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Thought and Speech Presentation in Fiction, With Notes on Film Adaptation

ABSTRACT

In his essay, “Narrative and Dialogue in Jane Austen” (1970), Graham Hough first introduced the English-speaking world to the stylistic analysis of voice in the novel. Although the discussion Hough offers is very fruitful, it suffers because of the author’s inability to differentiate in a rigorous way what he terms “coloured narrative” from the free indirect style. In the approach favoured here, the categories of thought and speech are analyzed separately. The categories of directly quoted speech and directly quoted thought are somewhat straightforward. They purport to represent either the exact speech or the exact thought of a character, placed within quotation marks or set off by a narrative directive, such as “he thought”. With monitored thought, however, the narrative voice is coloured by the idiolect of the character’s inner thinking. Various marked linguistic forms are used to indicate a blending together of the character’s thought and the voice of the narrator. In monitored speech, a particular character’s words are paraphrased by the narrator. This results in either an upgraded or downgraded version of what that character is supposed to have said.

Keywords: coloured narrative, de-familiarization, directly quoted speech, monitored speech, multi-accentuality, narrative voice, voice style.

INTRODUCTION: KOREA AND DE-FAMILIARIZATION

It is probably no accident that the concept of defamiliarization—the “making strange” popularized by the early twentieth-century Russian formalists—came into prominence at just the time when ocean liners, high speed railways and aeroplanes were making travel to distant locales a mass phenomenon (Erich 1965). And most émigrés can attest to the fundamentally disorienting initial experience of that relocation. Finding oneself in a wholly new linguistic and cultural environment is an experience that on occasions comes close to schizophrenia: the loss of one’s native language as the major form of sensory orientation leading to perceptual abnormalities in everyday life. My own experience of that quintessentially modernist immersion in the Otherness of language took place in the mid-1990s, when I arrived in Korea to teach at a small university in Busan. If I add that in my first eighteen months in Korea, I shared an apartment with first a Chinese, and then two different Russian professors, my sense that I was swimming, or perhaps even drowning, in a pool of unfamiliar language might be made clear. In the polyglot world of early twentieth-first century academic culture, Mikhail Bakhtin’s words have come into their own:

The word in language is half someone else’s. It becomes “one’s own” only when the speaker populates it with his own intentions, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention. Prior to this moment of appropriation, the word does not exist in a neutral and impersonal language ... but rather it exists in other people’s mouths, in other people’s contexts, serving other people’s intentions; it is from there that one must take the word, and make it one’s own. (Bakhtin 294)

Besides James Joyce, there are few writers who have attempted anything along the lines

of the multi-lingual novel, but the study of fictional voice style is one way in which we can come to grips with the multi-accentuality that exists within the language community to which we belong. In my case, there is a close connection between my coming to an accommodation with the Korean linguistic environment and my research into the use of voice style in narrative fiction. This is because the novel, more clearly perhaps than any other artistic medium, demonstrates the reality of the multi-accentual character of the Bakhtinian “word”.

NARRATIVE AND DIALOGUE IN NARRATIVE FICTION

In an essay entitled “Narrative and Dialogue in Jane Austen” published in *Critical Quarterly* in 1970, Graham Hough first raised the issue of the relationship between narrative and dialogue in fictional prose. “The problem in the novel is partly that of different voices, but far more acutely that different parts of the work occupy different ontological and epistemological levels, one for which the narrator makes himself directly responsible, and the other in which he disappears and the words of the characters are simply reproduced” (201). “Lively raconteurs” Hough suggests, “have two main weapons—one is their own individual wit and insight, the other is the power of mimicking, of entering into another’s being, of momentarily *becoming* another character” (210). Using the example of Jane Austen, Hough identifies five voices styles in narrative fiction: the topical or thematic voice, the narrative voice, coloured narrative, the free indirect style, and direct character speech. Though in the intervening years, there has been a range of useful work undertaken on the issue of voice style in narrative fiction, Hough’s essay remains of distinct critical importance (Leech and Short, 1981; Fludernik, 1995; Toolan, 1998; Wales, 2001; Gunn, 2004; Short 2007).

For Hough, the topical or thematic voice “occurs in passages (usually reflective, hortatory or gnomic) that stand outside the economy of the narrative, short circuit it, as it were, and constitute a direct address from author to reader” (203). As Hough indicates, the most famous example of the use of the thematic voice is the opening sentence of *Pride and Prejudice*:

It is a truth universally acknowledged, that a single man possessed of a good fortune, must be in want of a wife. (Austen 2001 3)

The chief distinguishing feature of the thematic voice is the use of the unmarked present tense to convey information that lies outside the purview of the text world. In this way, the thematic voice is set off sharply from the rest of the narrative discourse. Indeed, it is a noticeable aspect of this voice style that it could be readily expunged without any loss of story content. In Hallidayean terms, the thematic voice in *Pride and Prejudice* serves as a Theme or Orientation to the subsequent Rheme of the novel itself, which is the love story of Elizabeth Bennett and Mr. Darcy (Halliday and Matthiessen 2004). The opening sentence of Leo Tolstoy’s *Anna Karenin* provides a second example:

Happy families are all alike, every unhappy family is unhappy in its own way. (Tolstoy 1)

If the thematic voice occurs at all, it is very likely to occur in the very first sentence of the novel, before the establishment of the dimensions of the text world itself, in place and time. In this way, we might also recognize the Preface to Oscar Wilde’s *The Picture of Dorian Gray* (1891) as an extended version of the genre, while the first section of

James Joyce's *Portrait of the Artist as a Young Man* (1916) repays visiting as an example of the Theme/Rheme distinction alone.

The second of Hough's voice styles is the narrative voice. For Hough, in Jane Austen's *Emma*, the narrative voice is "fairly extensive but not dominant", occurs "where the scene is to be set, circumstances explained, and new characters introduced; and also though often in a less pure form, in short pieces where a sequence of events—shift of scene, change of partners—has to be presented between conversations" (204). In writers as accomplished as Jane Austen, "the objective narrative seems to carry an authority beyond the conventional" (206), written as it is "in a language formal and correct both in syntax and vocabulary" (207), conveying "material information ... as briefly and simply as possible" (208). Two useful examples of the use of the narrative voice are the descriptions of Emma and of Jane Fairfax respectively. The description of Emma occurs on the novel's opening page:

She was the youngest of the two daughters of a most affectionate, indulgent father; and had, in consequence of her sister's marriage, been mistress of his house from a very early period. Her mother had died too long ago for her to have more than an indistinct remembrance of her caresses; and her place had been supplied by an excellent woman as governess, who had fallen little short of a mother in affection.
(Austen 1950 1)

At the beginning of the second volume, the narrative voice introduces Jane Fairfax in a very similar way:

Such was Jane Fairfax's history. She had fallen into good hands, known nothing but kindness from the Campbells, and been given an excellent

education. Living constantly with right-minded and well-informed people, her heart and understanding had received every advantage of discipline and culture; and Colonel Campbell's residence being in London, every lighter talent had been done full justice to, by the attendance of first-rate masters. Her disposition and abilities were equally worthy of all that friendship could do; and at eighteen or nineteen she was, as far as such an early age can be qualified for the care of children, fully competent to the office of instruction herself; but she was too much beloved to be parted with. Neither father nor mother could promote, and the daughter could not endure it. (Austen 1950 142-43)

In stylistic terms, the objectivity attained by this voice style is achieved principally through the conscious use of a narrow range of clause types. The clauses are all in the indicative, avoiding the interrogative, imperative and exclamatory. The narrator purposely avoids “rhetorical punctuation”: no use is made of either the parenthesis or the inserted dash. The diction is clipped; the use of adjectives modest; the verbs are confined to relational and existential processes. Between adjacent clauses, there is a deliberate avoidance of “elegant variation”; the use of near-synonyms adds nuance and subtlety, but it also multiplies ambiguity and uncertainty. Although Hough is right to suggest that the “tendency of this diction is to generalise”, the character co-reference choices nonetheless point to a text world that is palpable, secure in place and time. The narrator observes a kind of social contract with the reader, one in which, as Hough suggests, the “writer and reader are presumed to share a common knowledge and to be in natural agreement on these matters” (208). In sum, for Hough, the narrative voice is characterized by its presentation of facts “*as facts, uncoloured, not from any particular point of view, manifestly to be accepted as true, uncontaminated either by the subjectivity of the author or that of any of the characters*” (204; *my emphasis*).

If the descriptions of Emma and Jane were the only examples of character description in *Emma*, Hough's stress on the narrative voice as the guardian of responsibility for what is asserted in the novel would be difficult to assail. However, the narrative voice does not always deal with facts in this manner. Consider, for example, the passage in which Harriet Smith is first introduced:

Harriet Smith was the natural daughter of somebody. Somebody had placed her, several years back, at Mrs Goddard's school, and somebody had lately raised her from the condition of scholar to that of parlour-boarder. This was all that was generally known of her history. She had no visible friends but what had been acquired at Highbury, and was now just returned from a long visit in the country to some young ladies who had been at school there with her (Austen 1950 17-18; *my emphasis*).

Here, the most salient features of the narrator's voice style are its vagueness and imprecision. This new tone is marked by a proliferation of definite determiners, indefinite pronouns, negative formulations, place-holding adjectives, and suppression of conscious subjects. Besides serving the function of establishing textual continuity, these grammatical items serve to short circuit the reader's search for precise referents. The indefinite pronouns and general class words fill in only the most immediate gaps in the information structure of the text world. A cloud of uncertainty thereby enwrathes Harriet Smith that will only dissipate toward the novel's close when her real identity is finally established.

Why does Hough overlook the inconsistency? One reason may be the author's oscillation back and forth among the terms "narrator," "narrative," "objective narrative," and "narrative voice," which tends to assert a claim rather than to

demonstrate it. A second reason is bound up with Hough's exclusive concern with the role of the lexis in the achievement of the confident and authoritative tone of the narrative voice. As Hough states: "In these passages ... the material information is conveyed as briefly and simply as possible. That done, we find the predominant words are abstract nouns—*affection, authority, enjoyment, misfortune, friendship, discipline, heart, understanding, disposition, education*; or adjectives expressing moral and intellectual qualities—*unexceptionable, generous, self-denying, useful, right-minded, well-informed, competent*" (208). In this way, Hough overlooks that set of issues that emerge on the cusp between lexis and grammar. The description of Harriet Smith demonstrates that Jane Austen's use of grammatical devices for conveying the general and the non-specific play a much greater role in the ideological delimiting of this text world than the strategic deployment of major lexical items. Consider, after all, the price that the author is prepared to pay for this delimitation. Even across the space of a single clause, for example, the non-cohesiveness of the indefinite pronoun *somebody* in the description of Harriet Smith means that the reader cannot even be sure whether or not it is the *same* somebody who is responsible for giving birth to Harriet, placing her in the school and raising her condition to that of a scholar. The narrative voice, which is capable of speaking with such precision about Emma or Jane, appears singularly uninterested in Harriet. The upshot of this reticence is that the responsibility for detailing Harriet's circumstances appears to belong to another voice entirely. The narrative voice implicitly claims not to know, or not to want to know, or merely to hear from elsewhere, important aspects of the story it is telling. In the passage dealing with Harriet's birth and education, the narrative voice relies on what we can call "news, gossip or reports" for its facts (cf. Finch and Brown 1990). In this way, the passage

mocks Hough's claim that the narrative voice knows everything there is to know; it belies his claim that this voice speaks always in the tone of certainty and moral assurance. As if by way of compensation, the silences surrounding the formation of Harriet's moral character are set off against a much more detailed sketch of her physical appearance:

She was a very pretty girl, and her beauty happened to be of a sort which Emma particularly admired. She was short, plump, and fair, with a fine bloom, blue eyes, light hair, regular features, and a look of great sweetness, and, before the end of the evening, Emma was as much pleased with her manners as her person, and quite determined to continue the acquaintance (Austen 1972 13).

This passage is overlooked by Hough who maintains that in Austen's novels: "There is no attempt at a vivid setting of the scene, and physical description is markedly absent. We do not know with any degree of particularity what sort of a house Hartfield is, any more than we know what Emma looked like" (Hough 208). Seen in this light, the passages in which the narrative voice describes Harriet emerge as key moments when voice and responsibility have become strategically detached, with the imparting of important information in the form of news, reports or gossip. This voice style, which is quite common in many narrative fictions, refers to clauses, sentences or passages where the narrative voice foregoes accepting responsibility for what is nonetheless being asserted as true.

THE "INTERMEDIATE FORMS" OF NOVELISTIC DISCOURSE

In *Style and Stylistics* (1969), the book he wrote a year before his essay on "Narrative

and Dialogue in Jane Austen”, Graham Hough first turned his attention to the issue of the novelistic distinction between narrative and dialogue. The literary critic was particularly interested in the role of “particular expressive devices” within “the total stylistic tool-kit of a given language” and wanted to investigate “how a specific configuration of language is used for a specific aesthetic purpose” or “by what linguistic means a particular aesthetic purpose is achieved”(33). The “particular expressive device” that he chose to consider was the *style indirect libre*. As Hough suggests:

The ordinary grammatical distinction between direct and indirect speech is known to everyone. It was in the novel that the existence of another form was observed, a form in which the context, the constraining structure, is that of indirect or reported speech, while a number of elements (syntactical and lexical) of direct speech are also allowed to remain. (Hough 1969 34)

The passage that Hough chooses for analysis is the one in Jane Austen’s *Emma*, in which the drunken Mr Elton is expressing his fond attachment to the young heroine of the novel:

Scarcely had they passed the sweep-gate and joined the other carriage, than she found her subject cut up—her hand seized—her attention demanded, and Mr. Elton actually making violent love to her: *availing himself of the precious opportunity, declaring sentiments which must be already well known, hoping—fearing—adoring—ready to die if she refused him; but flattering himself that his ardent attachment and unequalled love and unexampled passion could not fail of having some effect*, and in short, very much resolved on being seriously accepted as soon as possible. (Austen 1950 115; Hough 34; *Hough’s emphasis*)

For Hough, “the presentation is formally that of objective narrative, narrative presented

as fact: but the parts printed in italics diverge from this” (Hough 1969 34). In other words, “they are a paraphrase of what Mr Elton actually said; the expression with its absurdities and conventionalities is neither Jane Austen’s nor Emma’s but Mr Elton’s (35). Hough is concerned with why Jane Austen uses the technique of *style indirect libre*, this “intermediate form”, at this particular point (35). His first instinct tells him that the choice of one style of presentation over another is unmotivated. In other words, Jane Austen is faced here with a range of possible textualizations, none of which is obviously superior. According to Hough, for example, this passage “could quite easily have been presented in direct speech” (36). The literary critic then offers the following alternative textualization:

“I avail myself of the precious opportunity,” said Mr Elton, “my sentiments must already be well known to you. I flatter myself that my ardent attachment cannot fail of having some effect.” (Hough 35)

Hough also believes that the same passage “could all have been done as objective narrative” in the following manner: “She found Mr Elton actually making violent love to her, etc” (Hough 35). At the same time, Hough believes that the use of the *style indirect libre* “may be variously motivated” (36). One possibility is that “it may spring from the desire to *present* rather than merely to *tell about* the incidents of the story” (36; *Hough’s emphasis*). Alternately, “it may be there simply to give a flavour of liveliness and colour to passages of merely functional narrative” (36). At a deeper level, however, Hough is unclear. He suggests at first that its use “is obviously connected with the tendency to *reduce the role of the omniscient narrator*, to incorporate the point of view of the characters into the structure of the narrative” (36; *my emphasis*). At the same time,

he also feels that “it may be a means of bringing in the subjectivity of the characters, of portraying their inner life, *while preserving a greater measure of authorial control than could be done by the use of simple direct speech*” (36; *my emphasis*). This two propositions contradict each other: the first suggests that *style indirect libre* is employed “to reduce the role of the omniscient narrator”; the second, in order to preserve “a greater measure of authorial control”. A similar tension is present in Hough’s two explanations for the use of this device. On the one hand, he suggests that this technique is “introduced much *as a lively speaker will slip half-consciously into mimicry* in recounting the actions and conversations of others” (36; *my emphasis*). On the other hand, the technique “becomes the vehicle of irony. *It is therefore one of the most important means by which the author can convey his judgments and valuations* without obviously intrusive commentary” (Hough 1969 36; *my emphasis*).

In his subsequent essay on Jane Austen, Graham Hough returned to the subject of what he calls the “intermediate forms” of novelistic discourse. He first suggests that direct speech and dialogue in Jane Austen “are widely different from” the narrative voice but “blended, stylistically harmonized by the two intermediate forms” of coloured narrative and the free indirect style (206). Since Austen’s narrative voice employs “a language formal and correct both in syntax and vocabulary” (207), which conveys “material information...as briefly and simply as possible” (208), coloured narrative, in order to qualify as such, must distinguish itself from this formal and correct style in marked ways.

The difficulties in Hough’s discussion of coloured narrative and the free indirect style arise partly because of the arrangement of his material. The discussion of each of these

forms is divided into two separate sections, with the content of both diverging. In the first section, Hough suggests that coloured narrative is a passage of “narrative or reflection or observation more or less deeply coloured by a particular character’s point of view” (204). He argues that it is a form “into which the objective narrative, after a time, very commonly modulates” (204). The first example of a passage of coloured narrative in relation to the character of Emma is the following one:

The longer she considered it, the greater was her sense of its expediency. Mr. Elton's situation was most suitable, *quite the gentleman himself, and without low connexions; at the same time, not of any family that could fairly object to the doubtful birth of Harriet.* He had a comfortable home for her, and Emma imagined a very sufficient income; for though the vicarage of Highbury was not large, he was known to have some independent property; and she thought very highly of him as a good-humoured, well-meaning, respectable young man, without any deficiency of useful understanding or knowledge of the world (Austen 1950 27-28; *my emphasis, following Hough*).

Hough believes that this passage “hovers between impersonal narration and virtual quotation from Emma’s interior monologue: ‘quite the gentleman himself, and without low connections; at the same time, not of any family...’” (205), implying that coloured narrative is a compromise formation between the narrative voice and Emma’s own thoughts. The critic suggests that the intent of the passage is to indicate stylistically the unreliable status of Emma’s reflections and to induce the reader to “go along with Emma’s misconception”, even though in retrospect “a scintilla of doubt appeared at this point, one of those gleams of partial illumination that contribute so richly to the texture of Jane Austen’s work” (212). A second example of the report of Emma’s inner impressions pushes the analogy between reflection and speech slightly farther, with its

use of the term “colloquial” to describe the considerations of the main character:

It was as much as Emma could bear without being impolite! The idea of her being indebted to Mrs. Elton for what is called an *introduction*—of her going into public under the auspices of a friend of Mrs. Elton’s—probably some vulgar dashing widow, who, with the help of a boarder just made shift to live!—The dignity of Miss Woodhouse of Hartfield was sunk indeed! (Austen 1950 245)

Here Hough notes: “it is the uncontrolled colloquial impatience that is the stylistic danger signal. Emma is not judging, she is merely reacting to a stimulus; and in Jane Austen’s hierarchy of values spontaneous reaction is inferior to judgment” (212). Hough’s tone at this point seems confident. It is only during his second discussion of the concept of coloured narrative that he begins to hesitate. At the beginning of the second section, he cautions that the distinctions among the various types of voice are sometimes hard to delimit. Coloured narrative, for example, is sometimes “almost indistinguishable from objective narration, sometimes it shades into the next, more deeply coloured type, the free indirect style” (205). Hough’s discussion of free indirect style is similarly divided into two sections, with the second section being extremely brief and truncated. Initially, Hough suggests that the free indirect style is “a concentration of coloured narrative” which occurs when “the actual mode of expression, the *ipsissima verba*, of a fictional character are used, but embedded in the narrative, and with the grammatical forms assimilated to those of reported speech” (205). He notes that Austen’s use of free indirect style “occurs in short snatches, without breaking the flow of the narrative” and that “it is used intermittently throughout the book”, but he postpones any “discussion of its effects and its varieties till later” (205). In the first section, which is devoted simply to defining and exemplifying his critical terms, Hough

again offers the passage about the drunken and infatuated Mr Elton as an example of the free indirect style:

Scarcely had they passed the sweep-gate and joined the other carriage, than she found her subject cut up—her hand seized—her attention demanded, and Mr. Elton actually making violent love to her: *availing himself of the precious opportunity, declaring sentiments which must be already well known, hoping—fearing—adoring—ready to die if she refused him; but flattering himself that his ardent attachment and unequalled love and unexampled passion could not fail of having some effect, and in short, very much resolved on being seriously accepted as soon as possible.* (Austen 1950 115; *Hough's emphasis*)

When he later returns to the subject of the free indirect style, however, he hesitates. His final comments are prefaced by the citation of one further example of coloured narrative, with the suggestion being made that the passage is “decidedly coloured by [Emma’s] subjectivity, in which there is no misdirection and no stylistic signals to suggest it” (213):

Mrs. Weston's communications furnished Emma with more food for unpleasant reflection, by increasing her esteem and compassion, and her sense of past injustice towards Miss Fairfax. She bitterly regretted not having sought a closer acquaintance with her, and blushed for the envious feelings which had certainly been, in some measure, the cause. Had she followed Mr. Knightley's known wishes, in paying that attention to Miss Fairfax, which was every way her due; had she tried to know her better; had she done her part towards intimacy; had she endeavoured to find a friend there instead of in Harriet Smith; she must, in all probability, have been spared from every pain which pressed on her now.—Birth, abilities, and education, had been equally marking one as an associate for her, to be received with gratitude; and the other—what was she?...Of all the sources of evil surrounding the former, since her coming to Highbury, she was persuaded that she must herself have

been the worst. She must have been a perpetual enemy. They never could have been all three together, without her having stabbed Jane Fairfax's peace in a thousand instances; and on Box Hill, perhaps, it had been the agony of a mind that would bear no more. (Austen 1950 378-9; *Hough's ellipsis*)

Hough first remarks: “the careful, responsible, evaluative abstractions that we noted in the objective narrative are here in action again” (214). Somewhat surprisingly, however, he then adds, “these various shades of coloured narrative in their turn shade into the free indirect style—the actual quotation of the words of one of the characters, but in the syntactical forms of indirect speech” (214). The example he offers, however, is this:

Harriet listened submissively, and said "it was very true—it was just as Miss Woodhouse described—it was not worth while to think about them—and she would not think about them any longer". But no change of subject could avail, and the next half hour saw her as anxious and restless about the Eltons as before. (Austen 1950 237; *last clause omitted by Hough*)

By way of qualification, he comments: “there is some dubiety in Jane Austen whether to put such fragments into quotation marks or not, and there is some variation between different editions. (The edition that Hough does not quote, though syntactically somewhat different, nevertheless maintains the use of quotation marks, varying only the distribution of some related clause structures: “Harriet listened submissively, and said ‘it was very true—it was just as Miss Woodhouse described—it was not worth while to think about them—and she would not think about them any longer’”—but no change of subject could avail, and the next half-hour saw her as anxious and restless about the Eltons as before” (Austen 1972 181).) Nevertheless, Hough rightly notes the problem posed by the fact that “Harriet’s words are in quotation marks; whilst Mr. Elton’s love-

making cited above was without them” (214). In other words, Harriet’s words here are properly an instance of directly quoted speech rather than an instance of the free indirect style. Finally, he comments: “these virtual quotations are in general less subtle and of less structural importance than the more vaguely defined sorts of coloured narrative. They enliven the surface texture and they give quick informal glimpses into character; and often they do no more” (214). At this point, the discussion of free indirect style breaks off altogether; and the “discussion of its effects and its varieties” is postponed indefinitely.

BALLOONS AND CLOUDS

Based as it is on an undifferentiated account of the “thoughts, spoken or unspoken of the characters”, Hough’s account consistently blurs the distinction between coloured narrative and the free indirect style. This prevents a proper articulation of their separate functions in narrative discourse. In order to avoid the complications associated with this constantly receding series of definitions, it is necessary to situate coloured narrative and the free indirect style in relation to the narrative voice, specifying for each voice style *different* characteristics in relation to their *separate* functions in the novel. In order to do this, it is necessary to propose a more unified system of voice style categories. As Halliday and Matthiessen note in a related context, the major distinction at issue is between the content of saying and the content of thinking. And as they suggest, comic strips reflect this distinction: “the content of saying is typically represented in ‘balloons’, and the content of thinking in ‘clouds’, both being a higher order of experience than that represented pictorially in the comic strip” (2004 377). In the novel itself, the distinction

is also observed by most novelists: the dominant practice is to place the directly quoted speech inside quotation marks; it is only a minority practice that places directly quoted thought inside quotation marks too. If we keep these principles in mind, the manner in which these issues can be resolved should become clearer.

Directly quoted speech, speech that is placed inside quotation marks, is the representation of the exact words a character is supposed to have said, typically indicated by a directive such as “he said” or “she replied”. In contrast, monitored speech describes the narrator’s total rhetorical ability for paraphrasing, rather than directly quoting, what particular characters are supposed to have said. Monitored speech thus involves the paraphrased filtering of the speech of a particular character through the dominant idiolect of the narrator. The narrator conveys that character speech at one remove, regularly suppressing what makes those speech forms distinctive. Monitored speech thus allows the narrator to upgrade or downgrade aspects of the speech forms of that character toward or away from the novel’s dominant idiolect. As a result, the use of monitored speech creates complex semantic relations between the various instances of the character’s directly quoted words and the narrator’s selective speech monitoring. Typically, monitored speech also involves the creation of an unequal relation among two or more characters, with the least salient—and yet most significant—feature being the deliberate suppression of the dialogic nature of the exchange (cf. Leech and Short 328). A major upshot of monitored speech is the temporary removal of one or more of the characters from the dialogic situation (Murphy 2007).

Directly quoted thought represents the exact words a character is supposed to have thought, typically indicated with some directive such as “he thought” or “she wondered”.

In contrast, monitored thought involves the colouring or linguistic marking of the narrator's voice by the character's idiolectal pondering. In this way, monitored thought represents the deliberate blending of the idiolect of a particular character with the narrator's voice. In order to distinguish itself from the narrative voice, monitored thought employs various forms of marked discourse. These marked forms include: questions and exclamations; modal verbs; the self-referential invocation of the second person ("you"); near-synonymous repetition; non-normative character idiolect, including colloquialisms, cursing, and the grammar of the spoken word; parenthesis and dashes; ellipsis and the full colon; and Hallidayean textual and interpersonal thematic elements (*perhaps, well, of course*).

MONITORED THOUGHT IN *EMMA*

In *Emma*, monitored thought utilizes a majority of these forms. The first set represents simply the choice of a sentence form other than the simple indicative. The major forms are exclamations and questions. Hough himself cites an illustration of this use of the exclamation mark:

It was as much as Emma could bear without being impolite! The idea of her being indebted to Mrs. Elton for what is called an introduction—of her going into public under the auspices of a friend of Mrs. Elton's—probably some vulgar dashing widow, who, with the help of a boarder just made shift to live! The dignity of Miss Woodhouse of Hartfield was sunk indeed! (Austen 1950 245)

Registered as the author's mimicry of Emma's thoughts, marked discourse highlights

the distance between the inner motivations of the character and the behavioural norms of the narrative voice. To put it more precisely, the distance of Emma's inner thought processes from the narrator's idiolect is also a reflection of her ideological distance from the novel's ethical norms. In this passage, Emma's emotional uncertainty represents a departure from the norms of the narrative voice, which regularly registers only settled sentiment. The use of questions, again in relation to Emma's inner thought, represents the second most frequent form of monitored thought:

How was she to bear the change?—It was true that her friend was going only half a mile from them; but Emma was aware that great must be the difference between a Mrs. Weston, only half a mile from them, and a Miss Taylor in the house; and with all her advantages, natural and domestic, she was now in great danger of suffering from intellectual solitude. (Austen 1950 2)

The various forms for clausal reconsideration, elaboration or qualification—parentheses, dashes and near-synonyms—are all examples of monitored thought:

It struck her with dreadful force, and she was ready to give it every bad name in the world. Some portion of respect for herself, however, in spite of all these demerits—some concern for her own appearance, and a strong sense of justice by Harriet—(there would be no need of compassion to the girl who believed herself loved by Mr. Knightley—but justice required that she should not be made unhappy by any coldness now,) gave Emma the resolution to sit and endure farther with calmness, with even apparent kindness. (Austen 1950 368)

The use of dashes to insert extraneous material is also representative of monitored thought. In this example, the clausal insertion operates together with a lexical downgrading of another character's direct speech:

The idea of her being indebted to Mrs. Elton for what is called *an introduction*—of her *going into public under the auspices of a friend of Mrs. Elton's*—probably *some vulgar dashing widow, who, with the help of a boarder just made a shift to live!* (Austen 1950 245)

The downgrading of the diction here involves the substitution of “an introduction” with the deliberately casual “going into public under the auspices of a friend of Mrs Elton’s” and the reduction of “a friend of Mrs. Elton’s” to “some vulgar dashing widow”. This type of reconsideration is not characteristic of the narrator. Instead, it represents the limits to which Emma’s inner thought may acceptably deviate. As Hough indicates, another set of marked idiolectal deviations—the use of colloquial speech—constitutes a further kind of monitored thought:

The longer she considered it, the greater was her sense of its expediency. Mr. Elton's situation was most suitable, *quite the gentleman himself, and without low connexions; at the same time, not of any family that could fairly object to the doubtful birth of Harriet.* (Austen 1950 27-28)

Hough suggests that *Emma* contains passages in which narrative voice and monitored thought are fused. He offers the following description of Mrs. Bates as a case in point:

She loved everybody, was interested in every body's happiness, quicksighted to every body's merits; thought herself a most fortunate creature, and surrounded with blessings in such an excellent mother, and so many good neighbours and friends, and a home that wanted for nothing.

The major premise of Hough’s commentary—that the sentence is divided into two sections, the first representing narrative voice and the second, monitored thought—is

accurate. However, the distinction is not the one he suggests. Hough states:

The second part of this sentence clearly presents Miss Bates' point of view, and *probably a selection of her actual words*. It does not present the situation as it actually is. Her mother is actually so far past everything that she has no particular excellence; her neighbours are ordinary; the home wants for a good deal. Yet we are not for a moment misled. The narrator's objective judgment is firmly in charge of the whole passage. (210; *my emphasis*)

The continuity between the two halves of the sentence is achieved through the narrator's use of indefinite pronouns (*every body*), the use of a general noun and a cluster of indefinite determiners (*creature; most, such, so many, nothing*). In this respect, it is the vague and inaccurate judgments beginning in the fourth clause that constitute the onset of the monitored thought. However, this narrative effect is best explained not in terms of the repetition of "a selection of her actual words" but rather as a distinction between two forms of mental processes, the second of which is self-reflective. The onset of Miss Bates's self-evaluating inner thought represents the onset of the monitored thought also. This form of voice style indicates a disjuncture between the character's self-protective contemplation and the ideology of the narrator herself. At times, the sense of the controlling ideology imposed by the narrator becomes yet stronger, particularly in relation to Emma. Indeed, in the following example, a passage which follows on from Mr. Knightley's first admonition of Emma, the inserted material appears to be truly *triple-voiced*:

He 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 (*she must be allowed to tell herself*, in spite of Mr. Knightley's pretensions)

with the skill of such an observer on such a question as herself, that he had spoken it hastily and in anger, she was able to believe, that he had rather said what he wished resentfully to be true, than what he knew any thing about. (Austen 1950 57; *my emphasis*)

The triple-voiced nature of the parenthetical comment becomes clear when we ask ourselves: would anyone actually say these words privately? Can I imagine telling myself: I must be allowed to tell myself this? In retrospect, it is possible for an individual to get such distance from what he or she feels, but this kind of simultaneous self-awareness is closed off. The words inside the parenthesis belong to the narrator, and not to Emma.

Emma presents one more voice style puzzle: this involves the use of the imperative as a form of thought presentation. In this scene, Emma has just suggested to Mr Elton in the form of directly quoted speech that she is considering drawing a picture of Harriet herself. The passage continues:

"Let me entreat you," cried Mr. Elton; "it would indeed be a delight! Let me entreat you, Miss Woodhouse, to exercise so charming a talent in favour of your friend. I know what your drawings are. How could you suppose me ignorant? Is not this room rich in specimens of your landscapes and flowers; and has not Mrs. Weston some inimitable figure-pieces in her drawing-room, at Randalls?"

Yes, good man!—thought Emma—but what has all that to do with taking likenesses? *You know nothing of drawing. Don't pretend to be in raptures about mine. Keep your raptures for Harriet's face.* "Well, if you give me such kind encouragement, Mr. Elton, I believe I shall try what I can do. Harriet's features are very delicate, which makes a likeness difficult; and yet there is a peculiarity in the shape of the eye and the lines about the mouth which one ought to catch." (Austen 1972 27)

The first sentence after Mr Elton's enthusiastic affirmation of Emma's suggestion takes the form of directly quoted thought. But the next three sentences are quite peculiar: they appear to possess no trace of the narrator's voice at all. Perhaps the reader is nonetheless supposed to read the four sentences after Mr Elton's speech as governed by the dashed insertion of "thought Emma" from the first. But there can be little doubt that the three sentences that follow on from this first one lack that element of the double-voiced style associated with monitored thought. Instead, what they appear to represent is an early instance of inner speech. True enough, Emma's thinking is still represented in a non-fragmentary form. But here, in the thought processes of that singularly conservative individual, Emma Woodhouse, one hundred years *avant la lettre*, the narrative discourse is on the cusp of inventing the revolutionary stream-of-consciousness technique of Joyce and Woolf!

SOME NOTES ON THE "LANGUAGE" OF FILM ADAPTATION

This analysis of thought representation in narrative fiction raises a number of pertinent issues for those interested in the related genre of screenplay adaptation. The major British fiction of the nineteenth century has long been a staple of Hollywood cinema, and within this tradition, Jane Austen is of quite particular importance. Indeed, it might be argued that with the emergence of the new genre of "chicklit", her importance for the new century has already been secured. The runaway success of *Clueless* (1995), with Alicia Silverstone playing the part of Cher Horowitz, the Beverley Hills rich kid who displays more than a passing resemblance to Emma Woodhouse, has seen to that. In the

genre of the cinema, of course, the reader's imaginary representations of literary characters is replaced by the director's specific choices of flesh-and-blood actors and actresses. As Hough notes, the novels of Jane Austen are at the polar opposite of the cinema in this respect: "There is no attempt at a vivid setting of the scene, and physical description is markedly absent. We do not know with any degree of particularity what sort of a house Hartfield is, any more than we know what Emma looked like" (Hough 208). But the cinema must choose: a vivid imagining of the scene and the characters must be made. The camera must dwell in all its particularity on the fineness of the house that Hartfield is and picture Emma, as the director imagines her to be.

Is there an equivalent "language" of the cinema for that continuum of vagueness and specificity that the Austen narrator uses to describe her characters? It would appear, perhaps unfortunately, to be that of physical attractiveness. The upshot must be that Emma's physical beauty will be upgraded and Harriet's downgraded. It irony is that it is not clear that this is the way Austen herself imagined it. An equally serious conundrum for the cinema is the absence of any obvious substitute for monitored thought or monitored speech, for that matter. Should the director simply use the directly quoted speech of the narrative fiction? Or does this result in a too obvious falsification of the story's texture? Voiceover provides one solution, but it can often seem to be obtrusive, with psychoanalytical overtones that are more the counterpart of the unreliable first-person narrator. All of this is by way of introduction to my own sense of disappointment and, if this is an acceptable critical stance, boredom with one of the more recent adaptations of Jane Austen for the screen, Douglas McGrath's *Emma* (1996), starring Gwyneth Paltrow as Emma Woodhouse. Ultimately, cinema must discover its own

language to compensate for what is lost in translation. It is only when a director, like McGrath, seeks to cleave too closely to the novel without apparently taking into account the finely woven texture of novelistic discourse that catastrophe results. The comparison should serve to indicate, I hope, the manner in which the novel and the cinema, in other respects ideal counterparts for the exploration of the contemporary world, possess very principles and parameters for building of inhabitable alternative worlds.

CONCLUSION

In the Anglo-American world of literary scholarship, it was Graham Hough who first raised the central issues involved in the analysis of the relationship between narrative and dialogue in fictional prose. As he suggests, the novel poses difficulties for the sceptical reader because its different parts occupy “different ontological and epistemological levels”. There are some parts of the story for which the narrator assumes direct responsible, while in other parts that narrator relinquishes responsibility altogether. Although the chief line of division lies between the narrator’s voice and the directly quoted speech of the characters, the “intermediate forms” of monitored thought and monitored speech emerge as the sources of perhaps the greatest artistic effects. Lively narrators appear sometimes to act in the manner of a bossy stage manager of a busy theatrical production: the appropriate image is of the author emerging from behind or beside the curtain to interrupt the characters in full performance with some put-dwon, witticism or thematic observation. At other times, narrators can seem more akin to an astute ventriloquist: the appropriate image here is of the author staring into the mirror, as he becomes now one, now another, of the characters in the story.

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