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## On Consciousness in Displaced Fiction: A Systematic Account

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### Abstract:

This paper is concerned with the representation of character consciousness in the third person past tense novel. Following Chafe [1994], I shall argue that a narrated monologue [Cohn 1978] maneuver is the act of displacing immediacy. I shall then systematically outline a number of frequent displaced immediacy maneuvers that either rely on sentence-internal maneuvers or discourse-dependent maneuvers. In the process, I shall make three other proposals. First, that displaced immediacy sometimes renders the mind of a single character, sometimes the minds of a collective of characters. Second, that consciousness is not necessarily verbalized, that is, linguistically codified. Third, that a character might not be aware of an immediate sensation at all times. As my object of study, I shall pick out samples from the collective novel 'The Fishermen' [1928] by Danish author, Hans Kirk.

**Keywords :** linguistics, narratology, Danish, consciousness

### 1.1. Preliminary Observations I: Consciousness and Fiction

From an Aristotelian category point of view<sup>1</sup>, a category is defined by some set of necessary and sufficient conditions. In this tradition, any member of the fiction category must therefore submit to some set of necessary and sufficient conditions. More often than not, I find genre discussions unavailing even when theoretically intriguing. Therefore, I shall not commence an attempt at an exhaustive fiction definition. One condition, though, is inevitable (though not sufficient): any member of the fiction category must be preoccupied with human minds. Any piece of writing that does not meet this criterion is not fiction. I find that this initial observation firmly centers the study of consciousness in

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1 I choose this onset for clarity purposes. As observed by Lakoff [Lakoff 1987], the Aristotle approach falls short of an advanced scrutiny.

the broader realm of literary criticism.

In general, consciousness is subject to a number of definitions of which the following two are rather prominent. First, consciousness is a superordinate embracing all mental processes, that is, sensing, feeling, thinking, remembering, contemplating and so forth. Second, consciousness is the state of being aware of those mental processes, that is, it is antonymous to *unconsciousness*. This case of homophony is unfortunate since I shall employ both meanings throughout the paper.

Consciousness as a superordinate is not necessarily verbal: I can indeed feel at ease without verbalizing the sensation ('I am at ease') or even know the words in the first place. Sensations do not rely on linguistic encoding. Also, I might not be preoccupied with my being at ease at all times, that is, I might – perhaps momentarily – be unconscious of it (in the sense of unaware) even if I am still at ease. In the following, however, 'consciousness' refers to 'consciousness as a superordinate' unless otherwise stated.

## 1.2. Preliminary Observations II: Displaced Immediacy

In the first person novel one character is identical to the narrator. Nevertheless, we have in play two consciousnesses: one is being represented (the character), one is representing (the narrator). Whereas they do coincide with respect to self, they may or may not coincide with respect to time and space (cf. the first person novel in the present tense vs. the first person novel in the past tense).

In the third person novel the narrator<sup>2</sup> never equals to a character. In other words, the representing consciousness and the represented consciousness never coincide with respect to self, whereas they may or may not coincide with respect to time and space (cf. the third person novel in the present tense vs. the third person novel in the past tense).

Following Chafe [Chafe 1994], I employ the notion of displacement. When character and narrator are ontologically different from one another I shall speak of displacement of self. When character and narrator are separated in time and space I shall speak of spatiotemporal displacement. Only within the context of a third person novel do we encounter writings that are displaced in both ways. Those are the writings that I am concerned with, that is, I am concerned with the third person novel in the past tense. Not only is this type of novel very frequent<sup>3</sup>, total displacement also seems to foster extensive

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2 I am aware that numerous scholars [e.g., Hamburger 1957; Banfield 1973] oppose the notion of a narrator within the context of the third person novel. It is, so they claim, anthropomorphic. I agree. I make use of the notion anyway for two reasons: I do not see that an anthropomorphism alters the narrative in any way (thus it has no consequences) *and* the notion of a narrator is intuitively comprehensible to the lion's share of readers as compared to the notion of text or the like.

3 I intuitively take it to be the case that most novels are, in fact, third person novels in the past

usage of advanced character consciousness representation. In the wording of Chafe, total displacement ‘strengthens the aesthetic duality’ between ‘the artistic mirror (the representing consciousness) and the nature it reflects (the represented consciousness)’ [Chafe 1994: 253].

In order to peek into the minds of characters narrators exhibit a veritable arsenal of maneuvers. Cohn has identified three basic forms of presenting the consciousness of a character in the third person novel: ‘1. psycho-narration: the narrator’s discourse about a character’s consciousness; 2. quoted monologue: a character’s mental discourse; 3. narrated monologue: a character’s mental discourse in the guise of the narrator’s discourse’ [Cohn 1978: 14]. The first two, psycho-narration and quoted monologue, are relatively straight-forward. Roughly, either the narrator is unambiguously responsible for the wording (*he is at ease*) or the character is unambiguously responsible for the wording (*he said: ‘I am at ease’*). However, at other times the character consciousness is – in Cohnian – ‘guised’. Imperceptibly, we sense the consciousness of a character on stage as opposed to the consciousness of a narrator (insofar that we subscribe to narrator consciousness). The narrative is fully displaced and it does not ‘admit’ to render the mind of a character. In this paper, I shall be concerned with those maneuvers, those that do not ‘admit’ to render the mind of a character. I shall aim at depicting exactly what elements within the narrator discourse, delicately seem to redirect us to the perspective of a character consciousness.

Narrated monologue [Cohn 1978] has known many names: Hamburger [Hamburger 1957] conjoined the term ‘Erlebte Rede’, Banfield [Banfield 1973, 1982] ‘Narrated Speech and Thought’ to name a few. My account is deeply rooted in their research. However, I embrace the somewhat technical notion of ‘Displaced Immediacy’ [Chafe 1994] for the following reasons. In linguistics, ‘discourse’ can be defined as any coherent succession of sentences<sup>4</sup>. Thus, it is implied within the Cohnian framework that consciousness is inherently verbal. For the same reason, I also avoid ‘Erlebte Rede’ and ‘Narrated Speech and Thought’. As I have argued, I do not always take it to be the case that consciousness is verbalized. It may be and it may not be. The notion of displaced immediacy allows for verbal as well as non-verbal consciousness.

Banfield [1973, 1982] has provided a systematic and quite influential account of the subject matter. However, Banfield subscribes to the theory of universal grammar (Chomsky 1957 onward). The main objective of universal grammar is the uncovering of syntactic structures within a sentence (here: a TP or tensed phrase). Thus, relying on this

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tense. However, that would be immensely difficult to verify.

4 Within the social sciences, ‘discourse’ refers to either the language of a social practice (e.g., academic discourse; public discourse) or it is an entirely abstract matter detached from language and beyond the scope of linguistics.

onset Banfield does not tackle displaced immediacy maneuvers that rely on discourse<sup>5</sup>. Furthermore, Banfield argues that displaced immediacy maneuvers equal to a single consciousness. So does Cohn [1978] implicitly by conjoining the term ‘Narrated *Monologue*’. I shall argue that displaced immediacy maneuvers sometimes equal to a single consciousness, sometimes to a collective of consciousnesses.

Most displaced immediacy maneuvers surfaced in twentieth century fiction. In Denmark, Hans Kirk proved a prominent stylistic virtuoso. Kirk’s greatest contribution to the realm of Danish fiction was, in fact, his first novel, ‘The Fishermen’ [1928]. ‘The Fishermen’ is a collective novel, a de-centered narrative exploring the life – inner (in particular) and outer – of a gravely religious community in Northern Jutland (Denmark). The novel is exemplary in two ways and shall therefore serve as my object of study. First, it is fully displaced, that is, it is a third person novel in the past tense. The representing consciousness is different from the represented consciousness at a different point in space and time. Second, ‘The Fishermen’, being de-centered, is occupied not with a lone protagonist but with a collective of consciousnesses. Thus, we can explore the consciousness of a single character as of a collective of characters.

### 1.3. Format

Going over displaced immediacy samples I find that they either rely on sentence-internal maneuvers (2.1) or discourse-dependent maneuvers (2.2). Either we isolate character consciousness by means of analyzing the sentence and the sentence only *or* we isolate character consciousness by means of analyzing not only the sentence in and of itself but also the way in which this sentence relate to other sentences in the novel. By sentence I understand that which is contained by a full stop and another full stop. In other words, I subscribe to an orthographic definition and oppose a grammatical definition. To a universal grammar scholar, a sentence is a tensed phrase (TP), that is, it contains a finite verb. Whereas this definition may prove useful in theory, it fails to encompass many sentence variants in fiction. By discourse I understand any coherent succession of sentences (two or more) within the novel and ways in which they relate to one another.

As I shall only employ displaced immediacy samples from a single novel of a single author, the bracketed numbers in samples refer to pages in ‘The Fishermen’. I provide the original sample in Danish as well as an English translation.

#### 2.1. Displaced Immediacy: Sentence-internal Maneuvers

In the following, I shall go over five distinct types of displaced immediacy maneuvers

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5 However, Banfield *is* aware of a number of such maneuvers [in conversation, Paris 2009] but to my knowledge she has not (yet) written on the subject.

that – in the context of the third person past tense novel – does not (have to) rely on discourse, namely expressives, evaluative words, character deixis, modality, and fine-grained detailing. By means of only analyzing a single sentence, we can separate the represented consciousness (one or more character(s)) from the representing consciousness (the narrator).

### 2.1.1. Expressives

The ‘expressives’ category is primarily inspired by Banfield<sup>6</sup> [Banfield 1973, 1982]. ‘Expressive elements and constructions’ [Banfield 1973: 7] encompass exclamations, questions, and incomplete sentences.

Ak, længe var der nok igen, til hun fik en saadan Glædens  
Time. [66]

Oh woe, it would probably be long until she had another  
such hour of joy.

This sample displays unambiguous evidence for spatiotemporal displacement (*would, had*) as well as displacement of self (*she*) – as do all samples in this paper. However, it also displays evidence for immediacy (*Oh woe*): someone somewhere seems resigned. If we did not allow for the represented consciousness to be different from the representing consciousness we would have to attribute the expressive to the narrator. Such reading would be fairly absurd<sup>7</sup>. The obvious first choice would be to ascribe ‘oh woe’ to the character currently on stage (subordinate clause subject-*she*).

Exclamations and questions might or might not be accompanied by a formal marker of either exclamation (!) or question (?). It rarely matters for other than matters of emphasis. In Danish, as in English and many other languages, questions manifest in the syntax, that is, open (*wh-*) as well as closed questions (*yes/no*) display inversion: the subject must follow the finite verb. Thus, a question mark is somewhat superfluous.

Der fandtes ikke den ringe Ting, han ikke havde Interesse  
for. Hvordan havde de fisket, hvordan var Egnen og befandt

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6 However, the expressives category must not be confused with Banfield’s notion of the ‘e’. Banfield’s ‘e’ encompasses more than mere expressives understood as exclamations, questions, and incomplete sentences.

7 This, though, is not to say that it never does occur. It does. In the rather complex dynamics of the writings of Hans Christian Andersen the third person past tense narrator can be highly personalized indeed. We then ascribe the expressives to the narrator because – more often than not – there is no one else to ascribe them to.

de sig godt. [57]

There was no thing however small he was not interested in.  
How had they been fishing, how was the neighborhood, and  
had they settled well.

If we were not to separate the represented consciousness from the representing consciousness we would awkwardly have to ascribe these questions to the narrator. They are, however, questions posed by a visiting priest. Those subject to his questions are the fishermen that are listening. No verb of perception ‘admits’ that they are in fact listening, but we know that they must be. No other possible perceivers are present in the discourse.

‘The Fishermen’ offers no instances of incomplete sentences in the narrator discourse. The dynamics of incomplete sentences, though, are similar to the ones described above. The obvious first choice would be to ascribe the sentence to a, say, hesitating, enthusiastic, or confused character currently on stage *rather* than to a forgetful narrator.

### 2.1.2. Evaluative Words

Evaluative words are words that necessarily must be ascribed to an extrovert consciousness perceiving and evaluating, to someone involved on stage. Evaluative words inherently carry subjective connotations that a narrator is unlikely to embrace. Traditionally [e.g. Banfield 1973, 1982], scholars have been concerned primarily with adjectives, but I shall argue that also nouns may carry similar subjective connotations.

Det var slet ikke urimeligt, om hun engang fik Martin at se i  
en fornem Stilling. [234]

It would not at all be unfair, should she one day see Martin  
in brilliant occupation.

Fairness is a rather subjective matter. Had the sentence read something along lines of ‘It would not at all be tragic/sad/bad/good, should she...’ we would have no need to posit an evaluator. But whether or not it is fair, is for someone close to Martin to determine, someone involved (*she*).

Consider also the following:

Tabita (...) lignede en armodig og forpjusket spurv. [266]

Tabita (...) resembled a poor and ruffled sparrow.

Tabita might appear ruffled, even to a quite distant narrator, but she can only be poor to an evaluator. Comparing ‘poor’ to ‘small’ and/or ‘fragile’, we realize that one can objectively seem small or fragile, but one cannot in a similar fashion seem poor. In the preceding sentences, Tabita’s mother has been contemplating on the goings and doings of her daughter. Thus, it is an obvious first choice to attribute the choice of ‘poor’ to the mother.

Intuitively, I take it to be the case that evaluative words most often are adjectives. However, also nominal groups, entirely or partly, can function as such.

(...) deres Tanker kredsede (...) om Bagerbutikkens svale  
Herlighed. [20]

(...) their thoughts kept orbiting the cool splendor of the  
bakery.

Again, if we did not allow for the represented consciousness to be different from the representing consciousness, we would have to ascribe the choice of ‘splendor’ to the narrator. Why would a narrator at this point convey his food preferences? Obviously, the choice of ‘splendor’ is the choice of those responsible for thinking in the first place. Notice also that this evaluative noun is depicting a collective of consciousnesses, not a lone protagonist. It is by no means a monologue.

### 2.1.3. Character Deixis

Deixis is the act of pointing. In a textbook wording, ‘deixis is the phenomenon of using elements of the subject’s situatedness (...) to designate something in the scene’ [Croft/Cruise 2004: 59]. In the context of a third person past tense novel, there are two possible pointers: one is the narrator; one is a character (or a collective of characters). When pointing, we not only point *towards* something, we also point *from* somewhere. That somewhere is sometimes a narrator, sometimes a character. Verschueren [Verschueren 1999: 18] has identified four deictic parameters: temporal, spatial, social, and discursive. Temporal and spatial parameters are rather prominent in fiction, social and discursive parameters somewhat exotic.

Nu var han for evig til Nar. [254]



Now he would forever look a fool.

Temporal deixis has long been subject to research [e.g. Hamburger 1957]. ‘Now’ emphasize that there is no temporal displacement between an action and some representation of this action. Whatever action the verb is targeting coincides with the (verbal) representation of this action, e.g. ‘I am now at ease’. However, the past tense (*had*) is evidence of temporal displacement. Thus, this ‘now’ cannot be ascribed to a distant narrator, it must be ascribed to ‘he’. ‘He’ senses that he will forever look a fool. Not the narrator – necessarily.

Spatial deixis often comes in an adverb format as well, e.g. ‘there’ and ‘here’. At other times it comes in the format of a verb.

Fiskeren hilste ham med Venlighed, da han kom hjem fra Fjorden. [120]

The fisherman friendly greeted him as he [the fisherman] returned from the inlet.

Wherever ‘him’ is located is the point of reference. It turns out to be the home of a fisherman which explains why the fisherman is not randomly paying a visit or the like but, in fact, returning. ‘Him’ is not only present; he is experiencing the return of the fisherman. Any distance is measured with respect to his consciousness.

Not only is discursive deixis somewhat exotic it also raises a dichotomy question: why treat it as a sentence-internal maneuver as opposed to a discourse-dependent maneuver?

Det ene plejede gerne at svare til det andet. [21]

The one normally corresponds to the other.

This sentence is rather difficult to translate. ‘Plejede gerne at svare til’ translates into ‘normally corresponds to’. ‘Pleje’ is verb meaning that whatever action the following verb describes, this action is often the case on a regular basis. That explains my use of ‘normally’ even if it does not read in the Danish counterpart. The semantics of ‘normally’ are inherent in ‘pleje’. For you to know that something is often the case on a regular basis, you need consecutive experience. But in this case the narrator has not touched upon the subject (something about how lyrics and scores relate to one another) before. Consequently, we must ascribe the statement to a character currently on stage, namely a

girl in the previous sentence. We have no other choice. This advanced piece of discursive deixis is simply not pointing towards a discourse the narrator nor any (other) character can account for. It is a private pointer.

Finally, we are left with social deixis. Social deixis is no less advanced than discursive deixis. Any deictic word changes meaning depending on point of reference. One obvious example is the pronoun: 'I' does not mean the same to me as it does to you. Other cases are quite subtle. In the following, social deixis can be described as 'the use of indexical expressions which signal aspects of social status and/or forms of respect, whether or not grounded in 'objective' status' [Verschuere 1999: 21].

I Kirken sad frelste og vantro Side om Side. [51]

In church, the redeemed and the infidel sat side by side.

The notion of redemption is only meaningful when the point of reference is clear. As the pronoun 'I' necessarily points back at a speaker, the 'redeemed/infidel'-dichotomy necessarily points back at gravely religious consciousness. To an atheist or an unobtrusive narrator this dichotomy is meaningless. 'the redeemed and the infidel' is pointing back at a gravely religious, collective consciousness. The fishermen – as opposed to the narrator – are experiencing a dichotomous church scenario, their immediate environment. However, there is no way of establishing whether or not the fishermen are actually verbalizing anything (e.g., 'those have faith, those do not' or the like). Most likely, they are not. Thus, this sample does not depict a discourse as such but merely a sensation, a private belief, a private perspective. Also, there is no way of establishing whether or not the fishermen are actually conscious, that is, collectively aware of the dichotomous church scenario at all times. Most likely, they are not. Consciousness, one or more, is neither necessarily verbal nor necessarily conscious as such.

#### 2.1.4. Modality

Modality expresses an attitude towards a proposition<sup>8</sup>, an evaluation of some sort.

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8 Danish lack an inflectional future tense. The present tense along with a specifying temporal adverbial (jeg kommer på lørdag = I'll be there on Saturday) is the most common way of expressing future in Danish. At other times, Danish rely on modal verbs that either stand alone (jeg skal i biografen = I'm going to the movies) or a periphrastic construction containing one or more other verbs (jeg skal se en film = I'll be watching a movie). In those cases, the modal does not convey modality as such, that is, it does not uncover an attitude towards a proposition. It is a 'plain' future. However, those cases *are* subject to a pronunciation constraint, that is, by stressing the modal it *does* convey modality.

Redeker/Sanders has argued that modality conveys an implicit perspective: ‘the narrator reports in his own words the interpretation of a perceived event or utterance, but by using a modal verb (...) he builds a space in which the validity of the information is restricted to the character involved’ [Redeker/Sanders 1996: 306].

Nej, han havde ikke Evne til at faa fat i det rent primitive hos Folk. Men på den anden Side, en vis Redelighed, intellektuel og religiøs, en menneskelig og Kristen Varsomhed maatte dog kræves. Dette her var simpelthen Vold. [61]

No, he had not been able to target the primitive in people. But then again, some integrity, intellectual and religious, some humane and Christian caution had to be called for. This was sheer violence.

The ‘he’ in question is a priest that does *not* subscribe (as literal) to the notion of sin and possible redemption. To him God is a merciful God; to the fishermen He is the great punisher. Even if the narrator makes use of a periphrastic<sup>9</sup> passive construction (*had to be called for*), we naturally ascribe the proposition to the priest. ‘Had to’ expresses an attitude towards (a calling upon) integrity and caution. In its non-modality counterpart – ‘(...) Christian caution was to be called for’ – we find that no mental character consciousness is uncovered.

I deliberately picked out a greater sample chunk even if we are still preoccupied with sentence-internal maneuvers. I would like to stress an excursive point, namely that maneuvers of displacing immediacy often appear in clusters. In clusters they seem to affirm and support one another. In the present sample, modality as a displaced immediacy maneuver is supported by an expressive (*No*) and discursive deixis (*This*). Together they contribute to a solid manifestation of an extrovert consciousness, a character currently on stage.

### 2.1.5. Fine-grained Detailing

Fine-grained detailing as a maneuver of displacing immediacy relies on the qualitative differences between extrovert and introvert consciousnesses [Chafe 1994: 202]. An extrovert consciousness perceiving, acting, and evaluating has direct and unimpeded access to the immediate environment. An extrovert consciousness can depict a potentially

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9 Inflectional passive in the Danish original. Even if periphrastic and inflectional passives have different distribution in Danish, it has no semantic consequences here.

infinite number of details. She can also represent those details in one or the other way *as* she is perceiving, acting, and evaluating. However, if she is remembering, that is, if spatiotemporal displacement occurs, she no longer has a direct and unimpeded access to the immediate environment. Thus, due to the limited nature of our cognitive abilities, she can no longer represent a potentially infinite pool of details. She can but represent the salient ones, those she cared or just happened to remember. If fine-grained detailing does occur in spite of total displacement we must necessarily ascribe this observation to an extrovert consciousness that, in fact, maintains a direct and unimpeded access to the environment.

Kresten Thomsen var en bredskuldret undersætsig Mand. Han havde et kraftigt mørkt Overskæg og kloge, skarpe Øjne i et vejrbitd, rundt Ansigt. Hans Stemme var dyb og rungende – med et Smeld som en Sergent, der kommanderede sine Folk. Hans Hænder var store og laadne, og der groede Haar ud af Næse og Øren. Tøjet var groft og af simpelt Snit, og han havde klodsede tunge Støvler. Han lignede mere en djærv Kutterfører eller Fiskeopkøber end en Præst. Folkene tog ham i Haanden og sagde ikke meget. [57]

Kresten Thomsen was a broad-shouldered, stocky guy. He had a heavy, dark moustache and wise, keen eyes in a round, weather-beaten face. He had a booming deep voice – with the snap of sergeant domineering his men. His hands were massive and hairy, and hair grew out his nose and ears. His clothes were coarse and simple-cut and he wore heavy, clumsy boots. He looked more of a cutter captain or a buyer of fish than a priest. The people shook his hand and did not say much.

This sample displays an immense presence of details, mostly meticulous adjectives. For an introvert consciousness to exhibit such a careful account is unlikely. The obvious first choice would be to ascribe this observation to an extrovert consciousness maintaining immediate environment access, to the people shaking his hand.

One might argue that direct and unimpeded access to the immediate environment – even to a displaced consciousness – is secured by the fiction contract. In other words, as a

reader I know that such a narrator account is unlikely but I buy into it, so to speak, for the sake of entertainment. I agree. If these people had not shook his hand by the end of the sample we would have no one to whom we could ascribe the observation. But they did shake his hand; they were indeed present as he came to visit (more on ‘motivated perception’ as a maneuver of displacing immediacy in 2.2.1). Therefore, I find it natural to ascribe the observation to a collective of consciousnesses, to the fishermen greeting their old priest, the redeemer.

## 2.2. Displaced Immediacy: Discourse-dependent Maneuvers

So far we have seen that sometimes – by means of just analyzing a single sentence – we can uncover the consciousness of a character. At other times, though, we depend on discourse. I shall go over three such cases, namely motivated perception, uncalled-for definiteness, and stylistic contagion.

### 2.2.1. Motivated Perception

Motivated perception is often but not necessarily initiated by a verb of perception (to *see*, *hear*, *listen* or the like). This verb of perception opens up a space for the character consciousness and, as is equally important, seems to keep it open.

Med Thomas Jensen i Spidsen klavrede de op paa en Klit og  
saa' ud. Ja der laa Havet! [140]

With Thomas Jensen leading the way, they clambered the  
dune and looked out. Yes, there lay the sea!

There is no colon explicating that Thomas Jensen and his followers are, in fact, gazing at the sea. Strictly speaking, they might look in the opposite direction, towards, say, some village. Also, had this been an instance of quoted thought, one would expect the present tense: ‘there lies the sea’. However, the verb of perception (*looked out*) opens up a space for the character consciousness and keeps it open, even across the formal boundaries of a sentence. Imperceptibly, we understand that the group – a collective of consciousnesses – is, of course, gazing at the sea. This reading is, by the way, supported by the presence of two other maneuvers of displacing immediacy, namely an expressive (*Yes*) and spatial deixis (*there*).

At other times motivated perception is not initiated by a verb of perception. In this sample motivated perception is initiated by a subtle instance of spatial deixis, then at a later point supported by an expressive.

Katrine gik sin Vej med et kort Farvel og var fornærmet. Det kunde ikke skjules, at hun havde faste, runde Ben under det korte Skørt. Anton Knopper kastede sig hovedkulds ud i det værste Arbejde, han kunne finde, for ikke at komme på gale Tanker. Ak, Verden var fuld af Farer og Natten af sære Drømme. [56]

Offended Katrine took off with a brief goodbye. There was no way of hiding her tight, plump legs beneath the short skirt. Anton Knopper plunged headlong into the most dreadful work he could find in order not to engage in sinful thinking. Oh woe, the world was packed with peril and the nights with queer dreams.

When Katrine ‘took off’, she took off from somewhere. Even if offended, she did say goodbye, supposedly, to someone. We are lurking from the perspective of this ‘someone’. So far, he is yet to remain nameless but we understand that *he* – as opposed to the narrator – is responsible for the rather inappropriate observation. In the third sentence we learn that his name is Anton Knopper. The late expressive (*Oh woe*) supports our character attribution.

#### 2.2.2. Uncalled-for definiteness

Roughly speaking, the definite form is appropriate when the subject matter has been introduced at an earlier stage<sup>10</sup>. However, uncalled-for definiteness frequently occurs in literature.

Der stod en lille Flok yderst på Broen og spejdede ud over Fjorden i den lune Sommeraften. [...] Det var Fiskerne vesterfra, som ventede paa Skibet med Konerne og Børnene. [5]

A small crowd had gathered on the bridge gazing at the inlet in the mild summer evening. [...] Those were the fishermen

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10 This account is obviously oversimplified but shall suffice for our purposes.

from the west awaiting the ship with the wives and the children.

My choice of sample was an obvious one. I picked the very first lines of Kirk's great novel. The title page set apart, no one word has preceded these lines. Thus, nothing is identifiable to the reader yet. We do not know of the bridge, the inlet, and the mild summer night. Nor do we know of the ship, the wives, and the children. All those are only identifiable to someone present on stage, the fishermen. This sample renders their immediate perceptions, perceptions that are, by the way, neither necessarily verbalized nor conscious. They perceive of the scenario but we have no way of determining whether or not their perceptions foster linguistic encoding (e.g., 'There is the bridge and the inlet. It is a mild summer evening' and so forth). Nor do we know if they are conscious of the scenario at all times. They may or may not be contemplating on other matters. What we do know is that the fishermen are, collectively, perceiving of the inlet scenario in the mild summer evening even if it does not read explicitly.

#### **2.2.3.1. Stylistic Contagion I: The One Mind Case**

The notion of stylistic contagion was introduced by Spitzer [Spitzer 1922]. It was to encompass a character 'contamination' of narrator language: dialectal or even vulgar linguistic idiosyncrasies passing on, so to speak, from character to narrator. Cohn adopts the term and takes it to be 'a reporting syntax (...) but (...) the idiom is strongly affected (or infected) with the mental idiom of the mind it renders' [Cohn 1978: 33]. In my view, the one subject to contamination will always be the narrator. However, the contaminator might wander off into the obscure. Also, there might be one or there might be more than one contaminator.

In this initial sample, a sailor has returned from the sea and he is now telling tales of great adventures – and of promiscuous pictures.

Der blev baade vist det ene og det andet, og det var ikke  
Nøgenhed alene, you know. [32]

This and that were shown, and it was not just nudity, you  
know.

In the Danish original, 'you know' is, in fact, in English. The narrator has not previously been code-switching and he is not to do it again. This clearly is the language of an adventurous sailor, linguistic preferences passing on to the narrator.

At other times the contamination is just dialectal.

Katrine lænede sig en Smule ind til ham. Hun led godt den store Fisker. [78]

Katrine leaned a little against him. She liked the great fisherman.

‘Led godt’ translates into ‘liked’<sup>11</sup> but it is as archaic as it is dialectal<sup>12</sup>. If this is a linguistic preference of Katrine passing on to the narrator, it suggests that Katrine is very much aware of her feelings towards the great fisherman. After all, she is responsible for the idiosyncratic wording. In an unmarked (non-dialectal) variant, she might *not* be aware. It would, then, be a simpler instance of psycho-narration with an all-responsible narrator.

#### 2.2.3.2. Stylistic Contagion II: The Collective Mind Case

In these initial examples we were successful in locating the contaminator. In general, when only a single contaminator is in play, she is identifiable. When two or more contaminators are in play, they are somewhat harder to identify.

Ingen af dem var helt unge, men gamle var de heller ikke. [...]. Nej, de havde langt til Støvets Aar, og ingen af dem kom vel til at lide Nød. Gud havde nok en Udvej for dem, og uden ham gaves ingen jordisk Fremgang. [6]

None of them were youngsters, but they weren't old either. [...]. No, the year of dust lay far ahead and presumably none of them would ever suffer. God would probably assure them a way out and without him no mortal prosperity was ever to be.

This sample resembles a preaching, with respect to wording (*year of dust, God, no mortal prosperity was ever to be*) and with respect to the religious axioms (godly assurance; the conditional promise of mortal prosperity). Yet again, the sensitive narrator has been contaminated and this time by ‘them’. ‘Them’ are the fishermen but they remain unspecified. The narrator is infected by the linguistic preferences of a collective of

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11 In modern Danish ‘to like’ translates into ‘at kunne lide’.

12 I have not been able to verify my dialect postulate. I rely on native speaker judgment.



characters. Stylistic contagion is, by the way, omnipresent all throughout ‘The Fishermen’ – for the benefit of one or more characters on stage.

### 3. Summary and perspectives

I have argued that narrated monologue is the act of displacing immediacy: the representing consciousness does not openly admit to represent a represented consciousness. I aimed at depicting exactly what elements within the narrator discourse that seem to redirect us to the perspective of a character consciousness. I argued that we either uncover character consciousness by means of analyzing but a single sentence *or* we uncover character consciousness by means of analyzing discourse.

Character consciousness does not necessarily equal to a single consciousness on stage. It might equal to a collective of consciousnesses. It often does in a collective novel such as ‘The Fishermen’. Also, character consciousness is not necessarily verbalized, that is, linguistically codified. I do not take it to be the case that consciousness necessarily relies on language. Consciousness might be non-verbal as it might even be *unconscious*. A given character might or might not be aware of some cognitive event, say, a sensation at all times.

I identified five sentence-internal maneuvers of displacing immediacy, namely expressives, evaluative words, character deixis, modality, and fine-grained detailing. I then identified three discourse-dependent maneuvers, namely motivated perception, uncalled-for definiteness, and stylistic contagion.

This list is hardly exhaustive. Thus, additional research in the field is as probable as it is welcome. Also, I should appreciate challenging approaches that rely on challenging literature, e.g. on the rather complex writings of Hans Christian Andersen. Intuitively, I take it to be the case that Andersen does not unproblematically submit to the framework I have sketched out.

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