

POINT OF VIEW

= the relation of the teller to the tale in a narrative

Narrator /Narratee

First-person narration – seems more subjective, seems to position us within the consciousness of the narrating character

Third-person narration – seems more objective, often operates as a „window“ on the story, but differences:

Internal/external

Now she came every day to the hens, they were the only things in the world that warmed her heart. Clifford's protestations made her go cold from head to foot. Mrs Bolton's voice made her go cold, and the sound of the business men who came. An occasional letter from Michaelis affected her with the same sense of chill. She felt she would surely die if it lasted much longer.

(D.H. Lawrence: *Lady Chatterley's Lover*)

Restricted/unrestricted or limited/unlimited – omniscient narrator or narrowing down:

The voice on the phone, this time, was American – soft, cautious - no doubt the man thought the line was tapped. Robert Greenman Ceretti, from Washington; while they were talking, she remembered that this was the political columnist who had somehow been connected with the Kennedy administration. Hadn't he written a book about the Bay of Pigs? Anyway, she had certainly seen him quoted.

(Nadine Gordimer: *Open House*)

Focalization:

Focalizer – external, character focalizer 1st person, 3rd person/ *Focalized*

She ran down to the next floor, telephoned for a taxi, then opened the door of Etty's bedroom, adjoining the sitting room. Silence and obscurity greeted her; and a smell compounded of powder, scent, toilet creams and chocolate truffles.

(Rosamund Lehmann: *The Weather in the Streets*)

EF – F

CF3 –F

Between the stages of dressing and washing she packed a hasty suitcase. Pack the red dress, wear the dark brown tweed, Kate's castoff, well-cut, with my nice jumper, lime green, becoming, pack the other old brown jumper- That's about all.

(Rosamund Lehmann: *The Weather in the Streets*)

EF-F

CF1-F

Intrusive/Detached/Estranged - distance of the narrator or narratee

Reliable/ Unreliable

SPEECH AND WRITING

Features of speech we do not normally find in writing:

1 pauses and pause fillers (um/er/erm)

2 false starts (and if you ... but that could be ...)

3 self-corrections (from the from that moment)

4 repetitions (I'm sure it would have I'm sure it would have been ...)

5 response cues (but that could be you know locked away or something like that ...)

TYPES OF SPEECH REPRESENTATION IN PROSE FICTION

Direct speech:

She said: "Well there's nothing I can say to that, is there?"

He leaned forward and said: "I'm going to give you another chance, Anna."

(Doris Lessing: *The Golden Notebook*)

Indirect speech:

She said there there was nothing she could say to that. He leaned forward and said that he was going to give her another chance.

Free direct speech:

They talked about his work. He specialized in leucotomies.

"Boy, I've cut literally hundreds of brains in half!"

"It doesn't bother you, what you're doing?"

"Why should it?"

"But you know when you've finished that operation it's final, the people are never the same again?"

"But that's the idea, most of them don't want to be the same again."

(Doris Lessing: *The Golden Notebook*)

Free indirect speech:

For what? He asked her, with careful scorn. To compete with phrasemongers, incapable of thinking consecutively for sixty seconds? To submit himself to the criticism of an obtuse middle class which entrusted its morality to policemen and its fine arts to impresarios.

(James Joyce: *Dubliners*)

Genre and the presentation of speech

"...", he murmured huskily.

"...", she wailed gaspingly.

"...", he countered silkily.

"...", she asked as calmly as she could.

(Susan Napier: *The Counterfeit Secretary*. a vivid story of passionate attraction)

