but not what you would think any thing of.' [DS] (pp. 27-28. Emphasis added. Italics in original.)

The first paragraph starts with the narration, and shifts into Harriet's speech presented in FIS. This paragraph contains many speakers' voices; the thick underlined sentences are of Mrs. Martin's speech, and are seamlessly connected with Harriet's report thanks to the formal advantage of FIS. This uses the function of FIS for 'Filtering Information' as I examined in Chapter Four. The structure is similar to Miss Steele's report (see above pp. 167-69) and Sir Walter Elliot's report (see above pp. 169-72), and there is an ambiguity in the content of reported speech, because it is filtered through the reporter's perspective. Mrs. Martin's speech thus becomes ambiguous as it is filtered through Harriet.

A close examination reveals that Harriet is apparently fond of Mr. Martin and is conscious of Mrs. Martin's recommendation of her son for her husband. But Harriet is young and naïve, and does not yet understand her own feelings of attraction. On the

other hand, Emma distorts Mrs. Martin's good will for her own sake. Emma's inner thoughts are presented in Direct Thought [DT], a more direct style than Harriet's speech presented in FIS, and the reader is guided to share Emma's prejudiced perspective. Mrs. Martin's image is refracted because of Emma's insinuation that she is cunning. Harriet's speech in FIS is thus presented in the shade of Emma's thought, which is more directly presented in DT.

When the scene is examined within the larger scale of the novel, Harriet's speech is embedded in the narrative, while Emma's thought is in the foreground, and FIS is effective to conceal Harriet's real feelings. Harriet and Mr. Martin have a mutual attachment to each other and their love is genuine. However, due to FIS, Harriet's seriousness is not known to the reader as her voice is ambiguously embedded, in contrast with Emma's emotions. Austen is using the narrative technique of 'light and shade' continuously in order to manipulate the reader's impressions deriving from Emma's subjectivity; on the other hand, the key information delivered through other characters' speech is embedded in the shadow.

The technique of painting in perspective is occasionally used to conceal an important object that can convey a message to the viewer, by locating it in the background so that it will not easily attract notice. Modern optical illusion work plays with this idea of depth perception. Just as the painter calculates where to direct the viewer's eyes, I would suggest that Austen uses a literary form of optical illusion in *Emma*.

In order to explain this mechanism more easily, I will introduce an illustration below. This is a famous example of optical illusion, known as the Rubin vase.[32] The image can appear either as a white goblet or a silhouette of two people's profiles facing each other, depending on which part of the image the viewer chooses to focus on.

[32] Lois Fichner-Rathus explains the illustration referring to the Gestalt psychology that 'we tend to perceive things *in context*. When we are focusing on the profiles, the vase is relegated to be perceived as ground, and vice versa.' Lois Fichner-Rathus, *Foundations of Art and Design: An Enhanced Media Edition* (Boston: Cengage Learning, 2011), p. 62. Italics in original.

Here, the goblet is foregrounded as it is placed in the centre of the frame and draws the attention of the viewer due to its bright white colour. It is as if a crystal clear goblet is shining in the dark. Upon an initial viewing, the viewer might not notice that another image is hidden in the background. However the silhouettes of two people are embedded in the dark background of this picture. What is important is that these two faces always existed in the image, but the viewer may have been misdirected by the dark colour of the profiles or peripheral, background location of the silhouettes. Consequently, the viewer is astonished to discover the silhouette profiles: because two images were always there but originally he only perceived one.

This mechanism of cognitive illusion resembles the contrasting effects of FIT and FIS in *Emma*. When critics explain narrative technique in this novel, as I stated above, they focus on how FIT is used for foregrounding Emma's subjectivity and how the reader eventually comes back to the omniscient narrator's objective perspective. That is to say, they argue about how the goblet looks to the viewer at first sight and then upon closer inspection. However, critics have never discussed how key information towards the plot development is concealed within other characters' speech, similar to the way in which the two faces are embedded in the background of the image. The reader's surprise upon realising Emma's mistake is not because she learns the truth, but because the reader discovers that she too has been deluded, even though hints were already given in the course of the story. Other characters' speeches revealing their intentions are described as the story progresses. As a result, the reader can enjoy re-reading the story and noting the revelations of secrets from other characters' perspectives, such as Mr. Elton's or Frank Churchill's.

### FIS for Concealment of Plot Development

I will now examine Austen's narrative technique of foregrounding and embedding in detail. Austen is using 'light and shade' with FIS in contrast with other styles, such as FIT, Direct Speech or Direct Thought. This diverts the reader's attention from the facts, while fixing attention upon Emma's thoughts and the illusions she creates in her mind. As I have confirmed in the Introduction of my thesis, a writer can control the reader's distance from a character or the narrator depending on which style she uses (see above pp. 22-23). When Direct Speech is used, the reader comes comparatively close to a character in contrast to cases when FIS and Indirect Speech are used. When Direct

Thought enclosed in punctuation marks is used, as I have shown in the example of Emma's thought presentation following Harriet's speech (see above p. 201), the reader comes likewise comparatively close to a character than in cases when FIT and Indirect Thought are used. However, we must be careful with the different effect of FIS from FIT. Although both styles are in the middle of DS and IS, and DT and IT, respectively, the reader's distance from a character is different, as I have already discussed. FIS distances the reader from a character, while FIT draws one closer to a character. Austen perpetually uses FIT and DT for projecting Emma's subjectivity within the novel, meaning that the reader's attention is less focused on other characters' speech presented in FIS, due to their different distances.[33] A primary function of FIS for embedding is 'Concealment of Plot Development' for hiding mysteries within the narrative, but at the same time leaking some of the facts. The reader is therefore able to learn the truth, sooner or later, by accumulating clues within these sentences.

Here is a list of the numbers of FIS examples for main characters in *Emma*.

Emma 11

Harriet 11

Frank Churchill 11

Mr. Elton 5

Mr. Woodhouse 5

Mr. Weston 4

Miss Bates 4

Mrs. Elton 4

Jane Fairfax 3

Mrs. Weston 3

Mr. Knightley 2

What interestingly emerges from this empirical data is the fact that the primary purpose of using FIS in *Emma* is not to make a sentence comical, as typified by 'Satirized Speech'. Miss Bates and Mrs. Elton are two comic characters who almost always elicit the reader's laughter. Significantly, the amount of FIS usage for these

[33] For example, Emma's scheme to help Harriet Smith in order to give her better opportunities, is described in FIT within the narrative: 'She [Emma] was not struck by any thing remarkably clever in Miss Smith's conversation, but she found her altogether very engaging…Encouragement should be given. Those soft blue eyes and all those natural graces should not be wasted on the inferior society of Highbury and its connections…' (pp. 22-23.)

characters' speech is far less than that of Emma. Miss Bates is a kindly spinster who feels obliged to her neighbours. She is talkative and popular because of her friendliness but wearies Emma with her tediously long speeches. Mrs. Elton is also talkative, as she believes that she has the right to talk first, due to her status as the newly married wife of the vicar of Highbury. Her vulgar upbringing also gives her the confidence to speak without reserve. The speech of these two very talkative characters in *Emma* is, surprisingly, not presented in FIS so often as critics have suggested. With regard to Miss Bates, three cases of her speech in FIS appear towards the end of the novel when she reports Jane's decision to take the post of governess. She is used as a reporter of things beyond Emma's knowledge. Two cases of Mrs. Elton's speech in FIS are also used very close to the ending, when all the mysteries are solved. Her speech in FIS for 'Satirized Speech' is used as a kind of comic relief after the novel has reached its climax. In contrast to the limited use of FIS for these comical characters, it is important to note that FIS is used most extensively for the speech of Emma, Harriet and Frank Churchill, followed by Mr. Elton, who are all key persons in the episodes related to mysteries in this novel.

It is understandable that FIS for Mr. Elton is present in a smaller quantity than for the other three. Mr. Elton plays a significant role related to a mystery only in Volume I of the novel, while the others are involved in other mysteries throughout the rest of the novel. Although Mr. Elton is often a target of caricature, FIS is not necessarily used for this purpose. I say this because Mr. Elton becomes an apparent enemy of Emma and the target of her criticism for his snobbish behaviour in Volumes II and III. However, his speech is not presented in FIS at this later stage but more notably in DS. I would suggest that FIS is instead frequently used for the concealment of plot development, and therefore FIS is disproportionately used for the key characters most closely involved in the mystery plots of this novel.

After examining a variety of FIS functions in the previous chapters, I have confirmed that FIS is occasionally used for more than one function within a sentence. For example, 'Transition' is a basic function of FIS, enabling smooth shifts from the narrative to dialogue or vice versa. The same sentence could be used for another function of FIS, such as 'Filtering Information' or 'Formal Politeness'. FIS for 'Embedding', another basic function, could likewise have other functions, 'Power Relations', 'Voices in Harmony' or 'Concealment of Plot Development'. As I have shown in the dialogue between Harriet and Emma (see above p. 201), Harriet's speech in FIS is primarily effective for 'Filtering Information' in order to make Harriet's genuine

feelings, as well as Mrs. Martin's speech that Harriet reports, ambiguous. At the same time, Harriet's relation with Emma can be seen in the contrasting styles of FIS and DT for 'Power Relations'. Harriet's reserved attitude accords with her speech presented in FIS, while Emma's superiority is reflected in DT as well as DS and gives the reader a stronger impression of Emma. The primary function of FIS for 'Embedding' is effective on a larger scale, as Harriet's real affection towards Mr. Martin is concealed at this stage when the scene is described. In this respect, FIS also works for 'Concealment of Plot Development'. I would suggest further that not only neutral FIS but also satirical FIS, which is not effective for 'Embedding', can be used for 'Concealment of Plot Development'. On first reading *Emma*, the reader might not notice what is meant to be satirical in the comments of Mr. Elton or Frank Churchill, as FIS is primarily used for concealing key information. However, on the second reading, the reader is fully aware of the double meaning of their speech, and savours the irony in the passage, which is then effective as FIS for 'Satirized Speech'.

The mechanism can be explained in respect of the reader's point of view. I have indicated the similar structure of *Emma* and some of Shakespeare's comedies, with regard to the reader/audience's awareness of the characters' intricate relationships. When the reader is aware of misunderstandings between characters, she is able to read the story of their tangled situations as comedy. However, if she is not aware of their misunderstandings, the story can create suspense in the manner of detective stories, until the facts of the mystery are disclosed. I would suggest that the border between FIS for 'Satirized Speech' and 'Concealment of Plot Development' is sometimes ambiguous in this respect. Depending on the reader's sensitivity to the plot development and characters, it can be either or both. A sentence that the reader might read inattentively on a first reading, would prove comical on a second reading as the reader is no longer blind to the facts concealed within the sentence.

Austen is remarkably cunning in this respect. She usually lets her narrator describe the comical aspect of characters before or after a FIS sentence, to enhance its comic effect, with particularly hilarious effect in the case of FIS for 'Satirized Speech' or 'Condensed Conversation'. An example of this is in Mrs. Elton's speech at the very ending of the novel. When the wedding of Emma and Mr. Knightley is taking place, Mrs. Elton hears the wedding was an ordinary one. Mrs. Elton, as a member of the upstart gentry, has money but is vulgar, and the narrator exaggerates her bad taste in the following manner.

> The wedding was very much like other weddings, where the parties have no taste for finery or parade; and Mrs. Elton, from the particulars detailed by her husband, thought it all extremely shabby, and very inferior to her own.—'Very little white satin, very few lace veils; a most pitiful business!—Selena would stare when she heard of it.' ['FIS']—But, in spite of these deficiencies, the wishes, the hopes, the confidence, the predictions of the small band of true friends who witnessed the ceremony, were fully answered in the perfect happiness of the union. (p. 528, emphasis added.)

The narrator takes the side of Emma and Mr. Knightley and the author appeals to her reader concerning 'true happiness' through the satire on Mrs. Elton's snobbish materialism. True happiness lies not in money, but in real friendship and love. The narrator's ironical comments before and after Mrs. Elton's speech guide her reader to be aware of the irony, as well as making the last scene of the story extremely comical.

However, on the other hand, Austen occasionally lets the narrator refrain from making comments in order to conceal plot developments. For example, when Mr. Elton asks Emma permission for not attending Mr. Woodhouse's party because he had a prior invitation from his friend Cole, the dialogue between Mr. Elton and Emma is embedded in the narrative as follows.

> [He] was to ask whether Mr. Woodhouse's party could be made up in the evening without him, or whether he should be in the smallest degree necessary at Hartfield. If he were, everything else must give way; but otherwise his friend Cole had been saying so much about his dining with him—had made such a point of it, that he had promised him conditionally to come. [FIS]
>
> Emma thanked him, but could not allow of his disappointing his friend on their account; her father was sure of his rubber. [FIS] He re-urged—she re-declined. . .
>
> (p. 87, emphasis added.)

On the second reading, when the reader knows the mutual misunderstandings of Emma and Mr. Elton, their speech can be as satirical as Mrs. Elton's speech above. Not knowing Emma's plan to make a match between him and Harriet, Mr. Elton misunderstands Emma's intent. Emma also does not notice his motives and continues to promote a match between Mr. Elton and Harriet. In this context, Mr. Elton is actually asking Emma to invite him to Mr. Woodhouse's party in order to get more opportunities to be close with Emma. However, Emma does not notice what he

insinuates. Mr. Elton's vulgar aspects are not revealed yet at this stage. Emma thinks him to be very polite, but regards his formality as deriving not from his gentility, but from his inferior background. As the reader shares Emma's perspective, the comic effect therefore arises not from satire but from their excess of formality. Thus, Mr. Elton's speech embedded in FIS conceals his hidden motives until the reader notices the plot development.

Daniel P. Gunn indicates that in *Emma* a FID sentence 'is immediately preceded by a sentence in which a narrator is clearly present' and this narrator mimics characters' speech and thought with comic effect.[34] This is persuasive when we take into account the different views of Emma and the narrator on certain characters. For example, both Emma and the narrator criticise Mr. and Mrs. Elton, for his studied politeness and her snobbish attitude. On the other hand, FIS for 'Satirized Speech' is also used for the speech of Harriet and Mr. Woodhouse, such as when Harriet becomes restless due to her unexpected meeting with the Martins or when Mr. Woodhouse worries about his health. However, the caricature in these cases is not derived from Emma's point of view. Although Emma is aware of the weakness of Harriet and Mr. Woodhouse, these characters are dear to Emma and not a target of her criticism. It is therefore the narrator who caricatures their speech, when FIS for 'Satirized Speech' is used. It seems that the narrator of *Emma* has a recognizable voice and independent character.

The same narrator, however, sometimes functions more transparently, and her judgement is neutralized for the purpose of concealing plot developments. Almost all FIS for the characters Frank Churchill and Jane Fairfax function as 'Concealment of Plot Development', due to their secret engagement. When the reader reads these sentences on a second reading, they read as ironic, as although Emma does not perceive it, their speeches reveal their real intentions. In contrast to the simple mutual misunderstanding between Emma and Mr. Elton, Frank and Jane go against social convention when they deceive Emma and others with their secret engagement. Yet the narrator does not judge them directly, but leaves their characters enigmatic. The reader's interpretation depends on Emma's personal view of them. Although Emma is aware of Frank's youth and impetuous behaviour which occasionally makes him look frivolous, she overlooks his faults as these characteristics are inherited not from the proud Churchills but from friendly Mr. Weston. Frank's flattery of Emma as well as his

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[34] Daniel P. Gunn, 'Free Indirect Discourse and Narrative Authority in *Emma*' in *Narrative*, 12.1 (January 2004), p. 37; pp. 35-54.

mockingly low evaluation of Jane also blinds Emma to his motives. If the reader knew the facts, Frank could easily be blamed as a villain, like Willoughby in *Sense and Sensibility*. The narrator, nevertheless, does not directly criticise Frank but conceals his real character.

**Five Stages of 'Concealment of Plot Development', Mr. Elton's Case**

I will here examine parts of the text in which Emma has misunderstandings with Mr. Elton and Frank Churchill. Basically, the same narrative technique is used for 'Concealment of Plot Development' for the various narrative twists involving Mr. Elton and Frank. I will divide the technique into five stages in order to explain the process by which the reader has her attention deflected away from the facts, is forced to share Emma's view, and becomes aware of Emma's misunderstandings, after being exposed to the facts embedded within the text. There are differences among the twists when they are examined in detail. However Emma's misunderstandings with Frank are a recognisable variation on her misunderstanding with Mr. Elton, which was developed on a smaller scale in Volume I. Therefore, I shall explain the five stages by using Mr. Elton's case as a model.

Stage One of Austen's narrative technique, 'Concealment of Plot Development', consists of focusing the reader's attention onto Emma's preoccupations, so that the reader does not easily notice other possible interpretations of Mr. Elton's motives. Emma does not regard Mr. Elton as her equal either in terms of social rank or intelligence; and therefore does not consider him as a potential husband. Emma's attitude immediately shuts down the possibility, both for her and the reader, that Mr. Elton might target her as a potential wife. Emma clarifies her view of Mr. Elton when she recommends him to Harriet. Emma urges Harriet to shift her attachment from Mr. Martin to Mr. Elton, due to her prejudices, and claims that Mr. Elton is more of a gentleman. Emma evaluates Mr. Elton 'as a model' young man: he 'is good humoured, cheerful, obliging, and gentle' (p. 34), and she rates Mr. Elton above Mr. Martin, who 'will be a completely gross, vulgar farmer' (p. 33). On the other hand, she dismisses Harriet's mention of Mr. Knightley as a model of gentlemen with reference to Mr. Martin. Emma thinks 'Mr. Knightley's air is so remarkably good, that it is not fair to

compare Mr. Martin with *him*' (p. 33). Here, Emma's view of Mr. Elton is indirectly expressed in Direct Speech.

In addition to this, at the beginning of the novel, the narrator reports Emma's situation in Highbury, though the content of the description strongly reflects Emma's personal view.

> Highbury, the large and populous village almost amounting to a town, to which Hartfield, in spite of its separate lawn and shrubberies and name, did really belong, afforded her no equals. The Woodhouses were first in consequence there. All looked up to them (p. 5).

The interpretation of this passage is arguable, as it is uncertain whether it is the omniscient narrator's view or Emma's personal view presented in FIT. Later in the novel the reader discovers that not 'all looked up to them'. Mr. and Mrs. Elton overtly slight Emma. There are rising families like the Coles who are 'equals' in respect of their economic power to host parties. Therefore, the passage could articulate Emma's private view. At the same time, it might have been the narrator's objective view of the Woodhouses at the beginning of the novel, before the social situation changed. Therefore, the identity of the speaker of this passage is ambiguous. It is either the (omniscient) Narrator's Presentation of Speech Act or Emma's Free Indirect Thought. In either case, the narrator's voice is present.

As the narrator's voice indicates that Emma has no equal and she does not think Mr. Elton is good enough to be her husband, the reader is guided to share this view, which coincides with Emma's.

Stage Two of 'Concealment of Plot Development' is to fragment facts within the speech of other characters whose motives Emma misinterprets. The key sentences are sometimes ambiguous in terms of content but at other times seem to show the speaker's intentions. However, their speech is presented in FIS and embedded within the narration. This type of speech draws less attention from the reader because it contrasts with Emma's more prominent speech and thought, which is respectively foregrounded in Direct Speech or presented in FIT or Direct Thought, using the effect of 'light and shade'.

Here is an example of Mr. Elton's speech presented in FIS. This scene shows Emma and her family and friends (unspecified) discussing the framing of Emma's

portrait of Harriet. It should be done in London and Emma would usually be able to ask her sister, Isabella, who lives in London, if it were not December, a busy family time. Mr. Elton offers his help and suggests that he take the picture to London to be framed. The underlined sentences are Mr. Elton's first speech presented in FIS and Emma's reply also in FIS.

> But no sooner was the distress known to Mr. Elton, than it was removed. His gallantry was always on the alert. '<u>Might he be trusted with the commission, what infinite pleasure should he have in executing it! he could ride to London at any time. It was impossible to say how much he should be gratified by being employed on such an errand</u>.'
>
> '<u>He was too good!—she could not endure the thought!—she would not give him such a troublesome office for the world'</u>—brought on the desired repetition of entreaties and assurances,—and a very few minutes settled the business.
>
> Mr. Elton was to take the drawing to London, chuse the frame, and give the directions; and Emma thought she could so pack it as to ensure its safety without much incommoding him, while he seemed mostly fearful of not being incommoded enough.
>
> 'What a precious deposit!' said he with a sigh, as he received it.
>
> 'This man is almost too gallant to be in love,' thought Emma. 'I should say so, but that I suppose there may be a hundred different ways of being in love. He is an excellent young man, and will suit Harriet exactly; it will be an "Exactly so," as he says himself; but he does sigh and languish, and study for compliments rather more than I could endure as a principal. I come in for a pretty good share as a second. But it is his gratitude on Harriet's account.' (pp. 50-51, emphasis added.)

The narrator makes a mockery of Mr. Elton's attitude before his speech starts. Mr. Elton is gallant and ready to be given an order. As if he were waiting for an opportunity to be useful, he takes this 'commission' with 'infinite pleasure'. His offer of help is just what Emma could wish for and she conveys her gratitude with flattery.

The scene is very comical. In the first place, the framing of an amateur portrait is not an urgent matter. However, Mr. Elton's 'gallantry' saves Emma, and the narrator describes the scene humorously. It is Mr. Elton who should be thanked, however the situation becomes confused. The dramatic manner of his speech and gratitude for an opportunity to be useful are disproportionate. The narrator's irony turns his formality into burlesque. Emma's flattery of him is likewise hiding her mocking attitude to his sentimentality. When we think about this situation, Mr. Elton's speech has functions of

‘Formal Politeness’ as well as ‘Satirized Speech’. Emma’s reply to him is likewise exaggerated with FIS. She compliments him as being ‘too good’. This language is ironic as the reader learns in the following passage, which projects Emma’s foregrounded thought in Direct Thought, that she mocks Mr. Elton and thinks his manner is ‘exactly’ suitable for her naïve young friend, Harriet. This view is likely to be shared by the reader, at first reading. In this instance, it would not be easy to perceive that Mr. Elton is aiming at Emma’s, rather than Harriet’s, favour.

However, these FIS sentences which at a glance seem to be used for caricaturing the pretentions of Mr. Elton, whom Emma believes to be in love with Harriet, hide key information: that both Mr. Elton and Emma misinterpret each other’s intentions. On a second reading, after the reader is aware of the plot, the reader can easily understand that Mr. Elton feels ‘infinite pleasure’ for executing the ‘commission’ because he believes that he is ‘trusted’ as a potential suitor to be ‘employed on such an errand’ for Emma. He even misunderstands Emma’s mock compliments as a genuine expression of her true feelings when she accepts his help. Therefore, FIS is used on a surface level for enhancing the comical aspect of this scene. However, its primary purpose is to disguise the fact that Mr. Elton mistakes Emma’s polite compliments as encouragement of his advances, and to show that Emma is unaware of his mistake. FIS is therefore used for both Mr. Elton and Emma in their miscommunications. Mr. Elton does not understand what Emma means; and Emma does not understand what Mr. Elton means. Their conversation in FIS is doubly ironic in concealing the truth. It further reminds us of ‘inattentional blindness’ as the author challenges the reader, who is unlikely to penetrate into the real depth of this conversation on a first reading.

I will move on to explaining Stage Three of ‘Concealment of Plot Development’. Here the author takes a risky gamble by interrupting Emma’s point of view and giving a different point of view with the direct advice of the Knightley brothers. Reflecting later on Mr. Elton’s confession of love for herself, Emma admits that ‘[t]here was no denying that those brothers had penetration’ (p. 146). The narrator also warns the reader that ‘Mr. Knightley, in fact, was one of the few people who could see faults in Emma Woodhouse, and the only one who ever told her of them’ in the first chapter of the novel (p. 9). Mr. John Knightley also has ‘clearness and quickness of mind’ (p. 100). Therefore, Emma and the reader should take their advice seriously. However, in terms of narrative technique, presenting the Knightleys’ point of view is risky because it could alert readers to the truth and lose the entertainment of the mystery plot.

This is similar to the gorilla’s appearance in the midst of the people passing basketballs in the cognitive science experiment. It presents a clear alternative to Emma’s point of view. Some readers may consequently see Emma’s misunderstanding. However, others will remain within the illusion that Emma’s imagination has created. After the warnings from the Knightley brothers Emma’s thoughts continue to be presented often in the more distinct form of Direct Thought, rather than FIT, while the speech of Mr. Elton continues to be presented ambiguously in FIS.

Emma denies Mr. Knightley’s observation that Mr. Elton ‘knows the value of a good income’ and ‘does not mean to throw himself away’ in marriage to Harriet, whose identity is questionable (p. 70). Emma’s thought is presented in FIT as Mr. Knightley ‘had frightened her a little about Mr. Elton; but when she considered that Mr. Knightley could not have observed him as she had done, ‘neither with the interest nor. . . with the skill of such an observer on such a question as herself’ (p. 71). Emma is too proud of her match-making abilities and judgement to listen to his advice.

In addition to the presentation of Emma’s subjective view, some information actually supports Emma’s judgement. Here is an example: Harriet repeats to Emma information acquired from Miss Nash, a Highbury gossip.

> Harriet’s cheerful look and manner established her’s: she came back, not to think of Mr. Martin, but to talk of Mr. Elton. Miss Nash had been telling her something, which she repeated immediately with great delight… ‘that she did not pretend to understand what his business might be, but she only knew that any woman whom Mr. Elton could prefer, she should think the luckiest woman in the world; for, beyond a doubt, Mr. Elton had not his equal for beauty or agreeableness.’ (p. 72)

Harriet reports Miss Nash’s belief that Mr. Elton seems to be preparing for marriage and his chosen bride would be ‘the luckiest woman in the world’. Miss Nash’s talk is filtered through Harriet’s perspective, who, like Emma, believes that this lucky woman is Harriet herself. This case of FIS assumes the function of ‘Filtering Speech’ as the correct information is reported in a distorted way. Miss Nash might have looked at Harriet ‘so significantly’ because she knows that Harriet is friends with Emma. However, once the reader becomes familiar with the plot development, it is clear that Miss Nash must have been speaking about Emma. Harriet’s excitement therefore becomes ironic, as the reader is aware of her misunderstanding. Thus, the FIS of Harriet’s speech reporting Miss Nash’s gossip is used for concealing the truth.

At this stage, the right and wrong information is in conflict, which both denies the Knightley brothers' insights and supports Emma's delusion. Some attentive readers might notice the truth at this stage, as ambiguous information reported through other characters' speech contains facts. Such clues allow readers to speculate about the accuracy of Emma's opinions.

I will now look at Stage Four of 'Concealment of Plot Development'. At this stage, the presentation of Mr. Elton' speech shifts from FIS to Direct Speech as the truth emerges from depth to surface with alacrity. This shift is assisted by the narrator's direct descriptions in order to finally focus the reader's attention to the facts.

The climax of this plot strand and elimination of its mystery takes place at a Christmas dinner party held at Randalls. Emma is sorry for Mr. Elton as Harriet has caught cold and is unable to attend. Emma laments Harriet's inflamed throat — in response, Mr. Elton shows a deep concern, which appears to be sympathy for Harriet, but later turns out to be anxiety for Emma's health.

> But at last there seemed a perverse turn; it seemed all at once as if he were more afraid of its being a bad sore throat on her account, than on Harriet's. . . He began with great earnestness to entreat her to refrain from visiting the sick chamber again. . . She was vexed. It did appear—there was no concealing it—exactly like the pretence of being in love with her, instead of Harriet; an inconstancy, if real, the most contemptible and abominable! And she had difficulty in behaving with temper. He turned to Mrs. Weston to implore her assistance, '<u>Would not she give him her support?—would not she add her persuasions to his, to induce Miss Woodhouse not to go to Mrs. Goddard's, till it were certain that Miss Smith's disorder had no infection? He could not be satisfied without a promise—would not she give him her influence in procuring it</u>?'
>
> 'So scrupulous for others,' he continued, 'and yet so careless for herself! She wanted me to nurse my cold by staying at home to-day, and yet will not promise to avoid the danger of catching an ulcerated sore throat herself! Is this fair, Mrs. Weston?—Judge between us. Have not I some right to complain? I am sure of your kind support and aid.'
>
> Emma saw Mrs. Weston's surprise, and felt that it must be great, at an address which, in words and manner, was assuming to himself the right of first interest in her. . .
>
> (p. 135, emphasis added.)

The narrative dips in and out of Emma's thought presented in FIT, which shows that Emma finally suspects Mr. Elton's motives. His wish for Emma to refrain from visiting Harriet is presented first in FIS, followed by Direct Speech, and clearly shows Mr. Elton's target is not Harriet but Emma. FIS has been repeatedly used for Mr. Elton's speech in order to conceal plot developments and is now used for disclosing the facts, with the support of the narrator's direct description of 'a perverse turn' in the situation and Mrs. Weston's awareness of it.

The example above shows that when Emma recognizes other characters' real motives, which differ from her own assumptions, the style presenting a character's speech shifts from FIS into DS. In addition to the change of style for other characters' speech, the narrator describes their misunderstandings more objectively in order to enforce the reader's recognition. Some readers might also be deceived by a lingering irony, as Emma believes that Mr. Elton has rapidly moved his attachment from Harriet, and does not realize that she has been his object from the beginning. The contrast of Mr. Elton's speech with Emma's internal displeasure is humorously described, giving the reader some expectations as to how the story will be led to a climax.

Finally, there is Stage Five of 'Concealment of Plot Development'. Here, Emma reflects back on her own deeds and speech as well as on the nature of Mr. Elton's speech. Emma's reflections and the narrator's explanations allow the reader to unravel the mystery of Emma and Mr. Elton's miscommunication.

> She looked back as well as she could; but it was all confusion. She had taken up the idea, she supposed, and made every thing bend to it. His manners, however, must have been unmarked, wavering, dubious, or she could not have been so misled….
>
> Certainly she had often, especially of late, thought his manners to herself unnecessarily gallant, but it had passed as his way, as a mere error of judgement, of knowledge, of taste, as one proof among others that he had not always lived in the best society… (pp. 145-46)

The narrator satisfies the reader's curiosity with the disclosure of the background of misunderstandings between Emma and Mr. Elton. Emma's class prejudice towards Mr. Elton has led her to assume that he would not dare approach her, leaving her blind to his real motives. The ambiguity of Mr. Elton's intentions also arises from his improper flattery of Emma. He compliments Emma because he wants to achieve an

advantageous marriage. He does not know Emma's personality and therefore cannot praise her precisely but only in a general way.

In addition to describing Emma's chastened thoughts before and after the cited passage, the narrator gives the reader a pleasurable lesson in how far the reader too has been deceived. Emma's detailed deconstruction of her misunderstandings help the reader to understand why they were also misled. The reader should not have accepted passively the narrator's version of events but should have exercised their own judgement.

Austen uses a variety of styles to carefully focus the reader's attention on Emma's thoughts, while leaking the real facts through other characters' speech. She then uses a different style to help the reader to understand how misunderstandings arose. It is important to know that Mr. Elton has targeted Emma for marriage from the beginning and in fact made his intentions clear, in his own way. However, the style of his speech, as well as its ambiguous content, was calculated to deflect the reader's attention. As I have shown, Austen uses various FIS functions in order to manipulate the reader's interpretation on a first reading, but conceals the real plot development within the same FIS sentences.

### Variations of 'Concealment of Plot Development': Frank and Jane's Case

The same range of narrative techniques for 'Concealment of Plot Development' is used for the case of Frank and Jane's secret engagement. As the empirical data shows (see above p. 184), out of all the characters, Frank's speech is presented in FIS most frequently in this novel and the plot related to his secret is on a larger scale than in Mr. Elton's case. In spite of similarities in terms of narrative technique there is a major difference. It is not a mutual misunderstanding as in the case of Emma and Mr. Elton. It is rather a premeditated 'crime' as Jane and Frank deceive Emma and others; and the author deceives the reader. The mystery is prepared before Frank arrives in Highbury in Volume II, and the plot continues to the end of the novel. FIS is used to conceal facts in the speech not only of Frank but also Jane. In addition, more people are involved in this mystery than in Mr. Elton's case, even if only within Emma's imagination, such as Miss Campbell or Mr. Dixon. 'Concealment of Plot Development' for the mystery of Frank and Jane is therefore a more complex variation on Emma's misunderstanding with Mr. Elton, but is developed using the same narrative technique.

The technique still adheres to the five stages I outlined in the case of Mr. Elton. The author directs the reader's attention to Emma's romantic interest in Frank, in order to divert the reader's attention from the speech of Frank and Jane embedded in FIS. The two latter characters' FIS simultaneously hides and leaks clues of their secret engagement. The next phase shows how Emma's misunderstandings run counter to the facts, which are hinted at strongly by the Knightley brothers. Finally, Frank and Jane's speech is presented in Direct Speech, followed by a thorough disclosure of the mysteries of their secret engagement.

I will next examine how Austen smoothly enables the reader to accept Emma's view that she is thought to be a good match with Frank at Stage One. The reader becomes alert to Emma's preoccupation, after her misunderstandings with Mr. Elton are revealed. Austen, however, prepares more detailed tricks on a larger scale by using other characters' points of view, in order to support Emma's view, and at the same time to confuse the reader. At Stage One, there is a complete break with Emma's point of view in Volume I, Chapter 5, when Mrs. Weston and Mr. Knightley are speaking alone about Emma. After the discussion on the nature of friendship between Emma and Harriet, Mr. Knightley wonders how Emma would change if she fell in love. Mrs. Weston thinks Emma is satisfied at Hartfield and has no wish to marry. After Mrs. Weston declares that at present she would not recommend Emma to marry for Mr. Woodhouse's sake, the narrator explains the real wishes of Mrs. Weston as follows:

> Part of her meaning was to conceal some favourite thoughts of her own and Mr. Weston's on the subject, as much as possible. There were wishes at Randalls respecting Emma's destiny, but it was not desirable to have them suspected… (pp. 41-42)

Mr. and Mrs. Weston's wishes, which the narrator insinuates here, are later found to be a match between Emma and Frank. Emma herself expects the match; they are the right age for each other, and have sociable and merry dispositions. As Mr. and Mrs. Weston, who are close to both Emma and Frank, anticipate the match as Emma does, the reader is set up to believe that the romance will be realized in the novel.

Austen is careful to focus the attention of all readers at first: some of them might be more cautious of possible deception after experiencing the tricks of the Mr. Elton episode. Such caution could apply to both the narrator's presentation of events and Emma's delusions, which are based on her prejudices. In the case of Emma's

misunderstanding with Mr. Elton, Emma's view was biased and not supported by other characters. This time, it is not only a matter of Emma's imagination but Mr. and Mrs. Weston's wishes as well. Thus, Austen sets up the plot for the careful reader to be entertained with a new mystery.

At Stage Two, the speech of Jane and Frank is repeatedly presented in FIS, which fragments the facts of their secret engagement. Here is the first speech of Jane. She is the same age as Emma and many other characters expect them to become friends. However, Emma does not like Jane because she is reserved and possesses superior musical talent. Jane was raised by Colonel Campbell who is her deceased father's friend. Every time Jane visits Highbury, Emma privately reflects on her prejudiced view and admits she is in the wrong. The following scene is the first time Emma converses with Jane after her visit to Highbury. Emma is particularly interested in Jane this time, as she wishes to satisfy her curiosity about Frank Churchill. After asking about the Dixons she turns to this subject, but once again she is disappointed by Jane's polite non-communication.

> The like reserve prevailed on other topics. She and Mr. Frank Churchill had been at Weymouth at the same time. It was known that they were a little acquainted; but not a syllable of real information could Emma procure as to what he truly was. '<u>Was he handsome</u>?'—'<u>She believed he was reckoned a very fine young man</u>.' '<u>Was he agreeable</u>?'—'<u>He was generally thought so</u>.' '<u>Did he appear a sensible young man; a young man of information</u>?'—'<u>At a watering-place, or in a common London acquaintance, it was difficult to decide on such points. Manners were all that could be safely judged of, under a much longer knowledge than they had yet had of Mr. Churchill. She believed every body found his manners pleasing</u>.' Emma could not forgive her. (p. 181, emphasis added.)

Emma cannot forgive Jane, because Jane is too sophisticated to give a personal opinion. Jane reports only a general and discreet view of Frank, in order to preserve her reputation. Emma takes her reserved manner as an indication of Jane's unfriendly disposition and carelessness of Emma's approval. Emma is doubly disappointed as she can neither draw out any detailed information of Frank nor find any indication that Jane wishes to be friends.

On a first reading of this extract, the underlined sentences in FIS appear to have a function of 'Formal Politeness'. As Emma interprets Jane's 'reserve' as unfriendliness, their dialogue is polite but its atmosphere seems a little cold. There is a comical aspect due to the style, as the dialogue does not go as smoothly as Emma had hoped. On a second reading, the passage appears humorous in a different way. Jane is clearly nervous when facing such direct questions about Frank, which could reveal her secret engagement immediately. In this respect their dialogue resembles a conversational battle between a celebrity and a reporter who is trying to obtain personal information. Jane's last answer is also rather ironic. It is a perfect model answer, as she suggests that a watering-place is an unsuitable location to discern a person's true personality. At a watering-place, one can only judge a person on a surface level; as 'handsome' or 'pleasing'. Although Jane privately keeps close contact with Frank by letter, Jane herself may be experiencing anxiety regarding Frank's fidelity and trustworthiness. Frank might turn out to be a villain like Willoughby, who abandons his lovers.

'Concealment of Plot Development' is therefore the primary purpose of FIS here. As his secret fiancée, Jane is careful to hide her real relationship with Frank from Emma. At the same time, there is nothing definite between Jane and Frank except for their verbal promise. Jane cannot be too cautious in order to secure her happiness.

In contrast to Jane's protected answers, Frank's speech gives more clues to the reader from the beginning of his conversations with Emma. As soon as Jane arrives at Highbury, Frank also visits the town (once the reader is acquainted with the plot, it is obvious that Frank is following Jane). He comes to visit Hartfield with his father, Mr. Weston, and begins by excusing his arrival a day earlier than expected. Emma is surprised to see Frank and his father visit her house unexpectedly, and takes such an early visit as a sign of their high regard for Mr. Woodhouse and herself.

> 'It is a great pleasure where one can indulge in it,' said the young man, 'though there are not many houses that I should presume on so far; but in coming *home* I felt I might do any thing.'
>
> The word *home* made his father look on him with fresh complacency. Emma was directly sure that he knew how to make himself agreeable; the conviction was strengthened by what followed. . . .
>
> Their subjects in general were such as belong to an opening acquaintance. On his side were the inquiries,–'Was she a horse-woman?—Pleasant rides?—Pleasant

walks?—Had they a large neighbourhood?—Highbury, perhaps, afforded society enough?—There were several very pretty houses in and about it—Balls—had they balls?—Was it a musical society?' (P. 205, emphasis added. Italics in original.)

The instant Emma meets Frank, she learns that he is friendly, agreeable and shrewd enough to know how to please his father and Emma with his conversation. Frank describes Highbury as 'home', pleasing his father, and appears interested in Emma and Highbury by asking a lot of questions about local society. On the first reading, FIS for Frank's speech can be interpreted as 'Formal Politeness'. It is his second speech after Frank is introduced to Emma, and he still has some formality in his manner. Controlling the impression of characters by modulating styles used for their speech presentations is a typical technique employed by Austen. For characters who make a weaker impression than Emma, such as Harriet, Austen uses FIS from the beginning, in order to show the 'Power Balance' between Harriet and her mentor. On the other hand, the first speeches of lively, unabashed characters, such as Mr. and Mrs. Elton, are presented in Direct Speech in order to impress the reader with their strong voices. Frank has a lively character similar to Mr. Weston and it is thus natural that DS is used for his first speech. The style then shifts into FIS in order to show that there is some distance between himself and a newly met Emma. FIS here is also used for 'Condensed Conversation' as only Frank's speech is presented, while Emma's speech is omitted. This might be interpreted as the narrator focusing on Frank's speech rather than Emma's answer; in doing so, the narrator also presents his speech from her perspective as evidence in assessing his character. It further creates the impression that Frank is leading the conversation and asking many questions quickly.

On a second reading, after the reader is familiar with the plot development, the FIS sentences here are found to be 'Concealment of Plot Development'. Frank is a man in love. He is impatient to learn about the lifestyle of Highbury because that is where his dear fiancée lives. Emma is a living source for him to collect information. In this respect, Frank's speech is found to be a false representation of his motives. He asks Emma questions in order to search for an opportunity to meet his fiancée in public spaces. Therefore, he asks about the 'neighbourhood', 'pretty houses' and whether society involves 'balls' and music—music is a shared pleasure that connected Frank and Jane when they met in Weymouth. There is a suggestion at the same time that Frank is interested in Emma, which is reasonable because of their mutual connections, as Emma thinks. But it is mere speculation, as Frank's comments are quite ambiguous.

Once the reader is aware of the plot, Frank's designation of Highbury as 'home' becomes blameable. Frank called Highbury 'home' not for his father's sake but because of the connection with Jane. A more dutiful son would have visited Highbury sooner to show respect to his father and his new stepmother, Mrs. Weston (as Mr. Knightley observes: Vol. I, Chap. 18). In the end. Frank is revealed to be a self-interested and pleasure-seeking young man. However his real personality is hidden at this stage.

FIS for the purpose of concealing but also leaking hints of Frank's secret engagement with Jane continues to be applied to his speech. Frank finds Highbury attractive for a pleasant walk [for the sake of Jane] (Vol. II, Chap. 6); Frank flatters Emma into reviving a ball at the Crown Inn [because he wants to dance with Jane] (Vol. II, Chap. 6); Frank becomes cautious about complimenting Jane's complexion (Vol. II, Chap. 6); Frank does not think Mr. Elton's vicarage is a bad house, if he could live in it with the woman he loves (Vol. II, Chap. 6); Frank wanted to go abroad but not anymore [because he wants to stay close with Jane] (Vol. II, Chap. 8).[35] Each time Frank's speech is presented in FIS, Emma's inner thoughts interpret his motives in her own way. The reader's attention is immediately drawn to Emma's interpretation; she believes that Frank wishes to settle down soon, and is under the impression that she herself would be his chosen bride. Unless the reader pays attention to what is hidden in his speech, the fact that sentences are embedded by the effect of FIS means that the reader is deflected away from his real motives by reading the situation from Emma's point of view.

However, when the plot is considerably progressed, the author gives the reader a more direct hint that Frank is not in love with Emma. As in Mr. Elton's case, the Knightley brothers' observations imply that there is a secret between Frank and Jane. This is Stage Three. The first hint is given by John Knightley, who enquires as to why Jane was walking in the rain during the early morning in Chapter 16 of Volume II. At a dinner party held at Hartfield, John asks Jane if she did not get wet after they met accidentally that morning. Jane explains that she only went to the post-office, but John discerns why Jane might prefer getting letters to avoiding the rain.

> '. . . The post-office has a great charm at one period of our lives. When you have lived to my age, you will begin to think letters are never worth going through the rain for.'
>
> There was a little blush, and then this answer,

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[35] See Appendix 9 for FIS for 'Concealment of Plot Development', which is used for Frank Churchill's speech that conceals his secret engagement with Jane Fairfax.

> 'I must not hope to be ever situated as you are, in the midst of every dearest connection, and therefore I cannot expect that simply growing older should make me indifferent about letters.' . . .
>
> '. . . Time will generally lessen the interest of every attachment not within the daily circle—but that is not the change I had in view for you. As an old friend, you will allow me to hope, Miss Fairfax, that ten years hence you may have as many concentrated objects as I have.'
>
> It was kindly said, and very far from giving offence. A pleasant 'thank you' seemed meant to laugh it off, but a blush, a quivering lip, a tear in the eye, shewed that it was felt beyond a laugh. (pp. 316-18, emphasis added.)

This is a scene which offers a glimpse into Jane's secret as well as her personality. To John's gentle reproach that she should be careful with her health, Jane admits that she believes letters are important to connect people tightly. She adds that as she does not expect herself to be surrounded by these most dear to her as John Knightley is, she will continue to care about letters as almost her sole source of intimate communication. John's hope that Jane will be similarly surrounded by family in ten years' time visibly touches Jane's heart.

In this passage, both Jane and John's speech are presented in Direct Speech and therefore attract the reader's attention. Jane's speech is rarely presented in the novel, partly because she is not close to the heroine and does not have a lot of opportunities to speak in front of the reader. It is also because Jane is restrained and does not relate her opinion unless it is called for. Before this passage begins, John Knightley's inner concern for Jane as 'a quiet girl' who would benefit from more attention and care is described in FIT. John's kind enquiry induces Jane's confession that she has a habit of visiting the post-office every morning.

The narrator describes this scene in a neutral way. Instead of making a direct comment, the narrator rather offers a clue to Jane's secret engagement through the representation of her body. Here in the passage, Jane shows the reader her intelligence as well as sensibility. Jane is sensitive to John's wishes for her future happiness, because it is so uncertain. This uncertainty has two layers. Firstly, Emma and the reader do not know about Jane's engagement, and her situation and future look uncertain. She does not have an independent fortune and is expected to become a governess to earn her living. As a woman responsible for the education of children belonging to a rich family, it is not certain that Jane would be able to marry at all. Once

the reader learns about Jane's true situation, her anxiety is yet more understandable, as Jane does not know when Frank might acknowledge her as his fiancée, and ultimately, as his wife.

The narrator gives the reader more clues about Jane's situation and personality than in the first scene when Jane spoke with Emma. Due to the change of style of her speech from ambiguous FIS to DS with detailed descriptions, the reader becomes aware that Jane is hiding something. Jane's conversation also draws the attention of other people attending the dinner. However, Emma's inner thoughts again confuse the information. Emma finds there is 'an air of greater happiness than usual—a glow both of complexion and spirits' within Jane's seriousness (p. 322). The narrator reports that '[Emma] could have made an inquiry or two, as to the expedition and the expense of the Irish mails', for she believes that Jane goes to the post-office every morning to get love letters from Mr. Dixon, the newly married husband of Miss Campbell, Jane's guardians' daughter (p. 322). The narrator thus lets Emma's mistake overwhelm reality, guiding the reader to share Emma's opinion once again.

Mr. Knightley's direct indication to Emma in Chapter 5 of Volume III further reveals the relationship between Frank and Jane. The narrator reports Mr. Knightley's doubts as 'he began to suspect him [Frank] of some double dealing in his pursuit of Emma' (p. 372). Mr. Knightley finds out 'there were symptoms of intelligence between [Frank and Jane]' (p. 372). This is followed by the episode of Frank's revealing lapse of memory and the scene where he plays an alphabet game with Jane and Emma.

Although Frank and Jane have skilfully concealed their relationship, he carelessly mentions 'Mr Perry's plan of setting up his carriage' as information he heard from Mrs. Weston, although in fact he heard it from Jane (p. 373). While Mr. and Mrs. Weston have never heard of such a plan, Miss Bates confirms that there was such a plan three months before. However, she wonders how such a secret was known to Frank. On a second reading, the reader would know that the source of information was evidently Jane. Frank makes a word, 'blunder', with the letters of the alphabet when they play a game, and Mr. Knightley immediately links it with Frank's comment about Mr. Perry's carriage. When the party leaves Hartfield, Mr. Knightley stays in order to have an opportunity to speak with Emma about it.

> 'Pray, Emma,' said he, 'may I ask in what lay the great amusement, the poignant sting of the last word given to you and Miss Fairfax?. . .'

> Emma was extremely confused. She could not endure to give him the true explanation. . . 'Oh!' she cried in evident embarrassment, it all meant nothing; a mere joke among ourselves.'. . . .
>
> 'My dear Emma,' said he at last, with earnest kindness, 'do you think you perfectly understand the degree of acquaintance between the gentleman and lady we have been speaking of? . . . . Have you never at any time had reason to think that he admired her, or that she admired him?'
>
> 'Never, never! . . . . how could it possibly come into your head?'
>
> 'I have lately imagined that I saw symptoms of attachment between them—certain expressive looks, which I did not believe meant to be public.' (pp. 379-80, emphasis added.)

Mr. Knightley's observation is later found to be correct. The expressive looks between Frank and Jane are part of their secret communications, but Emma was absent from the scene when Frank made his 'blunder'. Emma is confident in her judgement as she believes that Frank is in love with her, and that Jane is in love with Mr. Dixon. Emma's self-confidence is similar to her earlier certainty over Mr. Elton. The narrator also describes Emma's inner thought that 'she could not endure to give him the true explanation' (p. 379). This can be interpreted as Emma's thought presented in FIT. The choice of the word, 'true', which refers to Emma's incorrect belief regarding Jane's relationship with Mr. Dixon, confuses the reader. Besides, in contrast to Mr. Elton's case, there is a welter of information. Mrs. Weston has guessed that Mr. Knightley is in love with Jane (Vol. II, Chap. 15), which is not just her wild guess as the narrator lets the reader know by Mr. Knightley's thought presentation in FIT when he wonders 'How the delicacy, the discretion of *his favourite* could have been so lain asleep!' (p. 379, emphasis added). The reader knows Jane is Mr. Knightley's favourite therefore Mr. Knightley's judgement might be distorted by his jealousy. The source of Frank's knowledge about Mr. Perry's carriage might have been Miss Bates: although she denies it (Vol. III, Chap. 5), she is definitely the most talkative character.

Therefore, at Stage Three of Concealment of Plot Development for Frank and Jane's secret engagement, Emma is still in the midst of her misunderstandings. This narrative technique resembles remarkably the case of her misunderstanding with Mr. Elton. The difference is that while the former was a simple triangular situation, Frank Churchill's deceit is intricate as it involves more characters, whose speculations confuse the reader even though she has already been trained by the twists in the plot of Mr.

Elton. The Knightley brothers' speech presented in Direct Speech draws the reader's focus towards the plot, compared to Frank and Jane's speech presented in FIS. However, it is far more complicated, due to the conjectures of other characters. Emma's assumption that Jane is in love is not entirely wrong, as Jane is indeed in love, not with Mr. Dixon, but with Frank. Some readers, trained by the lessons of Mr. Elton's episode, might be aware of the truth at this stage, but the narrator largely guides the reader to share Emma's view.

At Stage Four, Emma is fully aware of Frank's difference in attitude towards her. She concludes that Frank is not very much in love with her anymore. However, some of his speech continues to be presented in FIS for 'Concealment of Plot Development', even after Emma and the reader realise that he is not actively pursuing her, as his engagement with Jane is still secret. At the same time, FIS is more explicitly used for caricature, as the narrator shares Emma's now critical view of his faults. Frank's speech in FIS finally shifts into Direct Speech, before the novel reaches its climax and discloses all the mysteries.

Frank always provides excuses for neglecting to visit Emma at Hartfield, which Emma thinks to be proof that he is less interested in her. On the other hand, Frank has time to call on and see 'a group of old acquaintance' when he had earlier seen in the street: undoubtedly the Bates (p. 342). Later, he is not able to visit Highbury at all due to his aunt's poor health (Vol. III, Chap. 1). He is late for the strawberry picking held at Mr. Knightley's residence, Donwell Abbey, allegedly for the same reason. When he appears, Jane has just left, looking extremely exhausted as a result of the importunate Mrs. Elton's discussion of opportunities for work as a governess.

> Jane had not been gone a quarter of an hour. . . when Frank Churchill entered the room. . . . He had been detained by a temporary increase of illness in her [Mrs. Churchill]; a nervous seizure, which had lasted some hours—and he had quite given up every thought of coming, till very late;—and had he known how hot a ride he should have, and how late, with all his hurry, he must be, he believed he should not have come at all. The heat was excessive; he had never suffered any thing like it—almost wished he had staid at home—nothing killed him like heat—he could bear any degree of cold, etc., but heat was intolerable—and he sat down, at the greatest possible distance from the slight remains of Mr. Woodhouse's fire, looking very deplorable.
>
> 'You will soon be cooler, if you sit still,' said Emma.

> 'As soon as I am cooler I shall go back again. I could very ill be spared—but such a point had been made of my coming! . . . . Madness in such weather!—absolute madness!'
>
> Emma listened, and looked, and soon perceived that Frank Churchill's state might be best defined by the expressive phrase of being out of humour. Some people were always cross when they were hot. (pp. 394-95.)

Here, Frank's speech in FIS performs multiple functions. Frank is tired and grumpy and complains about Mrs. Churchill one-sidedly, with dashes connecting segments of his speech. In this respect, his speech in FIS serves as 'Condensed Conversation', similar to Mrs. Elton's speech examined in Chapter Three (see above pp. 140-41). The manner of speech describes his bad mood and suggests that he had to go through this monologue in order to calm down. From the middle of his speech, however, the manner of his complaint about excessive heat is more for the purpose of mimicry, therefore it is effective as 'Satirized Speech'. In addition, the whole underlined part is also FIS for 'Concealment of Plot Development'. Firstly, because Mrs. Churchill quickly passes away a few chapters later, and she was indeed ill. However, it is difficult to predict such a serious condition from his report. Retrospectively it is surprizing that Frank escapes even for a short time in order to come to meet Jane, given the severity of her illness.

A second aspect of the concealment is that, not knowing the facts, Emma thinks only of Frank Churchill's short temper and his disgust for heat. However, in reality, Frank has met with Jane on his way to Donwell and heard about the offer of a governess's post. He is frustrated as he cannot do anything to change the situation; he is heir to the Churchills, but does not yet have an independent fortune himself.

Emma and the reader know by now that Frank is not altogether the amiable person he first appeared who would listen to Emma and others' talk with care. The reader also knows that Emma and Frank are not in love with each other, and Emma is quite critical of his capricious ways. Frank's grumpy attitude continues for a while after Emma tries to appease his displeasure and recommends he eat some food. Frank's declaration that he is not hungry is presented in FIS, while Emma's Direct Thought reveals that, 'I am glad I have done being in love with him. I should not like a man who is so soon discomposed by a hot morning' (p. 396). Emma's thought is presented to give her view in contrast with Frank's FIS, which conceals the true reasons for his unhappiness, and further confuses the reader.

Finally, when Frank has recovered from his disgusted feelings, his speech is presented in Direct Speech. He suddenly speaks about his wish to go abroad:

> 'As soon as my aunt gets well, I shall go abroad,' said he. 'I shall never be easy till I have seen some of these places. . .'
>
> '. . . You will never go to Swisserland. Your uncle and aunt will never allow you to leave England.'
>
> '. . . . I feel a strong persuasion, this morning, that I shall soon be abroad. I ought to travel. I am tired of doing nothing. I want a change. I am serious, Miss Woodhouse, whatever your penetrating eyes may fancy—I am sick of England—and would leave it to-morrow, if I could.' (p. 396)

In contrast to the episode involving Mr. Elton, the plot of Emma's misunderstanding with Frank is more complicated. While Mr. Elton's speech was presented in DS and almost all his motives became clarified, Frank's real motive is not easily revealed even to the attentive reader who is aware that he is not in love with Emma, but has an understanding with Jane. In this speech, the reader must guess what has changed Frank's mood completely, from not wanting to travel abroad (p. 239), to becoming thoroughly 'sick of England'.

Finally, at Stage Five, all the mysteries related to the secret engagement of Frank and Jane are dissolved by Frank's confessional letter, which I have already referred to above. There are both similarities and differences with Mr. Elton's case.

One similarity is that the reality of Emma's misunderstanding is much worse than Emma originally thought. Emma presumed that Mr. Elton transferred his love from Harriet to Emma, but then discovered that he had been aiming at her, Emma, from the beginning. Similarly, Emma believed Frank's attachment to her gradually faded away. However, he had never been in love with her and merely used her to divert people's attention from his secret engagement with Jane.

The different treatment of these two cases might lie in the difference between the two lovers. Frank's deception of Emma and others, is more blameable as he has played with both Emma and Jane's feelings. However, surprisingly, Frank escapes punishment and is rewarded with a wife and fortune. (Perhaps Frank was simply lucky—if Mrs. Churchill had not died so soon, he might have tired of his secret lover, as Willoughby does.) At a glance, Mr. Elton's misunderstanding was more innocent, as he

simply misunderstood Emma's feelings. However, Austen gives the impression that Mr. Elton is to be blamed more than Frank. This is probably because Mr. Elton is a snob, and did not truly love Emma, but desired an advantageous marriage with Emma for money and status whereas Frank loves Jane sincerely.

The different attitudes towards love are also seen in the use of FIS. As we have noted, Mr. Elton's ludicrous speeches are exaggerated in FIS, through element of caricature or mimicry. On the other hand, FIS as used for Frank and Jane presents a depth or puzzle for the reader to penetrate, particularly on a second reading. Also, Frank and Jane's genuine love sometimes cannot be concealed, and appears through their bodily reactions as when Frank was openly frustrated or Jane became emotional. In this respect, Frank and Jane are a romantic couple, while Mr. Elton is an ambitious snob, who meets his equal in Mrs. Elton and belongs to the realm of social satire.

### Epiphany: Emma and Mr. Knightley's Case

Before moving on to the conclusion, I will explain how Emma and Mr. Knightley misunderstand each other and how FIS is again used effectively to describe their misunderstandings. Unlike the frequent use of FIS for the speech of Mr. Elton and Frank Churchill, Mr. Knightley's speech is presented only twice in FIS. However, the speeches in FIS are not used for 'Concealment of Plot Development'. This is because Mr. Knightley has no secret motives or 'double meanings', even though he deeply loves Emma. He always speaks candidly and his comments are trustworthy. Therefore, his speech is usually presented in Direct Speech openly.

The first case in which Mr. Knightley's speech is presented in FIS, is in the scene of the Christmas party held at Randalls in Volume I, Chapter 15. Because the snow may block the way home for Mr. Woodhouse, John Knightley and the family, everybody feels upset, and their speech is satirized in FIS and DS. In contrast to their speech, Mr. Knightley's speech is simply 'embedded' with FIS in order to show his calm attitude (p. 138).

The other case when FIS is used for Mr. Knightley is in a scene leading to his confession of love for Emma, which I am going to discuss in relation to 'Concealment of Plot Development'. Mr. Knightley's confession of love is the climax of the novel, and the scene the reader may by this time be waiting for. There are some hints that his love for Emma is more than a brotherly love. His jealousy of Frank and close relationship with

Emma are the two strongest proofs. However, his secret feelings are not leaked in the same way that the author leaks information concerning Mr. Elton and Frank Churchill. The author instead describes Mr. Knightley's admirable personality; his generous, sincere and kind attitude to neighbours and family, his intelligence and wisdom when guiding Emma towards good moral conduct, and his honest appraisal of Emma's faults. All these aspects are gradually described in the novel, in comparison to Mr. Elton's self-centred attitude as well as Frank Churchill's flattery and pleasure-seeking aspect. Although Mr. Knightley is 16 or 17 years older than Emma, the reader learns about the attractions of Mr. Knightley throughout the novel and believes he is the right match for the heroine.

However, even though the reader may be certain that Emma and Mr. Knightley are mutually in love by Mr. Knightley's confessional scene, there is some suspense which delays the fulfilment of their romance. For the greater part of the novel, Emma believes she is in love with Frank, and her view is supported by Mr. Weston and Mrs. Weston as they secretly wish Frank to marry Emma. Mrs. Weston also suspects Mr. Knightley is in love with Jane, as he is kind to her aunt, Miss Bates. Emma fears Mr. Knightley might be in love with Harriet, when she learns that Harriet believes Mr. Knightley treats her as special.

Therefore neither Emma nor Mr. Knightley is sure what kind of feelings the other possesses. Their doubt creates suspense, and the reader is impatient to know whether Emma's love for Mr. Knightley is reciprocated. Emma's recognition of her genuine love for Mr. Knightley is revealed as an epiphany. The reader has witnessed throughout the good conduct of Mr. Knightley; Emma has realised that he is the person she respects and loves. Here is the scene of their dialogue before Mr. Knightley's confessions. Mr. Knightley comes back from London and visits Hartfield in order to give a report about the John Knightley family.

> —There was time only for the quickest arrangement of mind. She must be collected and calm. In half a minute they were together. The 'How d'ye do's,' were quiet and constrained on each side. She asked after their mutual friends; they were all well.—When had he left them?—Only that morning. He must have had a wet ride.—Yes.—He meant to walk with her, she found. 'He had just looked into the dining-room, and as he was not wanted there, preferred being out of doors.'—She thought he neither looked nor spoke cheerfully; and the first possible cause for it, suggested by her

fears, was that he had perhaps been communicating his plans to his brother, and was pained by the manner in which they had been received.

They walked together. He was silent. She thought he was often looking at her, and trying for a fuller view of her face than it suited her to give. And this belief produced another dread. Perhaps he wanted to speak to her, of his attachment to Harriet; he might be watching for encouragement to begin.—She did not, could not, feel equal to lead the way to any such subject. He must do it all himself. Yet she could not bear this silence. With him it was most unnatural. She considered—resolved—and, trying to smile, began—

'You have some news to hear, now you are come back, that will rather surprise you.'

'Have I?' said he quietly, and looking at her; 'of what nature?'

'Oh! the best nature in the world—a wedding.'

After waiting a moment, as if to be sure she intended to say no more, he replied,

'If you mean Miss Fairfax and Frank Churchill, I have heard that already.'

(pp. 462-63, emphasis added.)

In this scene, Emma's inner conflicts prevail. Emma is afraid to know why Mr. Knightley visited his brother and what he now wants to report to Emma. Her conscious feelings dominate the sections in FIT, inserted alternately between passages of her conversation with Mr. Knightley. The underlined sentences, the dialogue between Emma and Mr. Knightley, first presented in FIS and then in FIS enclosed within quotation marks, work to enable the smooth shifts between Emma's feelings and their dialogue, and ultimately lead to a longer stretch of conversation presented in DS.

However, the smooth shift itself is not the primary purpose here. Emma's conversation with Mr. Knightley has never been presented in FIS but always in DS. It is because Emma and Mr. Knightley both have lively dispositions and like conversing. Emma speaks her opinions clearly to Mr. Knightley as there is usually total understanding between them. Even though they have different ideas, they have never hesitated to make them open to each other. Compared to the usual style used for their dialogue, FIS here shows the awkwardness of this moment, in comparison to their usual closeness.

The primary purpose for the use of FIS is to create a tense atmosphere. Emma is afraid to hear that Mr. Knightley loves Harriet, as Harriet believes. Emma worries that she will lose her position as the first favourite person of Mr. Knightley, and her consciousness does not allow her to speak freely. Emma is acutely aware that Mr.

Knightley's attitude is different from his usual lively manner, and misunderstands his silence to be from his determination to speak about Harriet and him. Mr. Knightley also misunderstands Emma's intention. He came back to Highbury as he heard about the secret engagement of Frank and Jane, and thought Emma must be hurt and depressed. Mr. Knightley is thoughtful about her feelings and does not want to force her to speak when she does not want to. This consciousness makes him quiet.

Therefore, in this scene, both Emma and Mr. Knightley are cautious about the topic they are going to discuss and quiet as both of them feel the awkward atmosphere and care about each other's feelings. Thus, their misunderstandings regarding each other's feelings create a tension between them, indicated by FIS at the beginning of their interaction. When their conversation starts to be presented in DS, they start to understand more clearly what each other are thinking and speaking. During the following conversation, they venture to clear up each other's misunderstandings. Emma declares that she has never been in love with Frank Churchill, which gives Mr. Knightley a direct encouragement to confess his love to Emma.

The function of FIS here is, thus, a little different from 'Concealment of Plot Development' which was repeatedly used for Mr. Elton and Frank Churchill/Jane Fairfax, when Emma misunderstands the real meaning of their speech. It could better be categorized as 'Formal Politeness' as it creates a kind of formality between Emma and Mr. Knightley, unlike their usual closeness. However, at the same time, FIS for their speech also signifies that they do not understand their mutual feelings and attitudes when they converse. In this respect, there is a similarity to FIS as used for Mr. Elton and Emma, when they misunderstand each other's motives (Vol. I, Chap. VI). It is also similar to the way Emma continuously fails to notice what is hidden behind Frank's comments presented in FIS. Austen uses FIS here in order to create a tension between Emma and Mr. Knightley, deriving from a misapprehension of who the other loves. The switch from FIS to DS signals the build-up to the thrilling revelations of the climax, and it is important to emphasise that that there is no element of satire here. As this scene is the climax of this novel, the narrator creates a serious atmosphere conducive to romantic feeling for the reader as much as for the characters. Austen in this way uses FIS not only to indicate the speaker's attitude but also the interlocutor's tense and emotional attitude. It is a little similar to the non-ironic use of FIS, 'Voices in Harmony', discussed in Chapter Three, which anticipates modernist novels. Here both the speakers are at the same time the listeners of each other's speech, and their emotional conflict is presented in FIS, increasing the reader's expectation of a climactic scene.

## Conclusion

The narrative technique of *Emma* undoubtedly works to create mystery and offers the reader the pleasure of deciphering mysteries from clues planted in the novel. On the other hand, it does not seem justified to categorize this novel simply as a detective novel, as Austen does not necessarily urge the reader to seek out the clues in order to solve the various puzzles. Sometimes the mystery can be solved by recognizing that there has been a misunderstanding of characters' motives, due to different values or points of view. Austen uses various modes of speech and thought in order manipulate the reader's attention; she foregrounds certain elements in the narrative, while other elements are purposefully left in shadow. As Leech and Short explain, this 'light and shade' of conversation is a deliberate narrative technique. This chapter has elucidated how FIT and FIS are entwined, yet function differently, in order to allow the reader to experience intimately the heroine's perspective and divert the reader's attention from the reality of events in the novel.

Austen's use of FIS does not just hide the facts behind the scene, as in mystery novels. She fragments the facts within the speech of characters and disperses them in full view of the reader. However, as the reader's attention is captured by Emma's subjective view, the reader misses focusing on other sources of information while reading. There is a similar narrative structure in *Northanger Abbey*, which Austen is known to have revised after completing her writing of *Emma*. There we find a mystery similar to the plot of *Emma*. The heroine, Catherine Morland, believes General Tilney to be the murderer of his wife, like the villain of a Gothic novel. However General Tilney is merely a snob who aims to snare Catherine as a wife for his second son, as he has heard a (false) rumour that she is a wealthy heiress. Austen might have made changes to the presentation of Catherine's thought in FIT to attract the reader's attention, while General Tilney's speech in FIS is used for embedding so that his motives will not be easily known to the reader.[36]

What is most important about Austen's use of this narrative technique is the way it derives from knowledge of human nature. People are often preoccupied with their own thoughts, meaning that they can easily miss other information, or fail to make room for others' views. Austen had already dealt with this theme in *Pride and Prejudice*. The heroine, Elizabeth Bennet is too confident in her own judgement and her prejudices

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[36] See Appendix 10 for General Tilney's speech presented in FIS for 'Concealment of Plot Development in *Northanger Abbey*.

cause her to misjudge other characters. The reader learns Elizabeth's faults and follows her repentance while she is experiencing it. In *Emma*, with the use of mystery in the plot, the reader is forced to experience events from Emma's perspective. However, the reader later becomes aware of the extent to which the perspective shared by Emma and the reader was biased. As in the cognitive science experiment, the reader is challenged by the author to consider whether she blindly follows Emma, similar to the experiment when the viewer was blind to the gorilla, even when it was in plain view. When the reader learns how easy it is to be prejudiced by a fixed idea, she will learn to open her eyes. This is the great development in narrative technique, from *Pride and Prejudice* to *Emma*. Austen creates a narrative structure that involves the reader to directly experience the fictional world, which is almost the real world, not because she learns from the heroine's mistake, but because she makes the same blinkered mistakes while reading.

Austen's narrative practice became more sophisticated and rich through using the multiple functions of FIS in conjunction with FIT. It is important to note that Austen's narrative technique, which allow the heroine's 'proto-stream of consciousness', is not only achieved with FIT, but with FIS. The use of FIS greatly contributes to the manipulation of the reader, as it smoothes the way to the reader's identification with the heroine's subjectivity. Austen's narrative experiment in *Emma* is a great step towards the development of the modern psychological novel.

# Conclusion

# Conclusion

This thesis has examined Jane Austen's use of Free Indirect Speech [FIS] in her published novels as well as the emergence of FIS and proto-FIS in eighteenth-century fiction, and the diverse range of functions and effects of Austen's use of FIS has been discovered. Based on my empirical research, I conclude that FIS undoubtedly originates in eighteenth-century fiction, particularly in novels by Samuel Richardson, in which FIS occasionally appears as a result of the omission of speech tags, thanks to the fluid conventions of punctuating with quotation marks in the mid-eighteenth century. However, most importantly, Austen developed FIS to an unprecedented degree——from the mode which was in the eighteenth century simply used to achieve immediacy for reporting someone's speech, to a mode which functions as an important device of her narrative technique for various purposes and effects.

My examination proves that there are two strands to Austen's use of FIS as her narrative technique: one strand is closely linked with social issues of the late eighteenth and the early nineteenth centuries. The other, in which FIS is used as an artistic device for narrating the novel, continues to develop beyond the period of this study.

Because FIS in Austen's novels is frequently used in a passage as part of dialogue, the reader is alerted to observe a conversational scene that is developing. The reader will become witness to a social scene, such as conversation taking place in public places or in the private space of a genteel family, as an audience watches a drama. The narrator's voice that co-exists in a passage of characters' speech presented in FIS functions to indirectly give the reader instructions about social norms, such as ideal female virtues, morality, and politeness.

FIS for 'Satirized Speech', for example, is repeatedly used by the narrator to mimic the speech of comic characters in Austen's first three novels. In *Northanger Abbey,* the narrator's voice intensifies Isabella Thorpe's impertinent speech and caricaturizes her coquettish behaviour in pursuit of a gentleman of fortune for an advantageous marriage. The reader, who is often a young female reader, is encouraged to think about Isabella's vulgarity. This indirect method of moral instruction is an alternative to conduct books in the eighteenth-century, such as James Fordyce's *Sermons to Young Women* (1766), read by Mr. Collins in *Pride and Prejudice*. Instead of imposing male authority as to how to behave on the young female, Austen encourages

the reader to draw her own conclusion by interpreting fictional characters' speech, presented by the narrator's satirical voice.

FIS for 'Formal Politeness' likewise represents conversation taking place in a polite situation of Austen's time. In contrast to FIS for 'Satirized Speech', the omniscient narrator's impersonal voice subdues a character's idiolect and brings neutrality to the speech, which creates a polite impression. Gary Kelly's argument regarding the development of the novel in historical contexts, that the language of professional writers of this period, spoken by the gentry, spread across the nation and undermined dialects through the English that they used in their writing, is relevant.[1] Although Kelly particularly discusses FIT, which is used for the presentation of the heroine's subjectivity in *Emma*, I find FIS for 'Formal Politeness' describes more precisely the paradigm he describes. Unlike Sir Walter Scott or Charles Dickens, Austen does not use idiolects for the speech of most of the domestic servants in her novels. In other words, Austen rarely focused on them as individuals and their speech is rarely presented in DS. However, their speech is occasionally presented in FIS with the narrator's neutral voice, which is not accidental. As Lawrence Klein explains, these servants are individuals 'whose lives were impressed by the standards of politeness' because their '[m]asters imposed polite disciplines' on them.[2] Austen's choice of FIS for unnamed servants reflects social aspects of her time. In the latter three novels, Austen extensively uses this function of FIS for conversation taking place in a circle of gentrified society. For example, conversation between Sir Thomas Bertram and Maria Bertram in *Mansfield Park*, as I have discussed in Chapter Two, reveals their egoistic wishes carefully hidden under their polite and reserved manner.

In the Introduction, I introduced Dorrit Cohn's statement that FIT is 'far more intricate' than FIS. My analysis of these two functions demonstrates that FIS is also intricate and can be even more subtle. Unlike a passage of FIT in which a character's unspoken emotions are directly revealed, the reader must interpret the real feelings of characters or the atmosphere of the scene in a passage of FIS. This could be challenging as the reader must understand what is not written, for instance the speaker's deception.

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[1] Kelly notes about the role of Free Indirect Discourse which appears in third-person narrative that 'narration is in standard written English, so that protagonists, socially important characters, and narrator share the same English, implying shared ideology, values, and identity' reinforced by the dual voice of the narrator and a character.' Gary Kelly, 'Jane Austen's Imagined Communities: Talk, Narration, and Founding the Modern State' in *The Talk in Jane Austen*, ed. by Bruce Stovel and Lyn Weinlos Gregg (Saskatchewan, University of Alberta Press, 2002), p. 131; pp. 123-40.

[2] Lawrence E. Klein, 'Politeness and the Interpretation of the British Eighteenth Century' in *The Historical Journal*, 45:4 (Dec., 2002), p. 880; pp. 869-98.

Austen's use of FIS is more flexible than a simple dialogue presented in Direct Speech. As I have shown in Chapter Three, FIS is used to summarise lengthy utterances as well as for combined speech issuing from more than one person; functions which I termed FIS for 'Condensed Conversation' and 'Harmony of Voices', respectively. In contrast to narration or Indirect Speech, FIS has a flavour of the speaker's conversational style, and comic effects are created. The speech of talkative characters, such as Mrs. Bennet in *Pride and Prejudice* and Mrs. Elton in *Emma*, is occasionally presented in FIS as condensed one-sided talk. It violates the rule of conversation, in which the speaker must take turns. The reader recognises that their speech sounds humorous because the interlocutor's speech is omitted, and the reader can only infer the interlocutor's emotion by judging from the context as well as the content of the speech.

Patricia Howell Michaelson in *Speaking Volumes* (2007) argues that Austen's narration which uses Free Indirect Discourse has oral qualities;[3] and Michaelson also suggests that *Pride and Prejudice*, which contains many scenes of dialogue, was written as a conversation manual.[4] As I have shown, Austen's use of FIS appears not only in the narration but sometimes also as part of a dialogue. Austen employs FIS as a device that highlights different kinds of situations: such as different levels of formality, conversation which reveals vulgarity or deception, one-sided talk, or the united opinion of a group of people. As Michaelson explains, Austen herself read her novels among a family circle who appreciated her nuances, and her dialogues containing FIS encourage a modern reader to develop an acute ear for different social aspects. I argue that Austen's own experience of reading aloud is reflected in her writing style as she elaborated new ways to present characters' spoken words by using different modes of speech. My categorization of Austen's use of FIS is thus useful in order to specify the aspect of passages presented in FIS.

I will move on to review the other strand noted above: Austen's development of FIS to a newly sophisticated level as a narrative device to manipulate the reader. A passage of FIS is subtly embedded in the narration, rather than forming part of a dialogue. The author's aim is neither to caricature a character nor to draw the attention of the reader to a conversational scene. On the contrary, the reader is distanced from the speaker but brought closer to the narrator due to the formal function of FIS. The

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[3] Patricia Howell Michaelson, *Speaking Volumes: Women, reading, and Speech in the Age of Austen* (Stanford University Press, 2002), p. 182.

[4] Michaelson, *Speaking Volumes*, p. 210.

author is guiding the reader to accept the passage as the narrator's statement, or to simply read through without suspicion.

For example, a passage of FIS for 'Double-Edged Satire' is comical due to the narrator's dual voice echoing a character's speech, but the author's aim is to convey the narrator's attitude in order to secretly give her opinion to the reader. But the narrator's attitude is not explicitly stated and she withdraws behind the scene. I have referred to Margaret Anne Doody's early theory on *style indirect libre* that women writers of the late eighteenth century started to use this style in third-person narration in order not to appear 'judgemental'. Her claim derives from the point that the heroine's interiority is not always directly presented but sometimes intermixed with the narrator's voice. Austen's heroines are sometimes moralistic and at other times prejudiced, but their critical opinions are subdued by the merging with the narration. In Chapter One, I have presented my finding that it was not only women writers but also male writers who used FIT for this purpose (see pages 72 and 73). Doody's claim is actually more applicable to the case of FIS for 'Double-Edged Satire', where the author is giving moral instruction but in a covert way in order to avoid being overbearingly didactic. Austen only, among novelists of the long eighteenth century, seems to have developed this method for employing FIS.

Austen skilfully used FIS as a tool to subtly present speech for various purposes. 'Filtering Information' allows seamless presentation of inset narratives, using the omniscient narrator's voice to align the reporter's speech and reported speech. The reader reads through the long passage without difficulty, but someone's speech is subtly embedded in the narration. As a result, the reader overlooks the real character of the speaker whose speech is reported within. This non-satirical way to present a character's speech combined with the narrator's voice gives the author control, sometimes in order to draw the reader's attention, at other times to distract the reader from key information. In *Emma*, along with the use of FIT for the presentation of the heroine's subjective mind, which has been much discussed in the past, I find FIS is also used in a sustained way in the novel. FIS can function to distract the reader's attention from significant elements in another characters' speech, which might otherwise destroy the fantasy created by Emma's misunderstandings.

Austen thus developed FIS and used it for diverse purposes. Some of the functions of FIS derive from irony arising from the dual voice or dual perspectives of the narrator and a character. But FIS is also used in a non-satirical way: the speech passage sounds neutral due to the narrator's impersonal tone of voice. FIS is also used

to distance the reader from a character's voice with the contrasting use of other modes of speech or thought, such as Direct Speech, in order to highlight one character's speech but, at the same time, placing another character's speech in the background. I have referred to the opposing ideas on Austen's narrator by D. A. Miller and Daniel P. Gunn in the Introduction. It is not possible to erase the third-person narrator's voice when someone's speech is presented in both FIS and FIT. But Miller's claim for Austen's achievement of 'absolute impersonality' when FIT is used, is similar to instances where FIS is used in a non-satirical way. Austen certainly extended the use of FIS in order to give a less emphatic impression of speech, which is embedded in the narration. But in contrast, when FIS appears as part of a dialogue, the narrator's act of representing speech can draw the attention of the reader to a greater extent and, as Gunn argues, the reader will be aware of Austen's narrator's constant mimicry. In this respect, my analysis and categorisation of different types of FIS proves that Austen's skilful handling of this device depends on her purpose, with irony or without.

The diversity of Austen's use of FIS can be identified by introducing the stylistics developed by Leech and Short. Their method of making a distinction between FIS and FIT supplements former findings by literary theorists, such as Roy Pascal, in respect of the dual voice, supersedes considerations where the distinction was not made. This thesis has stated the case for further developing the distinction between these two modes and for categorizing FIS in Austen's novels depending on functions and effects. In so doing, it offers a new vocabulary for future scholarship. Having reviewed the work of previous critics on Austen's use of FID, I aimed to show why a precise understanding of different aspects of Austen's FIS is crucial to understanding how it affects the reader and the author's reasons for using this mode.

I suggest that this system of categorization will also help us to understand Austen's different approach to characters using FIS. For example, in Chapter Five, I have stated that Austen uses FIS for 'Power Relations' in order to describe the emotional development of the heroine, Fanny Price, in relation to her different social surroundings. I have also discussed in Chapter Three that FIS for 'Condensed Conversation' is repeatedly used for talkative characters, such as Mrs. Bennet and Mrs. Elton. Identification of precise categories for the employment of FIS will enhance discussion of Austen's methods of characterization in addition to other features of her narrative technique already mentioned.

There is one function of FIS, 'Floating Voice', which I have not discussed in the preceding chapters, because Austen only uses it a few times and in a fragmentary way. 'Floating Voice' involves the presentation of a character's speech in FIS, but with ambiguity in respect of the identity of the speaker or time frame. An example can be found in *Mansfield Park*, when the young people are preparing for a rehearsal of their private theatrical. They were expecting Mrs. Grant to take one of the roles, but when Henry and Mary Crawford arrive at Mansfield Park, she has not come with them.

> They did not wait long for the Crawfords, but there was no Mrs. Grant. <u>She could not come</u>. Dr. Grant, professing an indisposition, for which he had little credit with his fair sister-in-law, could not spare his wife.
>
> 'Dr. Grant is ill,' said [Mary], with mock solemnity.[5]

Who is speaking in the underlined sentence? It could be a report by Mary or Henry, or both. It could simply be the narration. But it could also be Mrs. Grant's speech; and in this case, there is a time shift. Mrs. Grant must have said, 'I cannot come', when Henry and Mary left the vicarage, but the narrator is rephrasing her speech in a different time frame.

There is a similar example in *Persuasion*, when Mr. and Mrs. Musgrove are speaking about their elder daughter's marriage. Henrietta and her cousin, Charles Hayter, are attracted to each other, but he is an impecunious curate and therefore not an ideal son-in-law.

> Charles's attentions to Henrietta had been observed by her father and mother without any disapprobation. '<u>It would not be a great match for her; but if Henrietta liked him,—and Henrietta *did* seem to like him</u>.'[6]

With quotation marks, it is clear that the enclosed passage is Mr. and Mrs. Musgrove's speech, and they are speaking in harmony. However, there is a possibility that the passage is a kind of refrain. It gives the reader an impression that they have witnessed the growing attraction between Henrietta and Charles, and repeatedly discuss the

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[5] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Mansfield Park'*, ed. by John Wiltshire (Cambridge: Cambridge University Press, 2005), p. 200. Emphasis added.

[6] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Persuasion'*, ed. by Janet Todd and Antje Blank (Cambridge: Cambridge University Press, 2006), p. 80. Emphasis added; italics in original.

matter. If this is the case, then the narrator is presenting the speech as a summary of their united opinion.

Austen makes the speaker's identity or time frame ambiguous when using FIS to create a 'Floating Voice'. There is uncertainty as to where and to whom the passage belongs. In this respect, 'Floating Voice' has a remarkable similarity to the opening passage of *Mrs. Dalloway*, which I cited on page 5 of the Introduction. It is sometimes difficult to tell whether the passage is FIS, FIT or simply the narration. Cases of Free Indirect Discourse which critics have previously discussed generally show the way the style that can sometimes be interpreted differently, as in these examples. FID has sometimes owed its ambiguity to being identified only by context, as I have also pointed out on page 16 of the Introduction when referring to Casey Finch and Peter Bowen's association of the technique with people belonging to the same social group in *Emma*. This kind of ambiguity or subtlety attached to FID is what we have already seen in Austen's experiments with FIS for 'Floating Voice'. Austen's use of FIT in *Emma* also manipulates the reader due to its ambiguous boundary with pure narration. This is why I argue that Austen's use of FIS for 'Floating Voice' is a key to understanding why the distinctions between FIS and FIT have become more difficult to discern in the later modern novel. It is probable that Austen's use of FIS, which consists of part of a dialogue, became less popular among her successors, however they still chose to use it in the narration as they did FIT.

With FIS and FIT, Austen manipulates the reader's distance from the narrator and a character, and lets the reader feel the subtle nuances of characters' speech and thought, their attitudes, or their relationships. The question of whether all eleven functions of Austen's FIS were passed on to her successors or not must be left to a future investigation. There have been suggestions that Dickens employed FIS for satirized speech, and George Eliot used FIS for a group opinion.[7] However, writers in the late nineteenth century and after, such as Henry James and Virginia Woolf, tend to use Direct Speech and Free Direct Speech for the presentation of speech, but not FIS. I presume it is because FIS is mediated by the narrator. Austen's FIS requires the reader to decode meanings embedded in the third person narrative, but it also allows the author to manipulate the reader's interpretation. Although Austen's narrator shows her presence less frequently than her precursors, she still waves her wand behind the

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[7] See Kenneth L. Moler's article for a detail. Kenneth L. Moler, "'Group Voices' in Jane Austen's Narration" in *Persuasions*, No. 13 (1991), p. 16; pp. 16-20. Moler compares 'general opinion' of a community where the protagonist belongs to in Charles Dickens' *Little Dorrit* and George Eliot's *Middlemarch* with Austen's *Emma*.

fictional world, as the conductor of an orchestra waves his baton. Austen's reader is expected not only to experience the fictional world but also to absorb some lessons in moral judgement.

To conclude, Austen was the innovator and the master of FIS. The emergence and development of FIS is very different from that of FIT. Although it is undeniable that Austen was the first extensive practitioner of FIT as well, this mode of the presentation of thought was already used by writers in the late eighteenth century, and its function is more limited to the presentation of subjectivities. By contrast, FIS and proto-FIS appear fragmentally but only sporadically in mid-eighteenth century fiction. The function of FIS and proto-FIS was more restricted to the immediacy of reporting conversation as a result of experimental use of different kinds of quotation marks. The style accompanies the satirical voice of the reporter, as I have shown in the case in Samuel Richardson's *Clarissa* on page 40 of Chapter One. It could be said that Austen wrote her novels at the time when the standardization of quotation marks was almost complete, which gave her innovative ideas for punctuating and recreating the flow of conversation. Austen's use of eleven functions of FIS is unprecedented and establishes a new narrative technique. The fortuitous timing for Austen's writing was in fact the result of a variety of factors: the enthusiasm and experiments of eighteenth-century writers and compositors, who were constantly renovating ways of quoting speech; the development of printing techniques; and some social features, such as gentrified society and the practice of reading aloud for pedagogical purposes. Austen inherited the legacy of her precursors, understood the importance of FIS for vivid narration, and then developed it as a narrative technique. Thus, the novel evolved as an important medium that could be read for entertainment and education, in private as well as in social settings. In short, Austen's achievements with FIS remarkably extended the possibilities of the novel.

# Appendices

## [Appendix 1]

### The Standardization of Quotation Marks in Eighteenth-Century Fiction Towards the Style in Modern Printings

To show the development of punctuation over the course of the eighteenth century it is necessary to collect data from a substantial number of texts. For the purpose of empirical analysis I have examined the standardization of quotation marks towards the style in modern printings across numerous examples of eighteenth-century fiction (including some non-fictional travel writings). As I explain in detail in Chapter I, I have selected works of major writers across the century.

Writers and compositors in the eighteenth century continuously made changes in order to renovate punctuation marks. *Diple* was a punctuation mark, which sometimes took the shape of an inverted comma; these were put alongside a passage containing speech or quotations, but without closing the passage. Through continuous renovation of punctuation marks, *diple* was developed a century later into quotation marks in the same style as in modern printings, in which only one inverted comma is put at the very beginning of speech or quotations, and a raised comma closes its ending.

The standardization from the former style to the latter took place over the course of the eighteenth century. Within this general shift there were some variations, such as using running quotation marks; quotation marks were put to the left side of the passage of speech or quotations, similar to *diple*, but closing the passage with a raised comma. Since *diple* developed into running quotation marks, writers and compositors became increasingly careful in order to show the passage of speech or quotations with precision. This meant that verbs of saying were gradually made distinctive from the passage enclosed with quotation marks. At first this distinction was made by a pair of brackets or simply with comma marks, and later made with quotation marks.

In the chart below, I show the transitional process of the development of quotation marks with simplified model examples. Writers and compositors used quotation marks with increasing precision in order to indicate the exact passage of speech or quotations. Their conscious desire for precision led to numerous innovations, eventually creating modern quotation marks.

① means **no quotation marks** are yet used in the work.

The boundary between the narration and a passage of speech or quotation is ambiguous. Only **comma marks** or **parentheses** are used to distinguish the introductory verbs of saying e.g.

DS , said she, DS .     DS (said she) DS .

Sometimes **dashes** and **italics** are used to make a passage of speech visually distinct.

② means that single or double **running quotation marks** are used to enclose a passage of speech or quotations from other texts, letters and texts in other languages.

Unlike modern printings, verbs of saying are included in the passage enclosed within quotation marks in the following way:

“ DS <br>
“ DS , said she, DS <br>
“ DS .”

This practice makes the boundary between a passage of speech and the narration yet *unclear*.

②’ means that single or double **running quotation marks** are used to enclose a passage of speech or quotations from other texts, letters and texts in other languages.

The development from the former is that verbs of saying are demarcated by quotation marks [case A] as well as parentheses [case B], which make them visually apparent that they are not a part of speech or quotations.

“ DS <br>
“ DS ,” said she, “ DS <br>
“ DS .”

[case A]

“ DS <br>
“ DS , (said she), DS <br>
“ DS .”

[case B]

③ means that running quotation marks are *not used anymore*, and **quotation marks** are instead put precisely at the beginning and the ending of the passage of speech or quotations. However, in early forms of this style, verbs of saying were not yet distinguished but included within the passage that the quotation marks enclosed. For example:,

“ DS , said she, DS .”

The boundary between the narration and a passage of speech was not fully clear yet.

③’ means that **quotation marks in the modern style** are used.

“ DS ,” said she, “ DS .”

With the abolishment of running quotation marks as well as the distinction of verbs of saying from the passage of speech, the exact part of speech is marked with precision.

I have examined quotation marks used in the first volume of all the works below in terms of the points I indicate above. My empirical analysis shows that, although the changes were made gradually and some different practices co-existed at the same period, standardization was made steadily during the eighteenth century. The process of standardization can be divided into four stages, which I am going to explain with a summary of each stage, as well as comments regarding each work.

**Stage 1 1703-1740: Among a variety of typographies to present speech, quotation marks were introduced at the beginning of the eighteenth century and gradually became dominant by the end of this phase.**

Before 1703, ***diple*** was put alongside a passage which contained direct speech or quotations. There were other methods to signal the presence of speech or quotations, such as ***notae***, **comma marks**, **parentheses**, **dashes** or **italics**, which had been developed since the 16th century. Between 1703-1740, **running quotation marks** (inverted commas put aside of a passage of speech and quotation and a raised comma to close it) were gradually accepted as a way to present DS as well as quotations, and finally became dominant. This style of punctuation makes the narration and passages of speech/quotations, as well as the change of speakers, visually distinguishable.

**Louis-Armand de Lom d'Arce de Lahontan, *New Voyages to North America* (1703)**

Translation from French, *Nouveaux Voyages de Mr. le Baron de Lahontan dans l'Amérique Septentrionale* (1703)

In French version, ***diple*** is used for DS as well as IS.

② In English translation, ***diple*** is likewise used for DS as well as IS. However, there is an instance of **running quotation marks** enclosing the passage of **IS** and DS. (Vol. I, Letter XIII)

② There is another instance of running quotation marks for DS in Vol. II, p. 25.

There are a number of differences between the typographic conventions in the French and English versions, such as the use of *diple*, capital letters and question marks, and it seems the translator and the compositor followed the English convention of print techniques rather than applying the original style in French.

This work possibly includes the earliest instance of proper quotation marks (which open and close the passage of speech) in the English text.

Use of quotation marks for IS was rare in the English book in the early eighteenth century. As I discuss in the Chapter I, quotation marks were introduced to IS in the 1740s. (ex. *Joseph Andrews*, *Clarissa*, *Tom Jones*.)

**Woodes Rogers, *A Cruising Voyage Round the World* (1712)**

② In pp. 137-139, there are passages reporting the agreement at the committee held on board the Dutchess (a ship) on 13th of February, **running quotation marks** are used to open and close the quotation.

***The Life of the Reverend and Learned*, Mr. John Sage (1714)**

②' **Running quotation marks** are used for the sermons and speech of Mr. John Sage. Verbs of saying are visibly distinct with **parentheses** enclosing the style as "DS (said he) DS".

**Daniel Defoe, *The Life and Strange Surprizing Adventures of Robinson Crusoe, Of York, Mariner* (1719)**

① No quotation marks are used. Verbs of saying are separated only by comma marks. Speech passages in DS are sometimes presented in ***italics***.

**Eliza Haywood, *Love in Excess* (1719)**

① No quotation marks are used. The boundary between the narration and passages of speech is ambiguous. Only **comma marks** or **parentheses** are used to separate the introductory verbs of saying.

**Eliza Haywood, *Idalia* (1723)**

②' **Running quotation marks** enclose passages of DS. Verbs of saying are presented in ***italics*** to make a distinction within quotation marks. The boundary between speech and the narration is clear.

**Jonathan Swift, *Travels into Several Remote Nations of the World. In Four Parts* (1726)**

① No quotation marks are used. Verbs of saying are separated with only comma marks.

Occasionally, ***italics*** are used for the emphasis of DS.

**Eliza Haywood, *The Agreeable Caledonian or memoirs of Signiora di Morella* (1728)**

②' **Running quotation marks** enclose passages of DS. Verbs of saying are presented in ***italics*** within the part enclosed by quotation marks. The border between speech and the narration is clear.

**Eliza Haywood, *The Adventures of Eovaai* (1736)**

① No quotation marks are used yet but **dashes** are used to introduce quotations. Verbs of saying are separated only with comma marks.

**Samuel Richardson, *Pamela, or Virtue Rewarded* (1740)**

① Generally, no quotation marks are used. **Dashes** are used for DS.

**Henry Fielding, *An Apology for the Life of Mrs. Shamela Andrews* (1741)**

① Generally, **dashes** are used for DS. Verbs of saying are only separated with comma

marks.

② However, there are four instances of the use of **running quotation marks** for emphasis and DS.

## Stage 2 Standardization of the Use of Running Quotation Marks to DS during 1740s and 1750s

By 1740, running quotation marks prevailed as the standard for presenting speech in DS. Running quotation marks were then applied to IS as well as to emphasis in some novels.

**Henry Fielding, *The History of the Adventures of Joseph Andrews and of his Friend Mr. Abraham Adams* (1742)**

*② Running quotation marks are used for DS as well as IS. Verbs of saying are only separated with comma marks.

① Sometimes no quotation marks are used for DS. ***Italics*** are also used for DS.

**p. 12 Focalization (between 2 speakers) / Proto-FIS (Indirect question + ?)

→**"IS"**→"DS"

In the early part of the story, "IS" is often used when the reader is not yet familiarized with a speaker. Characters are gradually drawn into the centre of the narrative. p. 20 / However, later, "IS" is used almost automatically. p. 65-

**Unlike Sterne's *Sentimental Journey*, there are always verbs of saying, and therefore 'IS' has not yet developed into 'FIS'.

**Eliza Haywood, *Life's Progress through the Passions* (1748)**

① No quotation marks are used. DS is introduced by **dashes** and presented in ***italics***.

②***Diple*** and **running quotation marks** (occasionally closing, occasionally not) are used for epistles (in DS).

**Samuel Richardson, *Clarissa, or, the History of a Young Lady* (1748)**

②' **Running quotation marks** are occasionally used for DS as well as IS. Verbs of saying are excluded from the quotations.

① No quotation marks are used for DS and IS within a considerable part of the story. Passages are frequently led by **dashes**. Sometimes ***italics*** are used for DS.

*Running quotation marks are inconsistently used. They appear sporadically and randomly. After some pages, running quotation marks are not used, but later used for some pages again.

***p. 48. –FIS (dash+IS)

**Henry Fielding, *The History of Tom Jones, a Foundling* (1749)**

*②' **Running quotation marks** are almost always used for DS as well as IS. Verbs of saying are excluded from the quotation, for example: "DS," said she, "DS" .

**Eliza Haywood,** ***The History of Miss Betsy Thoughtless*** **(1751)**

②' **Running quotation marks** enclose DS and epistles. Verbs of saying are excluded from the quotation clearly, for example, "DS," said she, "DS" .

**Samuel Richardson,** ***The History of Sir Charles Grandison*** **(1753)**

① No quotation marks are used for DS in most parts of the story. Passages are frequently led by **dashes**. Sometimes ***italics*** are used.

② **Running quotation marks** are inconsistently and sporadically **used for DS**. Verbs of saying are generally excluded but sometimes included within the quoted part (see, p. 193).

**Eliza Haywood,** ***The History of Jemmy and Jenny Jessamy*** **(1753)**

② **Running quotation marks** are used for DS. Verbs of saying are included within the quoted part.

Single running quotation marks for DS / Double running quotation marks for epistles.

## Stage 3 From Running Quotation Marks to Quotation Marks and Writers' Experiments in 1760s

By 1760, running quotation marks were used for speech presentations as standard. It seems that it was not regarded as important whether verbs of saying were to be excluded from the quoted part or not.

However, some writers intentionally tried to get rid of running quotation marks, which visually aided the reader to recognise passages of speech but might have ruined the flow of the narration. *The Prince of Abissinia* by Samuel Johnson is remarkable in this respect as the earliest example to use quotation marks similar to the style in modern printings (verbs of saying were still inclusive within quotation marks). Quotation marks opened and closed the passages of speech but were not put alongside all the lines of speech passages, which made them less intrusive for the reader. Likewise, Laurence Sterne preferred to use dashes to introduce speech presentations.

**Samuel Johnson,** ***The Prince of Abissinia: A Tale*** **(1759)**

*③' Quotation marks are used but only the first passage in DS excludes verbs of saying.

③ All the other cases of DS, verbs of saying are included in quotation marks.

**Laurence Sterne,** ***The Life and Opinions of Tristram Shandy*** **(1759)**

① Generally, no quotation marks are used, but dashes are used for quoting speech.

*③' However, in Vol. III, Uncle Toby's speech is quoted in quotation marks in the modern style.

**Frances Sheridan, *The Memoir of Sidney Bidulph* (1761)**

②' **Running quotation marks** are used for DS. Verbs of saying are excluded from the quoted part.

**Horace Walpole, *The Castle of Otranto* (1764)**

① **Dashes** are used for quotations. No quotation marks are used.

**Oliver Goldsmith, *The Vicar of Wakefield* (1766)**

②' **Running quotation marks** are used for DS. Verbs of saying are excluded from the quotations.

Emphasis is in ***italics***.

**Tobias Smollett, *Travels through France and Italy* (1766) epistolary form**

③' Quotation marks are used for emphasis to DS or IS. Parentheses enclose verbs of saying to make them distinguishable.

① There are some cases where no punctuation marks are used.

'IS' is used similar to proto-FIS

**Frances Sheridan, *The History of Nourjahad* (1767)**

① Generally, no quotation marks are used.

② **Running quotation marks** are used for the spirit's letter. Verbs of saying are included within the quoted part.

**Laurence Sterne, *A Sentimental Journey Through France and Italy* (1768)**

① No quotation marks are used, but dashes are used for quoting speech. Speech in French is presented in ***italics***.

③ However, quotation marks which enclose only the beginning and the ending of the speech part are also used. Verbs of saying are sometimes included within quotation marks.

②' Also, in p. 87 and other pages, running quotation marks (excluding verbs of saying) are occasionally used for quoting speech.

Proto-FIS, 'IS' and FDS are used.

## Stage 4 1770s-1800 Standardization of quotation marks in the style of modern printings

Since the 1770s, **quotation marks in the style of modern printings** were accepted as the standard of presenting DS. Running quotation marks were still occasionally used, but verbs of saying were mostly excluded from quotations. While the boundary between the narration and passages of DS, as well as the difference between DS and IS, became clear, the ambiguous style FIS started to be used.

**Henry Mackenzie, *The Man of Feeling* (1771)**

③ Quotation marks are used for passages of DS, but verbs of saying are included in quotations.

'IS' is used (p. 104).

**Frances Burney, *Evelina* (1778)**
**2nd edition (1779)**

*③' Quotation marks are used for passages of DS exactly as in modern printings.

① However, quotation marks are sometimes not used for speech.

Parentheses are also used for the author's explanations.

FIS in the first person voice is occasionally used.

**Frances Burney, *Cecilia* (1782)**

*③' Quotation marks are used exactly as in modern printings.

**William Beckford, *An Arabian Tale, From an Unpublished Manuscript* (1786)**

*③' Quotation marks are used exactly as in modern printings.

**Mary Wollstonecraft, *Mary, a Fiction* (1788)**

②' Running quotation marks are still used, but verbs of saying are excluded from the quotation.

'IS' and 'FIS' are used.

**Charlotte Smith, *Emmeline, the Orphan of the Castle* (1788)**

②' Running quotation marks are still used, but verbs of saying are generally excluded from the quotation. (FIT is used frequently.)

**Charlotte Smith, *Ethelinde, or the recluse of the lake* (1789)**

*③' Quotation marks are used exactly as in modern printings.

**Helen Maria Williams, *Julia* (1790)**

*③' Quotation marks are used as in modern printings.

Parenthesis are enclosing verbs of saying.

'IS' is used (ex. Vol. I, p. 10).

**Ann Radcliffe, *The Mysteries of Udolpho, Romance* (1794)**

*③' Quotation marks are used as in modern printings.

'IS' and 'FIS' are used in letters in Vol. II.

**Frances Burney, *Camilla* (1796)**

*③' Quotation marks are used exactly as in modern printings.

② Running quotation marks used for letters.

**Matthew Gregory Lewis, *The Monk: A Romance* (1796)**

*③' Quotation marks are used exactly as in modern printings.

**Ann Radcliffe, *The Italian* (1797)**

*③' Quotation marks are used exactly as in modern printings.

**Mary Wollstonecraft, *Maria: or the Wrongs of Woman* (1798)**

*③' Quotation marks are used exactly as in modern printings.

'IS' are used for letters.

In Volume II, running quotation marks are used to refer to a long speech of Maria's husband.

## [Appendix 2]

**An example of Frances Burney's use of Free Indirect Thought in *Camilla***

**E.g.**

Camilla, meanwhile, in her way to Mount Pleasant, spoke not a syllable. Dismay that Edgar should have seen her so situated, while in ignorance how it had happened, made an uneasiness the most terrible combat the perplexed pleasure, that lightened, yet palpitated in her bosom, from the view of Edgar at Tunbridge, and from the sigh which had reached her ears. Yet, was it for her he sighed? was it not, rather, from some secret inquietude, in which she was wholly uninterested, and might never know? [FIT] Still, however, he was at Tunbridge; still, therefore, she might hope something relative to herself induced his coming; and she determined, with respect to her own behaviour, to observe the injunctions of her father, whose letter she would regularly read every morning.[1]

(Volume III, Book VI, Chapter 4.)

**An example of Jane Austen's use of Free Indirect Thought in *Emma***

**E.g.**

The hair was curled, and the maid sent away, and Emma sat down to think and be miserable.—It was a wretched business indeed!—Such an overthrow of every thing she had been wishing for!—Such a development of every thing most unwelcome!—Such a blow for Harriet! [FIT]—that was the worst of all. Every part of it brought pain and humiliation, of some sort or other; but, compared with the evil to Harriet, all was light; and she would gladly have submitted to feel yet more mistaken—more in error—more disgraced by mis-judgment, than she actually was, could the effects of her blunders have been confined to herself.[2]

(Vol. I, Chapter 16.)

[1] Frances Burney, *Camilla; or, A Picture of Youth*, ed. by Edward A. Bloom and Lillian D. Bloom (Oxford University Press, 1999), p. 140. Emphasis added.

[2] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Emma'*, ed. by John Wiltshire (Cambridge University Press, 2005), p. 145. Emphasis added.

## [Appendix 3]

**The four instances of Free Indirect Speech in the fully developed form in *Camilla*.**

**E.g. 1)**

He [Edgar Mandlebert] had left Tunbridge in a manner not more abrupt than comfortless. His disappointment in the failure of Camilla at the Rooms had been as bitter, as his expectations from the promised conference had been animated. When Lionel appeared, he inquired if his sister [Camilla] were absent from illness. . . . No; she was only writing a letter. [FIS] To take this moment for such a purpose, be the letter what it might, seemed sporting with his curiosity and warm interest in her affairs: and he went back, mortified and dejected, to his lodgings; where, just arrived by the stage, he found a letter from Dr. Marchmont, acquainting him with his return to his rectory.[3]

(Vol. IV, Book VII, Chapter 4.)

**E.g. 2)**

Sir Sedley stood suspended, how to act, what to judge. If Edgar's was the displeasure of a discarded lover, why should it so affect Camilla? if of a successful one, why came she to meet him [Sir Sedley]? why had she received and answered his notes? [FIS]

Finding she attempted neither to speak nor move, he again approached her, and saying, 'Fair Incomprehensible! . . .' would again have taken her hand; but rousing to a sense of her situation, she drew back, and with some dignity, but more agitation, cried: 'Sir Sedley, I blush if I am culpable of any part of your mistake; but suffer me now to be explicit, and let me be fully, finally, and not too late understood. You must write to me no more; I cannot answer nor read your letters. You must speak to me no more, except in public society; you must go further, Sir Sedley . . . you must think of me no more.'[4]

(Vol. IV, Book VII, Chapter 7.)

**E.g. 3)**

Young Lynmere [Claremont] was waiting the arrival of Eugenia [Claremont's fiancé] with avowed and unbridled impatience. Far from surmising it was her he had met in the park, he had concluded it was one of the maids, and thought of her no more. He asked a thousand questions in a breath when his uncle was gone. Was she tall? was she short? was she plump? was she lean? was she fair? was she brown? was she florid? was she pale? [FIS] But as he asked them of every body, nobody answered; yet all were

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[3] Frances Burney, *Camilla; or, A Picture of Youth*, ed. by Edward A. Bloom and Lillian D. Bloom (Oxford University Press, 1999), p. 536. Emphasis added; ellipsis in original.

[4] Burney, *Camilla*, p. 559-60. Emphasis added; ellipsis in original.

in some dismay at a curiosity implying such entire ignorance, except Indiana, who could not, without simpering, foresee the amazement of her brother at her cousin's person and appearance.[5]

(Vol. IV, Book VII, Chapter 8.)

**E.g. 4)**

He [Edgar] then detailed the account [of Camilla's behaviour], calling upon the Doctor to unravel to him the insupportable ænigma of his destiny; to tell him for what purpose Camilla had shewn him a tenderness so bewitching, at the very time she was carrying on a clandestine intercourse with another? [Proto-FIS] with a man, who, though destitute neither of with nor good qualities, it was impossible she should love, since she was as incapable of admiring as of participating in his defects? To what incomprehensible motives attribute such incongruities? Why accept and suffer her friends to accept him, if engaged to Sir Sedley? why, if seriously meaning to be his, this secret correspondence? Why so early, so private, so strange a meeting? [FIS] 'Whence, Doctor Marchmont, the daring boldness of his seizing her hand? whence the never-to-be-forgotten licence with which he presumed to lift it to his lips, . . . and there hardily to detain it, so as never man durst do, whose hopes were not all alive, from his own belief in their encouragement! explain, expound to me this work of darkness and amazement; tell me why, with every appearance of the most artless openness, I find her thus eternally disingenuous and unintelligible? why, though I have cast myself wholly into her power, she retains all her mystery. . . she heightens it into deceit next perjury?'[6]

(Vol. IV, Book VII, Chapter 9.)

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[5] Burney, *Camilla*, p. 564. Emphasis added.

[6] Burney, *Camilla*, p. 571. Emphasis added.

# [Appendix 4]

**Selected examples of Free Indirect Speech for 'Transition', which is used in Austen's novels when a new character is introduced.**

### E.g. 1) The Introduction of Robert Ferrars in *Sense and Sensibility*

He [Robert Ferrars] addressed her [Elinor Dashwood] with easy civility, and twisted his head into a bow which assured her as plainly as words could have done, that he was exactly the coxcomb she had heard him described to be by Lucy. Happy had it been for her, if her regard for Edward had depended less on his own merit, than on the merit of his nearest relations! For then his brother's bow must have given the finishing stroke to what the ill-humour of his mother and sister would have begun. But while she wondered at the difference of the two young men, she did not find that the emptiness of conceit of the one, put her out of all charity with the modesty and worth of the other. Why they *were* different, [IS] Robert explained to her himself in the course of a quarter of an hour's conversation; for, talking of his brother, and lamenting the extreme *gaucherie* which he really believed kept him from mixing in proper society, he candidly and generously attributed it much less to any natural deficiency, than to the misfortune of a private education; while he himself, though probably without any particular, any material superiority by nature, merely from the advantage of a public school, was as well fitted to mix in the world as any other man. [FIS]

'Upon my soul,' he added, 'I believe it is nothing more; and so I often tell my mother, when she is grieving about it. "My dear Madam," I always say to her, "you must make yourself easy. The evil is now irremediable, and it has been entirely your own doing. Why would you be persuaded by my uncle, Sir Robert, against your own judgment, to place Edward under private tuition, at the most critical time of his life? If you had only sent him to Westminster as well as myself, instead of sending him to Mr. Pratt's, all this would have been prevented." This is the way in which I always consider the matter, and my mother is perfectly convinced of her error.'[7]

(Vol. II, Chapter 14.)

### E.g. 2) Mrs. Hurst Speaks for the First Time in *Pride and Prejudice*

Their brother [Mr. Bingley], indeed, was the only one of the party whom she [Elizabeth Bennet] could regard with any complacency. His anxiety for Jane was evident, and his attentions to herself most pleasing, and they prevented her feeling herself so much an intruder as she believed she was considered by the others. She had

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[7] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Sense and Sensibility'*, ed. by Edward Copeland (Cambridge: Cambridge University Press, 2006), p. 284. Emphasis added; italics in original.

very little notice from any but him. Miss Bingley was engrossed by Mr. Darcy, her sister scarcely less so; and as for Mr. Hurst, by whom Elizabeth sat, he was an indolent man, who lived only to eat, drink, and play at cards, who, when he found her prefer a plain dish to a ragout, had nothing to say to her.

When dinner was over, she returned directly to Jane, and Miss Bingley began abusing her as soon as she was out of the room. Her manners were pronounced to be very bad indeed, a mixture of pride and impertinence; she had no conversation, no stile, no taste, no beauty. [Miss Bingley's speech in FIS] Mrs. Hurst thought the same, [FIS] and added,

'She has nothing, in short, to recommend her, but being an excellent walker. I shall never forget her appearance this morning. She really looked almost wild.'

'She did indeed, Louisa. I could hardly keep my countenance. Very nonsensical to come at all! Why must *she* be scampering about the country, because her sister had a cold? Her hair so untidy, so blowsy!'[8]

(Vol. I, Chapter 8.)

### E.g. 3) Fanny Price Speaks with Edmund Bertram for the First Time in *Mansfield Park*

The grandeur of the house astonished, but could not console her. The rooms were too large for her to move in with ease; whatever she touched she expected to injure, and she crept about in constant terror of something or other; often retreating towards her own chamber to cry; and the little girl who was spoken of in the drawing-room when she left it at night, as seeming so desirably sensible of her peculiar good fortune, ended every day's sorrows by sobbing herself to sleep. A week had passed in this way, and no suspicion of it conveyed by her quiet passive manner, when she was found one morning by her cousin Edmund, the youngest of the sons, sitting crying on the attic stairs.

'My dear little cousin,' said he with all the gentleness of an excellent nature, 'what can be the matter?' And sitting down by her, was at great pains to overcome her shame in being so surprised, and persuade her to speak openly. 'Was she ill? or was any body angry with her? or had she quarrelled with Maria and Julia? or was she puzzled about any thing in her lesson that he could explain? Did she, in short, want anything he could possibly get her, or do for her?' [Edmund's first speech in FIS] For a long while no answer could be obtained beyond a 'no, no—not at all—no, thank you;' but he still persevered, and no sooner had he begun to revert to her own home, than her increased sobs explained to him where the grievance lay. He tried to console her.

'You are sorry to leave Mamma, my dear little Fanny,' said he, 'which shows you to be a very good girl; but you must remember that you are with relations and friends, who all love you, and wish to make you happy. Let us walk out in the park, and you shall tell me all about your brothers and sisters.'

On pursuing the subject, he found that dear as all these brothers and sisters

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[8] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Pride and Prejudice'*, ed. by Pat Rogers (Cambridge: Cambridge University Press, 2006), pp. 38-39. Emphasis added; italics in original.

generally were, there was one among them who ran more in her thoughts than the rest. It was William whom she talked of most and wanted most to see. William, the eldest, a year older than herself, her constant companion and friend; her advocate with her mother (of whom he was the darling) in every distress. 'William did not like she should come away—he had told her he should miss her very much indeed.' 'But William will write to you, I dare say.' 'Yes, he had promised he would, but he had told *her* to write first.' 'And when shall you do it?' She hung her head and answered hesitatingly, 'she did not know; she had not any paper.'

'If that be all your difficulty, I will furnish you with paper and every other material, and you may write your letter whenever you choose. Would it make you happy to write to William?'

'Yes, very.'

'Then let it be done now. Come with me into the breakfast room, we shall find every thing there, and be sure of having the room to ourselves.'

'But, cousin—will it go to the post?'

'Yes, depend upon me it shall; it shall go with the other letters; and, as your uncle will frank it, it will cost William nothing.'[9]

(Vol. I, Chapter 2.)

**E.g. 4) Mrs. Smith Speaks for the First Time in *Persuasion***

In the course of a second visit [of Anne Elliot] she [Mrs. Smith] talked with great openness, and Anne's astonishment increased. She could scarcely imagine a more cheerless situation in itself than Mrs. Smith's. She had been very fond of her husband: she had buried him. She had been used to affluence: it was gone. She had no child to connect her with life and happiness again, no relations to assist in the arrangement of perplexed affairs, no health to make all the rest supportable. Her accommodations were limited to a noisy parlour, and a dark bedroom behind, with no possibility of moving from one to the other without assistance, which there was only one servant in the house to afford, and she never quitted the house but to be conveyed into the warm bath. [FIS] Yet, in spite of all this, Anne had reason to believe that she had moments only of languor and depression, to hours of occupation and enjoyment. How could it be? She watched, observed, reflected, and finally determined that this was not a case of fortitude or of resignation only. A submissive spirit might be patient, a strong understanding would supply resolution, but here was something more; here was that elasticity of mind, that disposition to be comforted, that power of turning readily from evil to good, and of finding employment which carried her out of herself, which was from nature alone. It was the choicest gift of Heaven; and Anne viewed her friend as one of those instances in which, by a merciful appointment, it seems designed to counterbalance almost every

[9] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Mansfield Park'*, ed. by John Wiltshire (Cambridge: Cambridge University Press, 2005), pp. 16-18. Emphasis added; italics in original.

other want.

There had been a time, Mrs. Smith told her, when her spirits had nearly failed. She could not call herself an invalid now, compared with her state on first reaching Bath. Then she had, indeed, been a pitiable object; for she had caught cold on the journey, and had hardly taken possession of her lodgings before she was again confined to her bed and suffering under severe and constant pain; and all this among strangers, with the absolute necessity of having a regular nurse, and finances at that moment particularly unfit to meet any extraordinary expense. She had weathered it, however, and could truly say that it had done her good. It had increased her comforts by making her feel herself to be in good hands. She had seen too much of the world, to expect sudden or disinterested attachment anywhere, but her illness had proved to her that her landlady had a character to preserve, and would not use her ill; and she had been particularly fortunate in her nurse, as a sister of her landlady, a nurse by profession, and who had always a home in that house when unemployed, chanced to be at liberty just in time to attend her. 'And she,' said Mrs. Smith, 'besides nursing me most admirably, has really proved an invaluable acquaintance. As soon as I could use my hands she taught me to knit, which has been a great amusement; and she put me in the way of making these little thread-cases, pin-cushions and card-racks, which you always find me so busy about, and which supply me with the means of doing a little good to one or two very poor families in this neighbourhood. She had a large acquaintance, of course professionally, among those who can afford to buy, and she disposes of my merchandize. She always takes the right time for applying. Everybody's heart is open, you know, when they have recently escaped from severe pain, or are recovering the blessing of health, and Nurse Rooke thoroughly understands when to speak. . . .'[10]

(Vol. II, Chapter 5.)

[10] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Persuasion'*, ed. by Janet Todd and Antje Blank (Cambridge: Cambridge University Press, 2006), pp. 167-68. Emphasis added.

## [Appendix 5]

**Examples of Free Indirect Speech for 'Voices in Harmony' in *Persuasion*.**

**E.g. 1)**

They had nearly done breakfast, when the sound of a carriage, (almost the first they had heard since entering Lyme) drew half the party to the window. 'It was a gentleman's carriage—a curricle—but only coming round from the stable-yard to the front door—Somebody must be going away.—It was driven by a servant in mourning.'

The word curricle made Charles Musgrove jump up, that he might compare it with his own, the servant in morning roused Anne's curiosity, and the whole six were collected to look, by the time the owner of the curricle was to be seen issuing from the door amidst the bows and civilities of the household, and taking his seat, to drive off.[11]

(Vol. I, Chapter 12.)

**E.g. 2)**

They were not off the Cobb, before the Harvilles met them. Captain Benwick had been seen flying by their house, with a countenance which showed something to be wrong; and they had set off immediately, informed and directed as they passed, towards the spot. Shocked as Captain Harville was, he brought senses and nerves that could be instantly useful; and a look between him and his wife decided what was to be done. She must be taken to their house—all must go to their house—and wait the surgeon's arrival there. They would not listen to scruples: he was obeyed; they were all beneath his roof; and while Louisa, under Mrs. Harville's direction, was conveyed up stairs, and given possession of her own bed, assistance, cordials, restoratives were supplied by her husband to all who needed them.[12]

(Vol. I, Chapter 12.)

**E.g. 3)**

Charles, Henrietta, and Captain Wentworth were the three in consultation, and for a little while it was only an interchange of perplexity and terror. 'Uppercross,—the necessity of some one's going to Uppercross,—the news to be conveyed—how it could be broken to Mr. and Mrs. Musgrove—the lateness of the morning,—an hour already gone since they ought to have been off,—the impossibility of being in tolerable time.' At first, they were capable of nothing more to the purpose than such exclamations; but, after a while, Captain Wentworth, exerting himself, said—

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[11] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Persuasion'*, ed. by Janet Todd and Antje Blank (Cambridge: Cambridge University Press, 2006), p. 113. Emphasis added.

[12] Austen, *Persuasion*, p. 120. Emphasis added.

'We must be decided, and without the loss of another minute. Every minute is valuable. Some must resolve on being off for Uppercross instantly. Musgrove, either you or I must go.'[13]

(Vol. I, Chapter 12.)

**E.g. 4)**

Though Charles and Mary had remained at Lyme much longer after Mr. and Mrs. Musgrove's going, than Anne conceived they could have been at all wanted, they were yet the first of the family to be at home again, and as soon as possible after their return to Uppercross, they drove over to the lodge.—They had left Louisa beginning to sit up; but her head, though clear, was exceedingly weak, and her nerves susceptible to the highest extreme of tenderness; and though she might be pronounced to be altogether doing very well, it was still impossible to say when she might be able to bear the removal home; and her father and mother, who must return in time to receive their younger children for the Christmas holidays, had hardly a hope of being allowed to bring her with them.[14]

(Vol. II, Chapter 2.)

**E.g. 5)**

Anne was considering whether she should venture to suggest that a gown, or a cap, would not be liable to any such misuse, when a knock at the door suspended every thing. 'A knock at the door! And so late! It was ten o'clock. Could it be Mr. Elliot? They [Sir Walter, Elizabeth and Mrs. Clay] knew he was to dine in Lansdown Crescent. It was possible that he might stop in his way home, to ask them how they did. They could think of no one else. Mrs. Clay decidedly thought it Mr. Elliot's knock.' Mrs. Clay was right. With all the state which a butler and foot-boy could give, Mr. Elliot was ushered into the room.[15]

(Vol. II, Chapter 3.)

**E.g. 6)**

While her father spoke, there was a knock at the door. Who could it be? Anne, remembering the preconcerted visits, at all hours, of Mr. Elliot, would have expected him, but for his known engagement seven miles off. After the usual period of suspense, the usual sounds of approach were heard, and 'Mr. and Mrs. Charles Musgrove' were ushered into the room.[16]

(Vol. II, Chapter 10.)

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[13] Austen, *Persuasion*, p. 122. Emphasis added.
[14] Austen, *Persuasion*, p. 140. Emphasis added.
[15] Austen, *Persuasion*, p. 154. Emphasis added.
[16] Austen, *Persuasion*, p. 234. Emphasis added.

## [Appendix 6]

**The Two Instances of Free Indirect Speech for 'Condensed Conversation', which is used for Mrs. Bennet's speech in *Pride and Prejudice*.**

**E.g. 1)**

His [Mr. Collins's] plan did not vary on seeing them [the Bennets].—Miss Bennet's lovely face confirmed his views, and established all his strictest notions of what was due to seniority; and for the first evening she was his settled choice. The next morning, however, made an alteration; for in a quarter of an hour's tête-à-tête with Mrs. Bennet before breakfast, a conversation beginning with his parsonage-house, and leading naturally to the avowal of his hopes, that a mistress for it might be found at Longbourn, produced from her, amid very complaisant smiles and general encouragement, a caution against the very Jane he had fixed on.—'As to her *younger* daughters she could not take upon her to say—she could not positively answer—but she did not *know* of an prepossession;—her *eldest* daughter, she must just mention—she felt it incumbent on her to hint, was likely to be very soon engaged.'

Mr. Collins had only to change from Jane to Elizabeth—and it was soon done—done while Mrs. Bennet was stirring the fire. Elizabeth, equally next to Jane in birth and beauty, succeeded her of course.[17]

(Vol. I, Chapter 15.)

**E.g. 2)**

Mrs. Bennet was in fact too much overpowered to say a great deal while Sir William remained; but no sooner had he left them than her feelings found a rapid vent. In the first place, she persisted in disbelieving the whole of the matter; secondly, she was very sure that Mr. Collins had been taken in; thirdly she trusted that they would never be happy together; and fourthly, that the match might be broken off. Two inferences, however were plainly deduced from the whole; one, that Elizabeth was the real cause of all the mischief; and the other, that she herself had been barbarously used by them all; and on these two points she principally dwelt during the rest of the day. Nothing could console and nothing appease her.—Nor did that day wear out her resentment. A week elapsed before she could see Elizabeth without scolding her, a month passed away before she could speak to Sir William or Lady Lucas without being rude, and many months were gone before she could at all forgive their daughter.[18]

(Vol. I, Chapter 23.)

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[17] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Pride and Prejudice'*, ed. by Pat Rogers (Cambridge University Press, 2006), p. 79. Emphasis added.

[18] Austen, *Pride and Prejudice*, p. 143. Emphasis added.

## [Appendix 7]

**Instances of Free Indirect Speech for 'Power Relations', which is used in order to place Fanny Price in the shadow of other characters in *Mansfield Park***

**E.g. 1)**

After a pause of perplexity, some eyes began to be turned towards Fanny, and a voice or two to say, 'If Miss Price would be so good as to *read* the part.' [DS] She was immediately surrounded by supplications; everybody asked it; even Edmund said, 'Do, Fanny, if it is not *very* disagreeable to you.' [DS]

But Fanny still hung back. She could not endure the idea of it. Why was not Miss Crawford to be applied to as well? Or why had not she rather gone to her own room, as she had felt to be safest, instead of attending the rehearsal at all? She had known it would irritate and distress her; she had known it her duty to keep away. She was properly punished. [FIT]

'You have only to *read* the part,' said Henry Crawford, with renewed entreaty.[DS]

'And I do believe she can say every word of it,' added Maria, 'for she could put Mrs. Grant right the other day in twenty places. Fanny, I am sure you know the part.'[DS]

Fanny could not say she did *not*; and as they all persevered, as Edmund repeated his wish, and with a look of even fond dependence on her good-nature, she must yield. She would do her best. [FIS] Everybody was satisfied; and she was left to the tremors of a most palpitating heart, while the others prepared to begin.[19]

(Vol. I, Chapter 18.)

**E.g. 2)**

——In the moment of parting, Edmund was invited by Dr. Grant to eat his mutton with him the next day; and Fanny had barely time for an unpleasant feeling on the occasion, when Mrs. Grant, with sudden recollection, turned to her and asked for the pleasure of her company too. This was so new an attention, so perfectly new a circumstance in the events of Fanny's life, that she was all surprise and embarrassment; and while stammering out her great obligation, and her——'but she did not suppose it would be in her power,' was looking at Edmund for his opinion and help. ['FIS']——But Edmund, delighted with her having such an happiness offered, and ascertaining with half a look, and half a sentence, that she had no objection but on her aunt's account, could not

[19] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Mansfield Park'*, ed. by John Wiltshire (Cambridge: Cambridge University Press, 2005), p. 201. Emphasis added; italics in original.

imagine that his mother would make any difficulty of sparing her, and therefore gave his decided open advice that the invitation should be accepted; and though Fanny would not venture, even on his encouragement, to such a flight of audacious independence, it was soon settled, that if nothing were heard to the contrary, Mrs. Grant might expect her.

'And you know what your dinner will be,' said Mrs. Grant, smiling——'the turkey——and I assure you a very fine one; for, my dear,'——turning to her husband—— 'cook insists upon the turkey's being dressed to-morrow.' [DS]

'Very well, very well,' cried Dr. Grant, 'all the better; I am glad to hear you have anything so good in the house. But Miss Price and Mr. Edmund Bertram, I dare say, would take their chance. We none of us want to hear the bill of fare. A friendly meeting, and not a fine dinner, is all we have in view. A turkey, or a goose, or a leg of mutton, or whatever you and your cook chuse to give us.'[20] [DS]

(Vol. II, Chapter 4.)

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[20] Austen, *Mansfield Park*, pp. 251-52. Emphasis added.

## [Appendix 8]

**Another instance of Free Indirect Speech for 'Concealment of Plot Development', which is used to conceal Edward Ferrar's secret engagement with Lucy Steele in *Sense and Sensibility***

**E.g.**

Edward remained a week at the cottage; he was earnestly pressed by Mrs. Dashwood to stay longer; but, as if he were bent only on self-mortification, he seemed resolved to be gone when his enjoyment among his friends was at the height. His spirits, during the last two or three days, though still very unequal, were greatly improved——he grew more and more partial to the house and environs——never spoke of going away without a sigh——declared his time to be wholly disengaged——even doubted to what place he should go when he left them——but still, go he must. Never had any week passed so quickly——he could hardly believe it to be gone. [FIS] He said so repeatedly; other things he said too, which marked the turn of his feelings and gave the lie to his actions. He had no pleasure at Norland; he detested being in town; but either to Norland or London, he must go. [FIS] He valued their kindness beyond any thing, and his greatest happiness was in being with them. Yet, he must leave them at the end of a week, in spite of their wishes and his own, and without any restraint on his time.

Elinor placed all that was astonishing in this way of acting to his mother's account; and it was happy for her that he had a mother whose character was so imperfectly known to her, as to be the general excuse for every thing strange on the part of her son. Disappointed, however, and vexed as she was, and sometimes displeased with his uncertain behaviour to herself, she was very well disposed on the whole to regard his actions with all the candid allowances and generous qualifications, which had been rather more painfully extorted from her, for Willoughby's service, by her mother. His want of spirits, of openness, and of consistency, were most usually attributed to his want of independence, and his better knowledge of Mrs. Ferrars's dispositions and designs. The shortness of his visit, the steadiness of his purpose in leaving them, originated in the same fettered inclination, the same inevitable necessity of temporizing with his mother. The old well-established grievance of duty against will, parent against child, was the cause of all. She would have been glad to know when these difficulties were to cease, this opposition was to yield,—when Mrs. Ferrars would be reformed, and her son be at liberty to be happy. But from such vain wishes she was forced to turn for comfort to the renewal of her confidence in Edward's affection, to the remembrance of every mark of regard in look or word which fell from him while at Barton, and above all to that flattering proof of it which he constantly wore round his finger.[21] (Vol. I, Chapter 19.)

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[21] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Sense and Sensibility'*, ed. by

## [Appendix 9]

**The list of Free Indirect Speech for 'Concealment of Plot Development', which is used for Frank Churchill's speech in *Emma*.**

**E.g. 1)**

The next morning brought Mr. Frank Churchill again. He came with Mrs. Weston, to whom and to Highbury he seemed to take very cordially. He had been sitting with her, it appeared, most companionably at home, till her usual hour of exercise; and on being desired to chuse their walk, immediately fixed on Highbury.—'He did not doubt there being very pleasant walks in every direction, but if left to him, he should always chose the same. Highbury, that airy, cheerful, happy-looking Highbury, would be his constant attraction.'—Highbury, with Mrs. Weston, stood for Hartfield; and she trusted to its bearing the same construction with him. They walked thither directly.

Emma had hardly expected them: for Mr. Weston, who had called in for half a minute, in order to hear that his son was very handsome, knew nothing of their plans; and it was an agreeable surprize to her, therefore, to perceive them walking up to the house together, arm in arm. She was wanting to see him again, and especially to see him in company with Mrs. Weston, upon his behaviour to whom her opinion of him was to depend.[22]

(Vol. II, Chapter 6.)

**E.g. 2)**

Their [Frank, Mrs. Weston and Emma's] first pause was at the Crown Inn, an inconsiderable house, though the principal one of the sort, where a couple of pair of post-horses were kept, more for the convenience of the neighbourhood than from any run on the road; and his companions had not expected to be detained by any interest excited there; but in passing it they gave the history of the large room visibly added; it had been built many years ago for a ball-room, and while the neighbourhood had been in a particularly populous, dancing state, had been occasionally used as such; -- but such brilliant days had long passed away, and now the highest purpose for which it was ever wanted was to accommodate a whist club established among the gentlemen and half-gentlemen of the place. He was immediately interested. Its character as a ball-room caught him; and instead of passing on, he stopt for several minutes at the two superior sashed windows which were open, to look in and contemplate its capabilities, and lament that its original purpose should have ceased. He saw no fault in the room, he would acknowledge none which they suggested. No, it was long enough, broad enough, handsome enough. It would hold the very number for comfort. They ought to have balls there at least every fortnight through the winter. Why had not Miss

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Edward Copeland (Cambridge: Cambridge University Press, 2006), pp. 117-18. Emphasis added.

[22] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Emma'*, ed. by Richard Cronin and Dorothy McMillan (Cambridge University Press, 2005), p. 211. Emphasis added.

Woodhouse revived the former good old days of the room?—She who could do any thing in Highbury! The want of proper families in the place, and the conviction that none beyond the place and its immediate environs could be tempted to attend, were mentioned; but he was not satisfied. He could not be persuaded that so many good-looking houses as he saw around him, could not furnish numbers enough for such a meeting; and even when particulars were given and families described, he was still unwilling to admit that the inconvenience of such a mixture would be any thing, or that there would be the smallest difficulty in every body's returning into their proper place the next morning. He argued like a young man very much bent on dancing; and Emma was rather surprized to see the constitution of the Weston prevail so decidedly against the habits of the Churchills. He seemed to have all the life and spirit, cheerful feelings, and social inclinations of his father, and nothing of the pride or reserve of Enscombe. Of pride, indeed, there was, perhaps, scarcely enough; his indifference to a confusion of rank, bordered too much on inelegance of mind. He could be no judge, however, of the evil he was holding cheap. It was but an effusion of lively spirits.[23]

(Vol. II, Chapter 6.)

**E.g. 3)**

'And how did you [Frank] think Miss Fairfax looking?'

'Ill, very ill—that is, if a young lady can ever be allowed to look ill. But the expression is hardly admissible, Mrs. Weston, is it? Ladies can never look ill. And, seriously, Miss Fairfax is naturally so pale, as almost always to give the appearance of ill health.—A most deplorable want of complexion.'

Emma would not agree to this, and began a warm defence of Miss Fairfax's complexion. 'It was certainly never brilliant, but she would not allow it to have a sickly hue in general; and there was a softness and delicacy in her skin which gave peculiar elegance to the character of her face.' He [Frank] listened with all due deference; acknowledged that he had heard many people say the same—but yet he must confess, that to him nothing could make amends for the want of the fine glow of health. Where features were indifferent, a fine complexion gave beauty to them all; and where they were good, the effect was——fortunately he need not attempt to describe what the effect was.

'Well,' said Emma, 'there is no disputing about taste.—At least you admire her except her complexion.'

He shook his head and laughed.—'I cannot separate Miss Fairfax and her complexion.'

'Did you see her often at Weymouth? Were you often in the same society?'

At this moment they were approaching Ford's, and he hastily exclaimed, 'Ha! this must be the very shop that every body attends every day of their lives, as my father informs me. He comes to Highbury himself, he says, six days out of the seven, and has always business at Ford's. If it be not inconvenient to you, pray let us go in, that I may

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[23] Austen, *Emma*, pp. 213-14. Emphasis added.

prove myself to belong to the place, to be a true citizen of Highbury. I must buy something at Ford's. It will be taking out my freedom.—I dare say they sell gloves.'[24]

(Vol. II, Chapter 6.)

**E.g. 4)**

He [Frank] perfectly agreed with her [Emma]: and after walking together so long, and thinking so much alike, Emma felt herself so well acquainted with him, that she could hardly believe it to be only their second meeting. He was not exactly what she had expected; less of the man of the world in some of his notions, less of the spoiled child of fortune, therefore better than she had expected. His ideas seemed more moderate—his feelings warmer. She was particularly struck by his manner of considering Mr. Elton's house, which, as well as the church, he would go and look at, and would not join them in finding much fault with. No, he could not believe it a bad house; not such a house as a man was to be pitied for having. If it were to be shared with the woman he loved, he could not think any man to be pitied for having that house. There must be ample room in it for every real comfort. The man must be a blockhead who wanted more.

Mrs. Weston laughed, and said he did not know what he was talking about. Used only to a large house himself, and without ever thinking how many advantages and accommodations were attached to its size, he could be no judge of the privations inevitably belonging to a small one. But Emma, in her own mind, determined that he *did* know what he was talking about, and that he shewed a very amiable inclination to settle early in life, and to marry, from worthy motives. He might not be aware of the inroads on domestic peace to be occasioned by no housekeeper's room, or a bad butler's pantry, but no doubt he did perfectly feel that Enscombe could not make him happy, and that whenever he were attached, he would willingly give up much of wealth to be allowed an early establishment.[25]

(Vol. II, Chapter 6.)

**E.g. 5)**

She [Emma] saw that Enscombe could not satisfy, and that Highbury, taken at its best, might reasonably please a young man [Frank] who had more retirement at home than he liked. His importance at Enscombe was very evident. He did not boast, but it naturally betrayed itself, that he had persuaded his aunt where his uncle could do nothing, and on her laughing and noticing it, he owned that he believed (excepting one or two points) he could *with time* persuade her [Mrs. Churchill] to any thing. One of those points on which his influence failed, he then mentioned. He had wanted very much to go abroad—had been very eager indeed to be allowed to travel—but she would not hear of it. This had happened the year before. *Now*, he said, he was beginning to

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[24] Austen, *Emma*, pp. 214-15. Emphasis added.

[25] Austen, *Emma*, pp. 219-20. Emphasis added.

have no longer the same wish.

The unpersuadable point, which he did not mention, Emma guessed to be good behaviour to his father.

'I have made a most wretched discovery,' said he, after a short pause.—'I have been here a week to-morrow—half my time. I never knew days fly so fast. A week to-morrow!—And I have hardly begun to enjoy myself. But just got acquainted with Mrs. Weston, and others!—I hate the recollection.'

'Perhaps you may now begin to regret that you spent one whole day, out of so few, in having your hair cut.'

'No,' said he, smiling, 'that is no subject of regret at all. I have no pleasure in seeing my friends, unless I can believe myself fit to be seen.'[26]

(Vol. II, Chapter 8.)

[26] Austen, *Emma*, p. 239. Emphasis added.

## [Appendix 10]

**Free Indirect Speech for 'Concealment of Plot Development', which is used for General Tilney's speech in *Northanger Abbey*.**

**E. g. 1)**

Catherine's spirits revived as they drove from the door; for with Miss Tilney she felt no restraint; and, with the interest of a road entirely new to her, of an abbey before, and a curricle behind, she caught the last view of Bath without any regret, and met with every milestone before she expected it. The tediousness of a two hours' wait at Petty France, in which there was nothing to be done but to eat without being hungry, and loiter about without anything to see, next followed——and her admiration of the style in which they travelled, of the fashionable chaise and four——postilions handsomely liveried, rising so regularly in their stirrups, and numerous outriders properly mounted, sunk a little under this consequent inconvenience. Had their party been perfectly agreeable, the delay would have been nothing; but General Tilney, though so charming a man, seemed always a check upon his children's spirits, and scarcely anything was said but by himself; the observation of which, with his discontent at whatever the inn afforded, and his angry impatience at the waiters, made Catherine grow every moment more in awe of him, and appeared to lengthen the two hours into four. At last, however, the order of release was given; and much was Catherine then surprised by the General's proposal of her taking his place in his son's curricle for the rest of the journey: '<u>the day was fine, and he was anxious for her seeing as much of the country as possible</u>.'[27] ['FIS']

(Vol. II, Chapter 5.)

**E.g. 2)**

'At any rate, however, I [Henry Tilney] am pleased that you have learnt to love a hyacinth. The mere habit of learning to love is the thing; and a teachableness of disposition in a young lady is a great blessing. Has my sister a pleasant mode of instruction?'

Catherine was saved the embarrassment of attempting an answer by the entrance of the General, whose smiling compliments announced a happy state of mind, but whose gentle hint of sympathetic early rising did not advance her composure.

The elegance of the breakfast set forced itself on Catherine's notice when they were seated at table; and, luckily, it had been the General's choice. '<u>He was enchanted by her approbation of his taste, confessed it to be neat and simple, thought it right to encourage the manufacture of his country; and for his part, to his uncritical palate, the</u>

[27] Jane Austen, *The Cambridge Edition of the Works of Jane Austen: 'Northanger Abbey'*, ed. by Barbara M. Benedict and Deirdre Le Faye (Cambridge: Cambridge University Press , 2006), p. 159. Emphasis added.

tea was as well flavoured from the clay of Staffordshire, as from that of Dresden or Save. But this was quite an old set, purchased two years ago. The manufacture was much improved since that time; he had seen some beautiful specimens when last in town, and had he not been perfectly without vanity of that kind, might have been tempted to order a new set. He trusted, however, that an opportunity might ere long occur of selecting one—though not for himself.' ['FIS'] Catherine was probably the only one of the party who did not understand him.[28]

(Vol. II, Chapter 7.)

**E.g. 3)**

Something had been said the evening before of her being shown over the house, and he now offered himself as her conductor; and though Catherine had hoped to explore it accompanied only by his daughter, it was a proposal of too much happiness in itself, under any circumstances, not to be gladly accepted; for she had been already eighteen hours in the abbey, and had seen only a few of its rooms. The netting-box, just leisurely drawn forth, was closed with joyful haste, and she was ready to attend him in a moment. 'And when they had gone over the house, he promised himself moreover the pleasure of accompanying her into the shrubberies and garden.' ['FIS'] She curtsied her acquiescence. 'But perhaps it might be more agreeable to her to make those her first object. The weather was at present favourable, and at this time of year the uncertainty was very great of its continuing so. Which would she prefer? He was equally at her service. Which did his daughter think would most accord with her fair friend's wishes? But he thought he could discern. Yes, he certainly read in Miss Morland's eyes a judicious desire of making use of the present smiling weather. But when did she judge amiss? The abbey would be always safe and dry. He yielded implicitly, and would fetch his hat and attend them in a moment.' ['FIS'] He left the room, and Catherine, with a disappointed, anxious face, began to speak of her unwillingness that he should be taking them out of doors against his own inclination, under a mistaken idea of pleasing her; but she was stopped by Miss Tilney's saying, with a little confusion, 'I believe it will be wisest to take the morning while it is so fine; and do not be uneasy on my father's account; he always walks out at this time of day.' ['FIS']

Catherine did not exactly know how this was to be understood. Why was Miss Tilney embarrassed? Could there be any unwillingness on the General's side to show her over the abbey? [FIT] The proposal was his own. And was not it odd that he should always take his walk so early? Neither her father nor Mr. Allen did so. It was certainly very provoking. [FIT] She was all impatience to see the house, and had scarcely any curiosity about the grounds. If Henry had been with them indeed! [FIT] But now she should not know what was picturesque when she saw it. Such were her thoughts, but she kept them to herself, and put on her bonnet in patient discontent.[29]

(Vol. II, Chapter 7.)

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[28] Austen, *Northanger Abbey*, p. 179. Emphasis added.

[29] Austen, *Northanger Abbey*, pp. 180-81. Emphasis added.

**E.g. 4)**

They returned to the hall, that the chief stair-case might be ascended, and the beauty of its wood, and ornaments of rich carving might be pointed out: having gained the top, they turned in an opposite direction from the gallery in which her room lay, and shortly entered one on the same plan, but superior in length and breadth. She was here shown successively into three large bed-chambers, with their dressing-rooms, most completely and handsomely fitted up; everything that money and taste could do, to give comfort and elegance to apartments, had been bestowed on these; and, being furnished within the last five years, they were perfect in all that would be generally pleasing, and wanting in all that could give pleasure to Catherine. As they were surveying the last, the General, after slightly naming a few of the distinguished characters by whom they had at times been honoured, turned with a smiling countenance to Catherine, and ventured to hope that henceforward some of their earliest tenants might be 'our friends from Fullerton.' ['IS'] She felt the unexpected compliment, and deeply regretted the impossibility of thinking well of a man so kindly disposed towards herself, and so full of civility to all her family.

The gallery was terminated by folding doors, which Miss Tilney, advancing, had thrown open, and passed through, and seemed on the point of doing the same by the first door to the left, in another long reach of gallery, when the General, coming forwards, called her hastily, and, as Catherine thought, rather angrily back, demanding whether she were going? [IS] ——And what was there more to be seen?——Had not Miss Morland already seen all that could be worth her notice?——And did she not suppose her friend might be glad of some refreshment after so much exercise? [FIS] Miss Tilney drew back directly, and the heavy doors were closed upon the mortified Catherine, who, having seen, in a momentary glance beyond them, a narrower passage, more numerous openings, and symptoms of a winding staircase, believed herself at last within the reach of something worth her notice; and felt, as she unwillingly paced back the gallery, that she would rather be allowed to examine that end of the house than see all the finery of all the rest. The General's evident desire of preventing such an examination was an additional stimulant. Something was certainly to be concealed; [FIT] her fancy, though it had trespassed lately once or twice, could not mislead her here; and what that something was, a short sentence of Miss Tilney's, as they followed the General at some distance downstairs, seemed to point out: 'I was going to take you into what was my mother's room——the room in which she died——' were all her words; but few as they were, they conveyed pages of intelligence to Catherine. It was no wonder that the General should shrink from the sight of such objects as that room must contain; a room in all probability never entered by him since the dreadful scene had passed, which released his suffering wife, and left him to the stings of conscience.[30] [FIT]

(Vol. II, Chapter 8.)

[30] Austen, *Northanger Abbey*, pp. 190-91. Emphasis added.

**E.g. 5)**

Catherine's mind was too full, as she entered the house [Henry Tilney's house], for her either to observe or to say a great deal; and, till called on by the General for her opinion of it, she had very little idea of the room in which she was sitting. Upon looking round it then, she perceived in a moment that it was the most comfortable room in the world; but she was too guarded to say so, and the coldness of her praise disappointed him.

'We are not calling it a good house,' said he. 'We are not comparing it with Fullerton and Northanger—we are considering it as a mere parsonage, small and confined, we allow, but decent, perhaps, and habitable; and altogether not inferior to the generality; or, in other words, I believe there are few country parsonages in England half so good. It may admit of improvement, however. Far be it from me to say otherwise; and anything in reason—a bow thrown out, perhaps—though, between ourselves, if there is one thing more than another my aversion, it is a patched-on bow.' [DS]

Catherine did not hear enough of this speech to understand or be pained by it; and other subjects being studiously brought forward and supported by Henry, at the same time that a tray full of refreshments was introduced by his servant, the General was shortly restored to his complacency, and Catherine to all her usual ease of spirits.

The room in question was of a commodious, well-proportioned size, and handsomely fitted up as a dining-parlour; and on their quitting it to walk round the grounds, she was shown, first into a smaller apartment, belonging peculiarly to the master of the house, and made unusually tidy on the occasion; and afterwards into what was to be the drawing-room, with the appearance of which, though unfurnished, Catherine was delighted enough even to satisfy the general. It was a prettily shaped room, the windows reaching to the ground, and the view from them pleasant, though only over green meadows; and she expressed her admiration at the moment with all the honest simplicity with which she felt it. 'Oh! Why do not you fit up this room, Mr. Tilney? What a pity not to have it fitted up! It is the prettiest room I ever saw; it is the prettiest room in the world!'

'I trust,' said the General, with a most satisfied smile, 'that it will very speedily be furnished: it waits only for a lady's taste!' [DS]

'Well, if it was my house, I should never sit anywhere else. Oh! What a sweet little cottage there is among the trees—apple trees, too! It is the prettiest cottage!'

'You like it—you approve it as an object—it is enough. Henry, remember that Robinson is spoken to about it. The cottage remains.' [DS]

Such a compliment recalled all Catherine's consciousness, and silenced her directly; and, though pointedly applied to by the General for her choice of the prevailing colour of the paper and hangings, nothing like an opinion on the subject could be drawn from her. The influence of fresh objects and fresh air, however, was

of great use in dissipating these embarrassing associations; and, having reached the ornamental part of the premises, consisting of a walk round two sides of a meadow, on which Henry's genius had begun to act about half a year ago, she was sufficiently recovered to think it prettier than any pleasure-ground she had ever been in before, though there was not a shrub in it higher than the green bench in the corner.[31]

(Vol. II, Chapter 11.)

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[31] Austen, *Northanger Abbey*, pp. 219-21. Emphasis added. This citation is not for FIS but for DS: General Tilney's speech, which has been repeatedly presented in a less subtle mode of FIS is now presented in DS. With DS, Catherine, as well as the reader, becomes aware that he expects his second son, Henry, to marry Catherine. General Tilney wishes the pair to wed because he mistakenly believes that Catherine is an heiress; the use of FIS acts to deflect this belief from the attention of the reader, whereas the later use of DS reveals the information more explicitly. I argue that the way Austen uses FIS, and then DS on a large-scale plot development for General Tilney's misconception is similar to her technique in *Emma*.

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