

**Linguistic study of methods of representation of speech and thought
in selected Modern Greek literary texts**

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The candidate confirms that the work submitted is her own and that appropriate credit has been given where reference has been made to the work of others.

ABSTRACT

This thesis attempts a systematic analysis of the stylistic devices used in Modern Greek fictional writing for the representation of a character's speech and thought. It specifically focuses on the study of those techniques in which the narrator's overtness is kept to a minimum, i.e. Free Indirect Discourse, also known as "style indirect libre", and Quoted Monologue.

The present study consists of four chapters. Chapter 1 discusses areas of narrative structure of which many contradictory accounts are offered, and critics' attempts to define modes of consciousness. It also briefly outlines the Modern Greek tense system as a basis for the subsequent analysis of Modern Greek fictional devices.

Chapters 2, 3 and 4 are the analytical chapters where speech and thought presentation techniques, ranging from the more diegetic to the more mimetic, are investigated. In the analysis speech and thought presentation modes are treated separately not only for reasons of clarity but because their effects are different. My examples are taken from selected nineteenth and twentieth century Modern Greek literary texts. The passages are given in the original Greek but a translation in English is also included.

Chapter 2 deals with speech. All five speech categories (i.e. Narrative Report of Speech Acts, Indirect Speech, Free Indirect Speech, Direct Speech and Free Direct Speech) are examined but special emphasis is placed on the analysis of Free Indirect Speech and on the identification of its markers in first and third-person narratives.

Chapter 3 specifically concentrates on the analysis of Free Indirect Thought in first and third-person narratives and on the isolation of its indices. Its effects are also examined.

Chapter 4 studies the technique of Quoted Monologue in first and third-person narratives. It also includes a discussion of its effects.

My conclusion summarizes the results of the research and underlines the necessity for further investigation in this area.

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I would like to express my gratitude to my mother for her support and for supplying me with the literary texts used in this thesis.

ABBREVIATIONS

DD	Direct Discourse
DS	Direct Speech
DT	Direct Thought
ex.	Example
FDD	Free Direct Discourse
FDS	Free Direct Speech
FDT	Free Direct Thought
FI	Free Indirect
FID	Free Indirect Discourse
FIS	Free Indirect Speech
FIT	Free Indirect Thought
ID	Indirect Discourse
impf.	Imperfective
IS	Indirect Speech
IT	Indirect Thought
M.G.	Modern Greek
NR	Narrative Report
NRSA	Narrative Report of Speech Acts
NRTA	Narrative Report of a Thought Act
orig.	Original
pfv.	Perfective
publ.	Publication
QM	Quoted Monologue
S	Sentence
SQM	Self-quoted Monologue
Ss	Sentences

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INTRODUCTION

0.1. Aim of the present study

Speech and thought presentation in fictional writing has been one of the main concerns of many nineteenth and twentieth century novelists. A survey of previous scholarship has shown that there is no systematic description of the techniques available to Modern Greek authors in reproducing their characters' speech and thought. The present study attempts to identify and analyse speech and thought presentation modes in selected nineteenth and twentieth century Modern Greek literary texts and in particular those modes which are characterized by narratorial covertness. By doing so, it aims to contribute to a fuller understanding and a richer appreciation of Modern Greek literary works.

0.2. Design of the present study

The present study consists of four chapters. After a brief introduction outlining the aim and design of the thesis, Chapter 1 is concerned with some theoretical and methodological preliminaries to prepare the ground for the analysis of speech and thought presentation techniques in the ensuing chapters. More specifically it discusses briefly the verbal system in Modern Greek (M.G.) in order to help the reader understand the function of the categories of tense, aspect, mood and voice in M.G. and for what reasons M.G. authors choose certain verb forms. Next it contains a review of the most influential theories on narrative structure developed by the Anglo-American school of criticism, the Formalists, the Structuralists and the German School. This review attempts to shed light on areas of the structure of narrative of which many contradictory accounts are offered and thus facilitate the examination of speech and thought modes in M.G. narratives. Finally it includes a discussion of the phenomenon of Free Indirect Discourse (FID), the general term I use after McHale (1978: 250) to

refer to the stylistic device of "style indirect libre", a review of critics' attempts to define modes of consciousness and the categorization of speech and thought presentation techniques to be used in the study. The techniques range from the more "diegetic" to the more "mimetic".

Chapters 2, 3 and 4 form the nucleus of the investigation. They deal with the analysis of speech and thought presentation techniques in selected nineteenth and twentieth century M.G. literary texts. First editions of the Greek texts are not always being used in the thesis because some of them are effectively unobtainable in both the United Kingdom and Greece. However, dates of first publication of the Greek texts, where feasible, are given in the bibliography. The passages analysed are given in the original Greek but a translation into English is also included. This translation would not be a very elaborate one but an almost word for word representation of the Greek because the aim is to enable the reader to understand how the Greek authors reproduce their characters' speech and thought through an isolation of a number of indices. Such indices tend to disappear in passages translated into a more normal form of English. However, for the more difficult sentences a more fluent translation will also be given in brackets.

In the analysis, speech and thought presentation techniques are treated separately not only for ease of reference but also because their effects are different.

Chapter 2 concentrates on speech presentation techniques, which are the following:

- a) NARRATIVE REPORT OF SPEECH ACTS (NRSA)¹.
- b) INDIRECT SPEECH (IS) which is inclusive of McHale's (1978: 259) category of IS mimetic to some degree.
- c) FREE INDIRECT SPEECH (FIS) one of the two subdivisions of FID.
- d) DIRECT SPEECH (DS) and
- e) FREE DIRECT SPEECH (FDS).

¹This is a term introduced by Leech and Short (1981: 323). It is similar to McHale's (1978: 258) "diegetic summary" and to Page's (1988: 37) "submerged speech".

Examples from all five categories are given but special emphasis is placed on the analysis of FIS in first and third-person narratives and on the identification of its markers. The effects of each of the above mentioned techniques and in particular of FIS are also examined.

Chapters 3 and 4 are devoted to thought presentation. The categorization of the techniques is as follows:

- a) NARRATIVE REPORT OF A THOUGHT ACT (NRTA).
- b) INDIRECT THOUGHT (IT).
- c) FREE INDIRECT THOUGHT (FIT), the second subdivision of FID.
- d) DIRECT THOUGHT (DT) and
- e) FREE DIRECT THOUGHT (FDT), which in its sustained form becomes QUOTED MONOLOGUE (QM).

In Chapter 3, there is an analysis of passages from all five techniques but the primary focus is on the mode of FIT. FIT contains not only reports of thoughts and/or a rendering of the characters' immediate consciousness of such thoughts but also a rendering of other kinds of consciousness (i.e. sense impressions, products of imagination). The indices of FIT in both first and third-person narratives are identified through the use of contextual and linguistic criteria and its effects in first and third person narration are discussed.

Finally in Chapter 4, there is a study of the technique of QM in first and third-person narratives. The term QM is adopted by Cohn (1978: 12) and is used as a cover term for both silent soliloquies and interior monologues in modern novels. The effects of the technique are also examined.

The concluding remarks summarize the results of the analysis and make clear that further research is needed.

CHAPTER 1

PRELIMINARIES TO THE MAIN STUDY

1.1. Introduction

The aim of this chapter is to prepare the ground for the analysis of narrative techniques in the ensuing chapters through a discussion of the M.G. tense system and of the various theoretical accounts of narrative style.

First it will examine briefly the verbal system in M.G. in order to help the reader understand the function of the categories of tense, aspect, mood, and voice in the identification of speech and thought modes in M.G. fiction. It will then review the most influential theories on narrative structure proposed by different schools of criticism, i.e. the Anglo-American School, the Formalists, the Structuralists and the German School, in order to shed light on many areas of the structure of narrative of which many contradictory accounts are offered, and thus facilitate the analysis of M.G. narratives.

It will conclude with a brief discussion of the phenomenon of "style indirect libre", or Free Indirect Discourse as I prefer to call it, following McHale (1978: 250), a review of critics' attempts to define modes of consciousness and the categorization of speech and thought presentation techniques to be used in the analysis.

1.2. THE VERBAL SYSTEM IN M.G.

1.2.1. Tense in M.G.

Before examining the category of tense in M.G., we will briefly consider tense in general.

The interrelation of time and tenses in human language has always been a field of great interest and debate and various theories have been proposed which attempt to explain this relation. One of the most well known is the tense system developed by Reichenbach (1947). Reichenbach (op. cit., 290) recognized the involvement of three elements, i.e. the points of event, speech and reference, and of the temporal relations existing among them in the description of tenses. Using Reichenbach's example (op. cit., 288) in a sentence like "Peter had gone" three time-points are present; the point of speech, which is the utterance time, the point of event, which indicates when Peter went, and the time of reference, which is a time point between the other two points, since in an individual sentence, as Reichenbach remarks, it is not clear which time point is the reference point but it is rather determined by the context of speech. These three points are always present in all tenses although in some of them two of these three elements can coincide. For instance, the reference point can be simultaneous with the point of event or with the point of speech. The three points of time can be combined in different ways to account for the specification of tenses in such languages as English.

Reichenbach's great innovation was the inclusion of the point of reference in the description of tenses and although his tense system has been severely criticized¹ or even rejected² there is general agreement among scholars that tenses are best specified in terms of time points.

Tense can be defined as the grammaticalized location of a situation in time, normally with the present moment being used as a reference point (Comrie, 1985: 9). Therefore tense is a deictic category because "it relates the time of the action, event or

¹Prior (1967: 13) considers Reichenbach's system as too simple to account for tenses for which more than one point of reference is needed because it provides for only one reference point. For that reason he regards as unnecessary the sharp distinction, drawn by Reichenbach, between the point of reference and the point of speech which, according to Prior, is the first point of reference.

²Comrie's (1981: 29) main argument concerns the point of reference which, as he points out, is not necessary in the description of certain tenses (i.e. absolute tenses). Thus for Comrie the difference between the Present Perfect and the Simple Past is not one of reference point, as it is for Reichenbach, but one of aspect. For Declerck (1986: 320), on the other hand, who attempts to reconcile Reichenbach's and Comrie's theories, the Present Perfect and the Simple Past differ not only in aspect, as Comrie claims, but also in the way they locate a situation in time.

state of affairs referred to in the sentence to the time of utterance (the time of utterance being 'now')" (Lyons, 1968: 305).

Let us now examine the tense system in M.G. In M.G. there is a distinction between past and non-past tenses. The past tenses include the imperfect and the past (or aorist). The non-past tenses are the present and the future, which are subsumed under one analysis because although the past forms are marked for pastness³ in that in most cases they specify past actions, the non-past are not so marked because they can denote not only actions which occur in the present or in the future time but timeless⁴ actions as well (Mackridge, 1985: 125).

The present and the past tenses are monolectic whereas the future tense is not expressed morphologically but syntactically with the future/modal particle "θα" (tha) and a non-past form of either perfective or imperfective aspect. This has prompted Comrie (1976: 97) to state that in M.G. the tense distinction between Present and Future forms in the non-past tenses does not exist any more because it has been replaced by an aspectual distinction. For that reason in Mackridge's semantic analysis, the future tense is regarded as a function of the subjunctive (op. cit., 274). However, in Joseph and Philippaki-Warbuton's descriptive analysis, the future is considered as belonging to the indicative verb group because all the above mentioned tense distinctions are present in the indicative, but they are relative to the mood in the subjunctive and the imperative. In the imperative, for instance, the verb can only make aspectual distinctions because the time of reference is future (1987: 174).

Palmer (1986: 218) observes that the future tense in many languages derives from a modal-type auxiliary. In the case of M.G. "tha is a reflex of THELO: 'I wish'" (see also Bull, 1968: 32).

³There are instances in which a past form does not denote past time. For example *fiyame!* (= we departed) is often used in the sense of "we are setting off right now" or "let's go" (see Daltas, 1979: 44-5).

⁴Lyons (1977: 681) has drawn attention to the fact that the present tense used for the expression of gnomic utterances, the term he uses to refer to both timeless and omnitemporal utterances, has nothing to do with present time. Gnomic utterances, even when they are time-bound, are non-deictic. This is the reason why such utterances can also be expressed in the past. In M.G. in addition to the gnomic present the gnomic aorist is also possible especially in the case of animated language (see Goodwin, 1955: 276).

Modal distinctions in M.G. are expressed with the combination of the particle "θα" (tha) with past forms. M.G. also differentiates between absolute and relative tenses. As Comrie (1985: 56) has remarked the main difference between relative and absolute tenses lies in the specification of their reference time. In the absolute tenses the reference point is always the present moment while in the relative tenses it is determined by the context, with the present moment being one of the possible reference points. In M.G. the absolute tenses are the present and the past tenses whereas the relative tenses in the past are the present perfect and the pluperfect. In contrast to the absolute tenses, the relative ones are formed periphrastically. In addition, Joseph and Philippaki-Warburton (op. cit., 173) recognize the future perfect and the future pluperfect as the relative tenses in the future.

1.2.2. Aspect

Aspect, which is a non-deictic category since it is not relative to the time of utterance, is concerned with the different ways of viewing "the internal temporal constituency of a situation" (Comrie, 1976: 5). It can be expressed either inflectionally or periphrastically in a particular language.

In M.G. aspect ranks higher than tense because it is always indicated, while tense is not. In M.G. the main aspectual distinction is between perfective (pfv.) and imperfective (impf.) aspects with both of them having a morphological expression. They are differentiated by the stem used. The perfective uses the aorist stem (e.g. χάσω) while the imperfective the present stem (e.g. χάνω). The endings used for the two aspects are the same for all past and non-past tenses: e.g.

1) *Έχασα (pfv.) τὰ κλειδιά μου.

I lost my keys.

- 2) Κάθε φορά πού έχανε (impf.) τά κλειδιά της έκλαιγε.
Every time she lost her keys, she cried.

(my examples)

In addition, there is a third aspect, the perfect, which is not considered as crucial as the other two for two main reasons. Firstly it is always expressed periphrastically, and secondly these periphrastic expressions do not consist of uninterrupted unities in that either a time adverbial or a whole nominal or adverbial phrase can be placed between the two verbal elements of the periphrasis (Mackridge, 1985: 103).

- 3) Τό έχω ήδη διαβάσει αυτό τό βιβλίο.
I have already read this book.

(my example)

The perfect aspect appears in the following M.G. tenses: the present perfect, which can only be formed by perfective⁵ verbs, the pluperfect, the future perfect and the future pluperfect.

The perfective/imperfective opposition is found in all M.G. tenses, moods and non-finite forms (Comrie, 1976: 127) except the conditional.

In M.G. the perfective aspect is employed when the speaker tends to view the action from a distance, looking upon it as a completed whole irrespective of its occurrence in the future or in the past (Mackridge, op. cit., 105). This suggests that the perfective is the unmarked⁶ aspect because it does not denote whether an action is iterative or durative or none of the two. In past and future time reference the perfective

⁵Comrie (1976: 61 ff.) notes that the perfect tense is more naturally associated with the perfective aspect because it looks at a situation in terms of its consequences which are more likely to be the consequences of a completed situation rather than of an incomplete one. Thus in M.G. the form "έχο féri" (pfv.) is the only grammatical formation. However, Comrie's classification of the perfect as an aspect has been considered as unfortunate by certain linguists (see Mourelatos, 1978: 432 ff.).

⁶According to the theory of markedness in an opposition with two or three members the member which is more usual and normal than the others is unmarked. Since, however, there are oppositions in which all members may be marked, Comrie (1976: 76) has suggested a number of criteria, i.e. semantic, morphological, and statistical, which must be taken into account in deciding whether a category is marked or unmarked.

aspect can be used to express an action which occurs more than once. Dahl (1985: 189) has pointed out that in M.G. the perfective aspect normally indicates past time reference. Although possible with future time reference, it cannot be used with present time reference. For example:

- 4) Χθές είδα (pfv.) μιá ενδιαφέρουσα άγγελία στην έφημερίδα.

Yesterday I saw an interesting advertisement in the newspaper.

(my example)

The imperfective aspect is concerned with the internal structure of a situation and it can indicate either progressivity or habituality. When the speaker uses the imperfective aspect, his viewpoint is the time of the event indicated by the verb and not the time of speech (Mackridge, 1985: 105). The following examples illustrate the two meanings of the imperfective aspect.

- 5) "Όταν ήμουν στό δημοτικό, έβλεπα (impf. iterative) τηλεόραση μόνο κάθε Σάββατο.

When I was in primary school, I watched T.V. only every Saturday.

- 6) Χθές, τήν ώρα πού έβλεπα (impf. progressive) τηλεόραση, έγινε διακοπή ρεύματος.

Yesterday, while I was watching T.V., there was a power-cut.

(my examples)

Generally speaking, in M.G. the way in which a speaker views an action at the time of utterance is more important than the actual nature of the action itself.

Aspect applies equally to verbs in main and subordinate clauses although sometimes in subjunctive subordinate clauses more complications arise (Mackridge, *op. cit.*, 108).

1.2.3. Mood

Traditionally mood is restricted to the verbal category. As a result it has become grammaticalized and therefore removed from semantics. Yet modality, as Palmer (1986: 21) has noted, is not expressed in all languages in the verb. Modality is semantically relevant to the whole sentence and not only to the verb. It can be expressed in a variety of ways in particular languages, i.e. by moods, modal verbs, particles and clitics (*op. cit.*, 33). Although Palmer believes that a distinction should be drawn between mood and modality, since the former is grammatical and the latter is semantic, serious problems created by this distinction have made him retain both terms.

Palmer, following Lyons (1977: 452), also recognizes two kinds of modality: epistemic, which expresses "belief, knowledge, truth etc. in relation to proposition⁷", and deontic which "is concerned with action, by others and the speaker himself" (1986: 96). They have two features in common; subjectivity, which is relative to the speaker's involvement, and non-factuality, i.e. the term Palmer prefers to Lyons' factivity. Although epistemic and deontic modalities seem distinct, Palmer (*op. cit.*) believes that it would be better if they were treated as subdivisions of a single category for the simple reason that in many languages the same form is used to express both deontic and epistemic modality. As demonstrated later this is also the case in M.G.

In M.G. modality is expressed by moods and modal verbs. M.G. recognizes three moods: indicative, subjunctive and imperative.⁸

⁷Jespersen (1924: 313), like Lyons, also distinguishes in a sentence between the modal (i.e. the attitudes of the mind of the speaker) and the propositional elements (i.e. the contents of the sentence).

⁸According to Katranides (1970: 861) in M.G. there is a morphophonemic distinction between imperative and non-imperative moods. The latter is used by Katranides as a blanket term to cover a number of moods (i.e. indicative, optative, hortatory and subjunctive) which are identical morphophonemically but they display different modalities. Non-imperative verb forms can be either marked, i.e. introduced by a modal particle (e.g. the subjunctive with "na", the optative with "θa", the hortatory with "as"), or unmarked, i.e. introduced with no particle as in the case of the indicative.

The subjunctive in M.G. is formed syntactically and not inflectionally. It is expressed by the combination of the particles "νά" or "ἄς" with any verb form (i.e. a finite verb in the perfective or imperfective non-past) except future/modal tenses because the particles "νά"⁹ or "ἄς" and the future particle "θα" are mutually exclusive. The subjunctive being the mood of the potential, the possible, the probable and that which is wanted or intended cannot express absolute tenses. It never appears with future forms but it combines with all other verb forms to give a variety of variations in modality, tense and aspect. It is mainly the mood used in subordinate clauses. However, "ἄς" is not normally found in subordinate clauses whereas "νά" can be used in both main and subordinate clauses.

Subjunctive subordinate clauses can be approached through the concepts of coincidence, scope and scenario.

According to the concept of coincidence, which was used on M.G. subordinate clauses by Seiler (1952) and refined by Bakker (1970) (both quoted in Mackridge, *op. cit.*, 109), the imperfective aspect of a subordinate verb appearing in a subjunctive clause denotes temporal coincidence with that of the main verb; that is the action of the complement verb occurs at the same time as that of the matrix (i.e. main) verb. The perfective¹⁰, on the other hand, does not indicate temporal coincidence because the action of the subordinate verb is seen as completed before, or beginning after, that of the main verb. For instance:

7) Μέ εἶδε νά κλαίω (impf.).

He saw me crying.

8) Τόν παρακάλεσα νά μέ βοηθήση (pfv.).

I begged him to help me.

(my examples)

⁹The na-clause (νά-clause) derives historically from the ancient ἵνα + subjunctive. The ancient clause "had a purely final sense" (see Hesse, 1980: 117).

¹⁰For counter examples see Mackridge, 1985: 305.

For ease of reference we will present the most common verbs or phrases followed by imperfective and perfective νά-clauses in table¹¹ form.

TABLE 1: Imperfective νά-clauses

VERBS FOLLOWED BY IMPERFECTIVE NA-CLAUSES	EXAMPLE
1. Verbs which express beginning, continuity or end.	'Αρχίζω (I begin) 'Εξακολουθῶ/Συνεχίζω (I continue) Σταματῶ/Παύω (I stop)
2. Verbs of perception.	'Ακούω (I hear) Φαντάζομαι (I imagine) Βλέπω (I see)
3. Verbs followed by subordinate clauses that suggest habituality.	Ξέρω (I know [how to]) Συνηθίζω (I get used [to]) Μαθαίνω (I learn [how to]) (Μοῦ) ἀρέσει ([I] like)

¹¹In constructing Tables 1 and 2, I have consulted Mackridge, 1985: 109-11.

TABLE 2: Perfective νά-clauses

VERBS/PHRASES/MARKERS FOLLOWED BY PERFECTIVE NA-CLAUSES	EXAMPLE
1. Certain verbs or phrases followed by subordinate clauses which express neither habituality nor progressivity.	Κοντεύω (I get near [to]) Είμαι έτοιμος (I am ready) Περιμένω (I expect) Φοβάμαι (I am afraid [to]) Έλπίζω (I hope) Παρακαλώ (I beg) Προφταίνω (I have time [to])
2. The conjunctions "πρίν" and "προτοῦ" (before).	Τελείωσα πρίν νά λήξει ὁ χρόνος (I finished before time was over)
3. The universal relatives "ὅποιος" (whoever), "ὅ,τι" (whatever), "ὅπου" (wherever), "ὅποτε" (whenever), "ὅσο(ς)" (however much) and "ὅπως" (however) in future or timeless reference.	"Ὅ,τι καί νά κάνω εἶναι λάθος (Whatever I do is wrong).

There are cases of subjunctive subordinate clauses in which both aspects are grammatically acceptable. The meaning, however, can be affected. A difference in

aspect in the subordinate verb can change the meaning of either the main or the subordinate verb or of both. For example:

9) Τήν ἄφησα νά τηλεφωνῆ (impf.).

I left her talking on the phone (progressive, coincidence).

10) Τήν ἄφησα νά τηλεφωνήσῃ (pfv.).

I let her use the phone (non-progressive, non-iterative, non-coincidence).

(my examples)

Subjunctive subordinate clauses can be better approached when we know the scope¹² of certain elements (i.e. adverbials and negatives); that is when we know which verb or verbs are covered by these elements. For example:

11) Θέλω (νά σοῦ γράφω κάθε μέρα) (impf.).

"I want (to write to you every day)".

12) (ἔχω μεγάλη διάθεση νά σοῦ γράψω) κάθε ὥρα (pfv.).

"Every hour (I have [a] great desire to write to you)".

(Mackridge, 1985: 112)

The scope of the adverbial covers the verb "γράφω" in the first sentence but the phrase "ἔχω διάθεση" in the second sentence. The rules that determine the selection of aspect in M.G. seem to be fairly straightforward in many cases. Rate expressions, that is adverbials that denote the rate of the occurrence of the event in the clause which falls within their scope (e.g. "τακτικά", "regularly"), co-occur with the imperfective (Newton and Veloudis, 1980b: 26). For instance:

¹²The importance of scope has also been recognized by Kahane and Kahane (1954: 118) who reinterpret the numerous examples in Seiler's book in terms of the meaning of the adverb.

13) Ὑποσχέθηκε (νά γράφει τακτικά) (impf.).

He promised to write regularly.

(my example)

A subjunctive subordinate verb embedded in an iterative verb (i.e. a verb in the imperfective) occurs in the perfective because the adverbial covers only the non-subjunctive verbs which consequently appear in the imperfective. A subjunctive verb can occur in the imperfective only in cases in which the action is viewed as iterative or durative. For example:

14) Κάθε φορά πού έτοιμαζόμουν (impf.) νά βγῶ (pfv.) έξω, χτυπούσε (impf.) τό τηλέφωνο.

Every time I was ready to go out, the phone rang.

(my example)

In addition to adverbials, negation can also influence aspectual choice.

15) Ἦξερε νά κολυμπάει (impf.).

"(s)he knew how to swim".

16) Δέν ἤξερε νά κολυμπήσει (pfv.).

"(s)he didn't know how to swim".

(Mackridge, op. cit., 113)

The imperfective in the first sentence indicates coincidence of the person's ability to swim with the act of swimming on all occasions, while the perfective denotes no coincidence.

The above quoted examples (15 and 16) can also be approached through the concept of scenario expressions which refers to the special conditions under which an action can take place. In the case of examples (15) and (16) only the former is covered

by a scenario expression such as "whenever there is a convenient stretch of water available" (Mackridge, op. cit., 113).

Newton (1979a: 32) claims that aspectual choice is determined in the logical form of sentences. Many sentences which express repeatable events have the following logical form "every time p, q". This expression is a scenario expression and can be represented more formally as "at all times t (if p at t then q at t)". In M.G. in a sentence which contains a scenario expression both the antecedent (p) and the consequent (q) are in the imperfective aspect irrespective of the tense which can be either present or past. For instance:

17) Κάθε φορά πού καπνίζει βήχει.

"Every time he smokes (impf. non-past), he coughs (impf. non-past)".

18) Κάθε φορά πού κάπνιζε έβηχε.

"Every time he smoked (impf. past), he coughed (impf. past)".

(Newton, 1979a: 32)

19) 'Υποσχέθηκε νά μέ έπισκέπτεται (impf.) κάθε φορά πού έρχεται στην' Αθήνα.

He promised to visit me (impf.) every time he comes to Athens.

(my example)

In the above mentioned examples, the scenario expressions are all overt (i.e. a "whenever p" expression is used for the specification of the antecedent). There are also cases of covert scenario expressions with implying antecedents often expressed by "always" or "never". For example, "John always drinks coffee" (Newton, 1979b: 140) implies the scenario expression "whenever he drinks something non-alcoholic" and it does not mean that John is drinking coffee all the time. "Always" has the meaning of "occasion" and not of "moment".

Therefore scenario expressions collocate with the imperfective in M.G. because they indicate rate of occurrence, especially with such quantifiers as rarely (σπανίως), often (συχνά), usually (συνήθως), though not with aggregates (e.g. at 6 tonight) (see Newton, 1979b: 141). Adverbials of specified cardinality (e.g. five times) select the perfective. For instance:

20) Μοῦ ζήτησε νά τόν συναντήσω (pfv.) δύο φορές ἀκόμη.

He asked me to meet him two more times.

(my example)

"Never" can also be treated as a marker of underlying scenario. Furthermore other negative elements such as "nowhere" and "no-one" may imply scenario structures with unspecified antecedents when they collocate with the imperfective aspect. For example:

21) Ίχνη δέν άfine (impf.) πυθενά.

"He left clues nowhere".

(Newton, op. cit., 143)

The above quoted sentence means that the subject did not leave any clues whenever he visited a place. The same sentence in the perfective, i.e. "Ίχνη δέν άfise (pfv.) πυθενά" refers to "a single visit on which no clue was left anywhere on the site" (Newton, op. cit., 143).

The indicative is the mood where all the above mentioned tense distinctions apply. Joseph and Philippaki-Warburton (1987: 180) remark that the formal difference between the indicative, which is expressed morphologically, and the subjunctive correlates with a semantic one. While sentences in the indicative describe an action or state as a fact and in that way they locate it in time (present, past, future), sentences in the subjunctive "express the attitude of the speaker (in main clauses) or of the higher subject (in subordinate clauses) to an event or state which is not presented as a fact

(either of the present, past, or future), but which could become a fact". In addition, the indicative is considered as epistemically unmarked or neutral (Palmer, 1986: 27).

The imperative is the unmarked member of the deontic system. It is not generally used in subordinate clauses. It is not marked for tense and person because by using the future as the time of reference it makes only aspectual distinctions. It appears only in the second-person singular and plural of the active and the medio-passive voices. It occurs in two sets of forms, the perfective non-past (i.e. "πές μου", "say it to me") and the imperfective non-past (i.e. "λέγε μου", "say it to me").

In M.G. there is a number of other modalities, i.e. optative, intentional, debitive, potential, hortatory etc., which are not indicated morphologically but with certain periphrastic expressions (see Joseph and Philippaki-Warburton, 1987: 183-5). For example:

22) Μακάρι νά ἔρθη.

If only he would come (optative).

(my example)

1.2.3.1. Modal Verbs

Another way to express modality is through modal verbs. The M.G. modal verbs are "πρέπει" (it is necessary) and "μπορώ" (can, be able) which express strong and weak modality respectively. There are three kinds of modality: epistemic, deontic and physical. In M.G. the same modal verbs are used to express both deontic and epistemic modalities. There are, however, differences in the syntax which is associated with them.

The modal verb "πρέπει" is impersonal. It occurs only in the third-person singular and it has one past form "ἔπρεπε". It lacks the usual contrast between perfective and imperfective in the past because it mainly occurs in structures which are

rendered unacceptable with perfective forms, i.e. "Κάθε φορά πύ έπρεπε...", "every time it was necessary..." (see Newton and Veloudis, 1980b: 29).

When the modals have an epistemic sense no restrictions are imposed on the temporal sequencing of the modal and its complement. For instance, in the sentence "Borí ná ítan plúsios", "he may have been rich" (quoted in Newton 1979b: 149), the modal "borí" is relative to the act of speaking while the complement verb "ná ítan" refers to a prior time and therefore it occurs in the imperfect, one of the tenses of the indicative mood. The two modals express epistemic modality in the following cases (see Palmer, 1986: 37-38):

a) when "πρέπει" combines with a past tense verb in the subordinate clause.

- 23) Πρέπει νά τό διάβασε.
He probably read it.

b) when "μπορώ" is found in its impersonal form (i.e. in the third-person singular).

- 24) Μπορεί νά πάω στήν τράπεζα σήμερα.
I may go to the bank today.

c) when "μπορεί" is found in combination with a subordinate verb in the past.
Negation of that verb also entails the epistemic use.

- 25) Μπορεί νά πήγε στήν τράπεζα.
He may have gone to the bank.

- 26) Μπορεί νά μή περάση τό τέστ.
He may not pass the test.

(my examples)

When the modals, however, appear in their deontic or physical senses the only possible choice is between the perfective and the imperfective forms of the subjunctive. It seems, however, that deontic modality has a wide scope over rate expressions and selects imperfective complements whereas physical modality has a narrow scope over rate expressions and selects more readily perfective complements.

- 27) Πρέπει νά μελετᾷς (impf.) κάθε μέρα.

You must study (impf.) every day (deontic modality).

- 28) Ἔπρεπε νά δουλέψῃ (pfv.) σκληρά.

He was forced to work (pfv.) hard (physical modality).

- 29) Οἱ γονεῖς του τοῦ εἶπαν ὅτι μπορεῖ νά βγαίνει (impf.) ἔξω μέ τούς φίλους του κάθε Σάββατο.

His parents told him that he could go out (impf.) with his friends every Saturday (deontic modality).

- 30) Στό χωριό μου μποροῦσες νά φᾶς (pfv.) γαλοπούλα μόνο μία φορά τόν χρόνο.

In my village you were able to eat (pfv.) turkey only once a year (physical modality).

(my examples)

In addition to rate expressions, negation can help to disambiguate modals. "Πρέπει¹³" has wide scope over negative elements and consequently selects imperfective complements while "μπορώ" lies within the scope of negatives and accepts perfective complements.

31) Δέν πρέπει νά τρώς (impf.) τόσο πολύ.

You should not eat so much.

32) Δέν μπορεί νά έρθη αύτό τό απόγευμα (pfv.).

He cannot come this afternoon.

(my examples)

1.2.4. Voice

Within the category of voice M.G. makes a morphologically marked distinction between the active voice and the medio-passive in which one can find morphological and semantic characteristics of the Ancient Greek middle and passive voices. Thus the term medio-passive is a cover term for the middle and passive voices, which in M.G. are not distinct (see Joseph, 1987: 430). Whether a form is middle or passive can be determined by the context in which the utterance occurs. Medio-passive morphology exhibits a range of semantic functions, i.e. passive, reflexive, reciprocal, causative (see Joseph and Philippaki-Warburton, 1987: 167).

There are also the so-called deponent verbs which although active in meaning occur in a medio-passive form, i.e. "esθάνομε" (I feel) (Householder et al., 1964: 102). Some of the deponent verbs are transitive, i.e. "δέχομε τίν πρόσκλησι" (I accept the invitation). Moreover there are verbs both active in meaning and transitive which do not form a passive, i.e. "κάνω" (I do), "έχω" (I have), "ξέρω" (I know), "θέλω" (I want), "περιμένω" (I wait for), or transitive verbs whose meaning changes completely

¹³For a detailed discussion of modality in M.G. see Newton (1979b: 149-54) and Newton and Veloudis (1980b: 31-9).

from one voice to another, i.e. "δανείζω" (I lend), "δανείζομαι" (I borrow) (Mackridge, op. cit., 96-7). In addition to verbs, deverbal adjectives and nouns may denote voice. Deverbal adjectives in -τος normally indicate passive voice whereas those ending in -τικός denote active voice. With regard to deverbal nouns, abstract nouns in -σι can express either voice depending on the context in which they occur. Concrete nouns in -της indicate active voice because they are regarded as agent nouns (see Mackridge, op. cit., 101).

The medio-passive and active voice verbs have the same range of tenses and aspects. The imperfective passive forms are dynamic in contrast to the perfect passive tenses which are static because they refer to the result of the action. Perfect passive tenses are formed periphrastically as their active counterparts.

Our aim in sections 1.2.1. to 1.2.4., has been to show the interaction of the categories of tense, aspect, mood and voice in M.G. Before we move on to studies of narrative structure, we will summarize the tense system in M.G.

1.2.5. Summary of the Verbal System in M.G.

Verbs in M.G. have two numbers, i.e. singular and plural, and three persons, i.e. first, second and third.

In M.G. aspect is more important than tense since it is always indicated. The main opposition is between perfective and imperfective aspects with the perfect being the third aspect and the least crucial. The three binary oppositions that contrast as to aspect but not as to tense, are the two futures, the two subjunctives and the two imperatives. They all have a perfective and an imperfective form.

M.G. distinguishes between past (i.e. Past or Aorist/Imperfect) and non-past tenses (i.e. Present/Future under one analysis) in both active and medio-passive voices. Furthermore, there is a distinction between absolute (i.e. Present, Imperfect, Past) and relative tenses (Present Perfect, Pluperfect). The Future, in certain analyses of M.G., is not considered as a tense but as "an attribute of the modal particle θά"

(Householder et al., 1964: 103). The absolute tenses are monolectic while the relative ones are formed periphrastically and only from perfective verbs.

Within the category of mood the formal distinction is between imperative and non-imperative (i.e. indicative). The subjunctive, which is formed syntactically and not inflectionally, is expressed by the combination of the particles "νά" or "ἄς" with either the perfective or the imperfective form (i.e. with all verb forms except future/modal forms). Modality is also expressed by the modal verbs "πρέπει" (it is necessary) and "μπορώ" (can, be able).

The principal parts of M.G. verbs are formed by the imperfective non-past active, the perfective non-past active, and the perfective non-past medio-passive with all the conjugational forms deduced from them. For instance, the principal parts of the verb "χάνω" (I lose) are: "χάνω", "χάσω", "χαθῶ".

The interaction of aspect and tense in both voices in M.G. is represented in the following tables. The traditional terminology for each of the various tense-aspect combinations is also given. In the analysis of fictional modes we will use the traditional terminology in reference to tenses. In constructing the paradigm I have consulted Householder et al. (1964), Mackridge (1985), Joseph and Philippaki-Warbuton (1987). The forms of the regular verb "χάνω" (I lose) are given in the first-person singular.

		NON-PAST	PAST
ACTIVE	Perfective	χάσω	ἔχασα
	Imperfective	χάνω	ἔχανα
	Perfect	ἔχω χάσει	εἶχα χάσει
MEDIO-PASSIVE	Perfective	χαθῶ	χάθηκα
	Imperfective	χάνομαι	χανόμουν
	Perfect	ἔχω χαθεί	εἶχα χαθεί

ACTIVE	MEDIO-PASSIVE	ASPECT-TENSE	TERMINOLOGY
χάσω	χαθῶ	Perfective non-past	Aorist subjunctive/ Future ¹⁴
χάνω	χάνομαι	Imperfective non-past	Present
ἔχω χάσει	ἔχω χαθεῖ	Perfect non-past	Present Perfect
ἔχασα	χάθηκα	Perfective past	Aorist or Past
ἔχανα	χανόμουν	Imperfective past	Imperfect
εἶχα χάσει	εἶχα χαθεῖ	Perfect past	Pluperfect

	FUTURE	SUBJUNCTIVE ¹⁵	IMPERATIVE
Perfective	Θά χάσω	νά/ᾶς χάσω	SG. χάσε PL. χάστε
Imperfective	Θά χάνω	νά/ᾶς χάνω	SG. χάνε PL. χάνετε

¹⁴The perfective non-past is always preceded by an introductive (usually by θά, νά or ᾶς) because it does not constitute by its own a complete verbal expression.

¹⁵In the thesis the distinction between "indicative" and "subjunctive" is made on syntactical criteria. In this sense the indicative is expressed morphologically while the subjunctive is formed syntactically, i.e. the verb form is preceded by the particles "νά" or "ᾶς".

1.3. Review of theories of narrative

The purpose of this section is to discuss briefly various theories of narrative structure because a comprehensive description of the techniques of fictional writing presupposes a familiarity with terms such as point of view, omniscient narrator, third-person narrator etc. These basic concepts are encountered in all studies of narrative theory as analysts of fiction identify and name fictional devices, though not always in a systematic way.

Analysis of the structure of narrative and identification of narrative modes seem to be as old as criticism itself. Plato in his discussion of epic poetry distinguished between two ways of verbal representation, i.e. "diegesis" (simple narration) and "mimesis" (imitation) (quoted in Cornford, 1966: 79). "Diegesis" occurs when the poet is present and does not conceal himself. When the poet, however, assimilates his style to the character's manner of talking then we have "mimesis". Modern critics of narrative maintain that there are degrees of mimesis, at least in the representation of speech, which range from "diegetic summary" to "free direct discourse" (see McHale¹⁶1978: 258-9).

Aristotle used the same distinction in his "Poetics" but in a different way (1962: 71). He reduced all poetry to imitation and differentiated between two modes, the "direct" (what Plato calls "imitation") and the "narrative" (what Plato calls "diegesis"). Thus for Aristotle "diegesis" is one of the two modes of imitation whereas for Plato "diegesis" is opposed to imitation. Modern critics would argue, in contrast to Aristotle, that "mimesis" is a kind of "diegesis", i.e. that there are degrees of "telling".

Recent studies of the aspects of narrative structure involve works by the Anglo-American school of criticism, the French Structuralists, the Russian Formalists and the

¹⁶McHale (1978: 258-9) has proposed a continuum of degrees of presentation based on the literary categories of "mimesis" and "diegesis" by expanding Hernadi's typology of modes of poetic discourse, i.e. "diegesis", "substitutionary narration", "mimesis". His continuum, as he claims, has the advantage of accounting for marginal categories of reported discourse since it includes the following modes: a) Diegetic summary b) Summary less purely diegetic c) Indirect content-paraphrase d) Indirect discourse mimetic to some degree e) Free indirect discourse f) Direct discourse g) Free direct discourse (cf. Page, 1988: 31-5).

German critics. It is impossible to refer to all of them in detail but we will mention the most influential theories which are relevant to the scope of this thesis.

The long established distinction between direct and indirect presentation reappears in the Anglo-American studies of the theory of narrative as the opposition between "showing" (mimesis) and "telling" (diegesis). At the turn of the century the problems arising from the relations between author, narrator and his subject-matter seemed to be one of the novelists' main concerns.

Writers were dissatisfied with the mode of the omniscient narrator and they were looking for new presentation techniques. Henry James provided a solution to this problem by having the story perceived through the consciousness of one of his characters in the third person rather than being told by an omniscient narrator (see Wellek, 1966: 214). James's ideas, which appeared in his "Prefaces" (1907-1909), were expanded by Beach (1918) and especially by Lubbock (1921). According to Lubbock (1972: 62, orig. publ. 1921) fiction begins when "the novelist thinks of his story as a matter to be shown, to be so exhibited that it will tell itself" (his italics). In his discussion of Henry James's observations about "point of view" in fiction, he makes a distinction between "scenic" and "panoramic" presentation.¹⁷ In "scenic" presentation the story is presented in front of the reader whereas in "panoramic" it is viewed from a height. Viewing a story through a character's consciousness in the third-person is considered as an indirect way of presentation. However this method, as Lubbock claims, has the advantage of creating a more dramatic effect than the direct autobiographical first-person novel because it "places the thing itself in view, instead of recalling and picturing it" (1972: 150).

Under the influence of the theory of point of view Friedman (1955: 1168), another American critic, attempted to distinguish modes of transmission of the story. In his classification of the point of view in fiction, however, he takes into account a number of criteria (i.e. identity of the narrator, angle of presentation, amount of

¹⁷Lubbock's terminology, as Pascal (1977: 7) observes is not very satisfactory because there is no clear distinction between the author and the narrator.

information, distance between the reader and the story). This variety of criteria is the main reason why his typology does not appear very systematic (see Bal, 1985: 118).

Lubbock's emphasis on "showing" has been regarded as excessive by other American critics and Booth's book "The Rhetoric of Fiction" (1968, orig. publ. 1961) represents a return to the method of "telling". "Showing", as Booth (1968) claims, is not the only way an author can use to create the illusion of reality. The same effect can be achieved with the accompanying disappearance of the author. Thus he distinguishes among the various voices that speak in the novel. Booth's main contribution to the literary theory is the distinction between implied and real author (1968: 155). According to Booth the implied author is the implicit, second self that the real author creates as he writes his novel. Consequently he should not be confused with the real author.¹⁸ Booth also objects to the categorization of novels according to person. He favours the opposition between dramatized and undramatized narrators, i.e. between personalized and unpersonalized narrative form. Dramatized and undramatized narrators can be found in both first and third-person narratives. The dramatized narrator is different from the implied author that has created him although at times they coincide, as for example in the case of omniscient third-person narration. In modern fiction we have the reflectors "the third-person 'centers of consciousness' through whom the authors have filtered their narratives" (1968: 153). Dramatized narrators can be distinguished between observers and narrator agents on the basis of their participation in the story. Observers and narrator agents can be further differentiated between self-conscious narrators, who are aware of themselves as writers, and narrators (or observers), who seem to be unaware of the fact that they are writing a literary work. Narrators can also be classified into privileged and limited on the basis of their extensive or limited knowledge of events. Finally a distinction of great importance, also introduced by Booth, is between a reliable¹⁹ narrator "who speaks for

¹⁸Certain critics such as Fowler (1977: 79) and Lanser (1981: 49) do not agree with the complete exclusion of the real author's presence because the concept of the implied author can be partly constructed by what the reader knows about the real author.

¹⁹Stanzel (1978: 260) is contrary to Booth's application of the criterion of reliability to both teller-characters (i.e. narrator characters) and reflector-characters. Reliability, as Stanzel remarks, should be

or acts in accordance with the norms of the work" and an unreliable narrator who does not conform with the implied author's norms (1968: 158). Booth's insistence on moral norms is in accordance with his belief that the main purpose of the novel is to communicate values. His emphasis on moral norms, however, has been considered as unnecessary by other critics (see Chatman 1978: 149; Scholes 1974: 131; Bronzwaer 1978: 3). A further objection raised by critics (see Rimmon-Kenan 1983: 86-7; Bal 1985: 119) concerns Booth's treatment of the implied author as an anthropomorphic entity, i.e. a personified self with a more superior intelligence and moral standards than the real author. Rimmon-Kenan (1983: 88-9) favours Chatman's treatment of the implied author as a voiceless construct²⁰ based on the text which can be inferred and assembled by the reader. Another drawback of Booth's theory is his treatment of point of view and of narration as identical phenomena, i.e. he regards the centre of consciousness as narrator, which, as Genette (1980: 186) has pointed out, should not be confused.

A new impetus to the literary theory or "poetics", as it is called in a broad sense, has also been given by the recent works of the French Structuralists (i.e. Barthes, Todorov, Genette) and the Russian Formalists (i.e. Propp). According to formalists and structuralists "poetics", which has its origins in Aristotle's "Poetics", is concerned with a general theory of literary discourse, i.e. the intrinsic features of literary work²¹ rather than the text itself, which is the common practice of many works of the Anglo-American criticism, with the exception of Booth's "The Rhetoric of Fiction" (see Todorov, 1982: 2). Therefore in structuralist approaches, as Doležel remarks (1967:

reserved for the teller-characters because "the consciousness of reflector-characters can reveal different degrees of lucidity or turbidness but strictly speaking not of reliability".

²⁰Rimmon-Kenan (1983: 87-9) disagrees, however, with Chatman's inclusion of the implied author and reader in his semiotic model of the participants in the narrative communicative situation. Since the implied author is a construct, according to Chatman's definition, it would be a contradiction, observes Rimmon-Kenan, to attribute to it the means of communication. Rimmon-Kenan proposes instead the exclusion of the implied author and reader from the scheme and the inclusion of the narrator and the narratee, which are optional for Chatman because he believes in non or minimally narrated stories, i.e. he does not believe that there is always a teller in a story. Thus Rimmon in her conception of narrative regards as important only four out of Chatman's six participants, i.e. the real author, the real reader, the narrator and the narratee (see also Ferguson's objections to Chatman's scheme, 1970: 233).

²¹In this respect "poetics" is opposed to "criticism" which is "the maintenance of a dialogue between a text and a psyche, conscious and/or unconscious, individual and/or collective, creative and/or receptive" (Genette, 1982a: 9).

542), the notion of the author and all the notions connected with it, i.e. author's intent, impersonality, subjectivity, "telling" vs. "showing", are not dealt with.

Narratives, according to the structuralist theories, consist of two parts, i.e. "histoire" (récit) and "discours". "Histoire" consists of the narration of events in the past while "discours" is concerned with the way "histoire" is communicated (i.e. the act of enunciation). The distinction between these two modes of utterance was introduced by Benveniste (1971: 206-9) and correlates, as Genette (1982b: 138) observes, to the classical distinction between "mimesis" and "diegesis". The only difference is that Benveniste's "discours" is inclusive of Aristotle's direct imitation, which contains discourse that the poet or the narrator attributes to one of his characters. Benveniste's definitions of "histoire" and "discours" are based on linguistic criteria. Thus "discours" is marked by the presence of a pronoun "I" which employs "you", of certain demonstratives, of adverbs such as "here", "now", "yesterday", "today", "tomorrow" and of certain tenses which in French are the present, the present anterior, and the future. "Histoire" is signalled by the use of third-person pronouns and of tenses such as the aorist and the pluperfect. All these differences point to an opposition between the subjectivity of "discours" (i.e. somebody speaks) and the objectivity of "histoire" because, as Benveniste claims, no-one speaks but the events seem to relate themselves. Genette (1982b: 140) argues that Benveniste's definitions of "discours" and "histoire" are never to be found in their pure state in narrative texts because there is always some "histoire" included in "discours" and vice versa. The difference is that whereas "histoire" can become an element of "discours", "discours" is always discernible when inserted in "histoire". According to Genette, inclusion of explanations, comparisons, adjectives which are a little more than descriptive, irrespective of how discreet they are, point to a style which is different from that of the "histoire". For that reason Genette and critics such as Todorov²² and Greimas prefer to

²²Todorov's position that there is always a narrator in a text, though not always explicitly present, has been rejected by Banfield (1973: 2), who along with Kuroda and Benveniste, supports the view that there is a literary style in French and in English with no speaker or narrator, i.e. the so-called non-reportive style. (See also Kuno's distinction between recollective and non-recollective sentences in the non-reportive style, 1972: 184).

talk about levels rather than modes. They make a distinction between the level of form, which roughly correlates to "discours", and the level of content, which roughly corresponds to "histoire". "Discours" is inclusive not only of the narrative mode but also of tone, perspective, ordering of events and of the relations existing between the implied author and the reader.

Similarly the formalists distinguish in a narrative between "fabula" and "sjužet". Every narrative consists of two levels: the surface level (sjužet), i.e. the verbal representation of events in the text, and a deep level (fabula), i.e. the abstracted chronological ordering of the events. The formalists have dealt more with the analysis of simple narratives like folk stories where the two levels normally coincide. In modern novels, where more complex structures are used, the reader has to deduce "fabula" from "sjužet". Although the French terms "histoire" and "discours" have originated from the Russian terms "fabula" and "sjužet", they are not identical to them²³.

Since the term "discours" seems to be ambiguous in that it embraces more elements relative to the act of enunciation than "sjužet" does, Genette (1980: 27) has proposed the use of the term "récit" for the rendering of "sjužet". Genette's dissatisfaction with the binary opposition between "histoire" (deep structure) and "discours" (surface structure) has made him suggest the tripartite distinction between "récit", "histoire" and "narration". Genette has particularly emphasized the complexity of the surface opposition since "discours" does not simply involve the ordering of events but also includes other elements like "perspective", the relations between author and reader, etc. and thus the need to distinguish between "narration" or "narrating" (i.e. the act of story telling) and "narrative" (i.e. what is actually told). Consequently he draws a distinction between "récit",²⁴ i.e. the actual verbal representation in the text or signifier (what the formalists call "sjužet"), "histoire", the story itself or signified (the formalists' "fabula"), and the "act of narration" or "narrating".

²³For the main differences between the French and the Russian terms see Rimmon (1976: 36, ff. 2).

²⁴One drawback of Genette's analysis, as Rimmon (1976: 60) notes, is the use of old, already established terms to refer to his distinctions. For instance, what Genette calls "histoire", Barthes and Bremond call "récit".

According to Genette "récit" is the only one of the three categories available for purposes of textual analysis and it is through "récit" that we learn about its object (i.e. *histoire*) and the agent who produces it (i.e. *narration*). On the other hand "récit" cannot exist without the other two categories. There cannot be a narrative without "histoire" (i.e. *storytelling*), neither can be a "discours" without "narration" (i.e. without being uttered by somebody).

"Récit" consists of three aspects: "time", "mode" and "voice". Although a few things will be said about "time", "mode" and "voice" will be examined in greater detail because they are directly related to our analysis of fictional devices.

"Time" refers to the relations between the time of "histoire" and the (pseudo)time of "récit". The latter is (pseudo)time because the only temporality that the narrative text possesses is the one connected with the time it takes to be read. The relations between the time of "histoire" and the (pseudo)time of "récit" are underlined by three factors: order, duration and frequency.

"Mode" refers to the relations between "récit" and "histoire" since it deals with the different possibilities and angles of mimetic narrative representation. It includes an aspect of what the Anglo-American criticism refers to as "point of view" (i.e. *vision*) and also the dichotomy between "showing" and "telling". By separating "voice" from "mode" Genette breaks the concept of point of view in half. Narrative information is governed by two modalities, "distance" and "perspective". In his analysis of "distance" Genette, in reference to Plato's distinction between "mimesis" and "diegesis" (i.e. between perfect and imperfect imitation) and the Anglo-American opposition between "showing" and "telling", remarks that one can only talk about imperfect imitation because perfect imitation no longer constitutes an imitation but it is the thing itself. Narratives can be expressed only in language. Since language, however, can only signify without imitating, narratives cannot imitate or show but simply create an illusion of "mimesis".²⁵

²⁵In contrast to Genette, who considers "diegesis" and "mimesis" as two ways of perceiving and includes them in his section of mode, Rimmon-Kenan (1983: 140-1, ff. 2) treats them as two narrating ways. According to Rimmon perceptions are one of the objects of narration.

Thus "mimesis" for Genette is only "diegesis" (i.e. only telling) in its broad sense. Accordingly he differentiates between different degrees of "diegesis" (telling) rather than between "mimesis" and "diegesis". He rephrases the dichotomy between "mimesis" and "diegesis" as the opposition between "récit d' événements" (narrative of events) and "récit de paroles" (narrative of speech) (op. cit., 164). The narrative of events, however, cannot be treated as an independent mode because its definition is closely related firstly to the quantity of information, which is a result of a temporal factor, and secondly to the degrees of the narrator's perceptibility, which are an aspect of "voice". This leaves us with the second kind of imitation, the narrative of speech. Although language, as Genette states, cannot recopy the characters' utterances as they appeared in reality, it can report them. According to Genette (op. cit., 170) there are three ways of reporting a character's actual or inner speech:

- a) imitated or reported discourse
- b) narrativized discourse and
- c) transposed discourse.

These three types of discourse indicate different degrees of distancing from the words actually uttered. The imitated discourse is the most mimetic²⁶ form of the three. Narrativized, on the other hand, is the least mimetic whereas transposed is of intermediary degree.

"Perspective" is the second modality that Genette (op. cit., 186) deals with in his section of mode. He notes that most of the point of view theories (i.e. Warren, Booth²⁷, Friedman, Stanzel²⁸, Romberg) tend to confuse questions of "mode" (seeing) with "voice" (speaking). Thus Genette differentiates between "focalization",

²⁶In the imitated discourse the narrator allows the character's speech to be heard while narrativized involves the narrator's summing up of a character's speech. Finally in transposed discourse the narrator assumes the character's discourse but again there is no guarantee of faithfulness to the actual words spoken (Genette, 1980: 171-3).

²⁷Booth in the second edition of his book "The Rhetoric of fiction" attributes Genette's criticism of his position to Genette's false equation of his "showing" vs. "telling" to "mimesis" vs. "diegesis" (1983: 438, ff. 16).

²⁸Cohn (1981: 158) points out that Stanzel's three types of narrative mediacy have been mistakenly equated with three different points of view which has led critics to criticize Stanzel for confusing "vision" with "voice". Stanzel's types are ideal ones and each of them is distinguished from the other two by a number of distinguishing features, i.e. the categories of Mode, Person and Perspective, which refer to the form that mediacy can take.

the term he prefers to the French "vision" and the American "point of view", and narration. There is no need for "focalization" and "narration" to be attributed to the same narrative agent although in third-person omniscient narration the narrator tends both to tell and to view the events. In third-person centre of consciousness narratives the focalizer is the centre of the consciousness whereas the narrator is the third-person narrating voice. For Genette the difference between a third-person and a first-person narrative lies in the identity of the narrator. As far as "focalization" is concerned they are the same because in both the focalizer is a character in the fictional world. There are cases, however, in which the focalizer and the narrator coincide (i.e. third-person omniscient narration). Theories of point of view tend to overlook the fact that in first-person retrospective narratives focus and voice are different and that the focalizer and the narrator should be kept apart. Within the same character there is the experiencing self in the past (i.e. the focus) and the narrating self (i.e. the voice) which narrates these experiences in the present. Narrating and experiencing self differ in their function and their amount of knowledge. Focus on the experiencing self in the past limits the point of view of the narrator whose knowledge at present is wider than his past self. Focalization²⁹ can change throughout the narrative and different characters can alternate as focalizers³⁰. Hence in Genette's analysis the aspect of point of view is broken in half by the separation of "mode" (i.e. focalization) from "voice" (narration). There is a great difference between "mode" and "voice" but, as Scholes (1974: 166-7) observes, in traditional criticism this difference had been blurred by the classification of the point

²⁹Genette (1980: 189-190) differentiates between three kinds of focalization:

- a) a non-focalized *récit* (i.e. zero degree of focalization which corresponds to the traditional omniscient narrative).
- b) an internally focalized *récit* corresponding to a restricted point of view. It can be of three kinds, i.e. fixed, multiple or variable and
- c) an externally focalized *récit* in which all observations are external and emotions are inferred from them (e.g. Hemingway's "Killers").

His classification of *récits*, however, is inconsistent with the criteria he uses. Whereas his distinction between non-focalized and internally focalized *récit* is based on the focalizer's position, his differentiation between internally and externally focalized *récit* is determined by the position of the focalized object (see Bal, quoted in Rimmon-Kenan, 1983: 138-9, ff. 6).

³⁰Bal (1985: 106) has shown that focalization consists both of a subject (i.e. the focalizer) and an object (i.e. the focalized object). The latter is equally important because it can inform us about the focalizer and the object itself, which can be either a character or an object, or a landscape, or an event.

of view either according to speech (i.e. first/third person) or according to vision (i.e. limited/omniscient).

"Voice" in Genette's scheme is defined to refer to the relations between narrating (i.e. narrative enunciating) and its subject. The subject is "not only the person who carries out or submits to the action, but also the person (the same one or another) who reports it, and, if need be, all those people who participate even though passively, in this narrating activity" (1980: 213). Genette remarks that the autonomy and specificity of this category have not been recognized because of the critics' tendency to reduce questions of "voice" to questions of "point of view" and to identify them with the instance of writing, thus confusing the narrator with the author and the narratee (i.e. the addressee of the narrative) with the reader. Such confusion could be avoided if it was made clear that the narrator³¹ is always fictive even when he expresses the real author's opinions.

In the category of "voice" Genette discusses narrative levels and also the presence of narrators and narratees in each level. He distinguishes three levels: the extradiegetic, the (intra)diegetic and the metadiegetic.³²

The extradiegetic level is external to the primary fictional events and it deals with their narration. The (intra)diegetic level consists of events narrated in the first narrative whereas the metadiegetic level contains events narrated in a narrative within a narrative.

In his discussion of narrative voice, Genette regards the classification of narrators according to person as inappropriate for two reasons. In a non-grammatical sense, a narrator in a narrative can only be in the first person in the same way that the subject of an enunciation can only be found in the first person. From a grammatical point of view the first person form can point to either the narrator, in reference to himself as narrator, or to the identity between the narrator and one of the characters in

³¹Genette (1980: 217) has also emphasized the importance of the temporal determination of "narration", especially in relation to "histoire". In this sense he recognizes four types of narrating:

a) subsequent, i.e. the most frequent past tense narrative in which narrating is ulterior to events.
 b) prior, i.e. predictive narrative usually in the future tense.
 c) simultaneous in which there is contemporaneity of the narrating in the present tense with the action.
 d) interpolated, i.e. taking place between the moments of action.

³²Rimmon-Kenan (1983: 140, ff. 7) prefers Bal's "hypodiegetic" to Genette's "metadiegetic" because of the opposite meaning of "meta" in logic and linguistics (i.e. it means a level above and not below).

the fictional world. Definitions of first-person narration usually take into account the latter case, ignoring the first. Since in Genette's analysis a narrator, who narrates his story in the third person, is a first-person narrator, selection of either of the two forms involves a choice between two different narrative attitudes rather than between two grammatical forms. Thus in terms of narrative attitude Genette distinguishes two kinds of *récit*:

- a) the *récit* with the heterodiegetic narrator who is not a participant in the story he narrates and
- b) the *récit* with the homodiegetic narrator who participates in the story he narrates.

The homodiegetic narrator can be either a protagonist narrator (i.e. an autodiegetic narrator) or a witness narrator (i.e. an observer). The narrative voices that result from a combination of the narrative levels with the different types of narrators are:

- a) extradiegetic-heterodiegetic: corresponds to the authorial omniscient narrator.
- b) extradiegetic-homodiegetic: corresponds to the first-person retrospective narration with the narrating self being extradiegetic and the past experiencing self being intradiegetic.
- c) intradiegetic-heterodiegetic: a fictional narrator who recounts³³ events in which he does not take part.
- d) intradiegetic-homodiegetic: a fictional narrator who recounts his own story.

Genette is also concerned with the notion of the narratee whose important role³⁴ in narrative has only recently been recognized. The narratee, i.e. the addressee of the narrative discourse, should not be confused with the implied reader. The latter constitutes the audience of the implied author and like the narrator it can be inferred from the entire text (see Iser, 1978: 38). The narratee, on the other hand, is the audience of the narrator and to thus a purely textual construct (see Prince, 1980: 9).

³³The narrator's discourse, as Genette (1980: 255-9) states, is not restricted only to the narrative function. It has other additional functions, i.e. an organizational function, a communication function etc.

³⁴For an account of the functions of the narratee in a narrative see Prince (1980: 23).

Narratees, like their narrators (i.e. the addressers of the narrative discourse), are situated at the narrative level. Genette distinguishes between an extradiegetic narratee, that is an external narratee that can be addressed directly by an extradiegetic narrator,³⁵ and an intradiegetic narratee, i.e. a fictional character in the narrative being addressed by an intradiegetic narrator. In the same way that a narrative may contain both an extradiegetic and an intradiegetic narrator it may also include both an extradiegetic and an intradiegetic narratee. Genette, however, excludes from his analysis the notion of the implied author. Rimmon (1976: 58) has pointed out that the omission of the implied author falsifies partly the symmetry between the extradiegetic narrator and the extradiegetic narratee or implied reader. Unlike the extradiegetic narrator, who is a voice in the text, the implied reader like the implied author is a concept that can be mentally inferred and assembled by the text. Thus without the implied author it is difficult, as Rimmon³⁶ notes, to analyse the "norms" of the text, especially when they differ from those of the narrator.

Genette's book "Figures III" is undoubtedly one of the most important studies of the theory of narrative structure. The co-existence of "poetics" and "criticism" in his work, without their subordination to each other, differentiates it from the structuralist background. The co-occurrence of "poetics" and "criticism" in his book coincides with the distinction between "langue" (i.e. the system of language all users share) and "parole" (i.e. the individual execution) or as Booth (1983: 439) puts it "how story is transformed into narrative". In addition, his book contributes to the systematization and definition of concepts, terms and phenomena characteristic of fictional writing (i.e. the distinction between focalization and voice).

A flood of very interesting work on the mediation of narrative comes from Germany. Although the German tradition³⁷ on narrative is the oldest, German studies

³⁵Chatman (1978: 255) has shown that narratees, like narrators, can be covert/overt or reliable/unreliable.

³⁶Rimmon, however, retracts part of her criticism in a later article quite unnecessarily, as Bronzwaer (1978: 17, ff. 2) remarks, because the extradiegetic narratee, standing between the "implied reader" and "diegesis", is as necessary as the extradiegetic narrator who occupies a mid position between the "implied author" and "diegesis" irrespective of the fact that the narrator can sometimes coincide with the "implied author".

³⁷For a review of German studies see Bonheim (1982: 1-17) and Stanzel (1984: 13-6).

did not have an impact on the Anglo-American criticism or the French structuralism because they were unknown abroad and remained untranslated. The most well-known studies abroad are the ones by Hamburger and Stanzel which have been translated into English.

For Hamburger (1973: 82) the representation of a character's inner states is the marker that sets fiction apart from reality. There are certain language patterns which are characteristic of fiction and they are related to the presence of fictional characters within the text. Hamburger has emphasized, for instance, the different function of the epic preterite in fiction and non-fiction. In her theory the epic preterite is not only the defining marker of narration but also the feature that differentiates fiction from non-fiction. Starting from this position she goes on to classify literary works in terms of a logical distinction between different kinds of "origines". According to her theory any work of literature consists of an utterance of an "I", i.e. a speaking subject. Accordingly she differentiates between three "I-s": a lyrical "I", an historical "I" and an epic "I". In her classification genres, which used to be treated as separate, are now grouped under these headings. All third-person novels, dramas, films are considered as fictional and fall under the category of the epic "I". First-person novels along with the lyric poem are not regarded as truly fictional. Hamburger maintains that genuine narration occurs only in the first-person novel in which there is a personalized narrator. Third-person narratives are considered as an impersonal representation. For that reason she has replaced the concept of the narrator with the concept of the narrative function in third-person narration. Many critics have objected to Hamburger's claim that there is no narrator in the third-person novel. In addition, Stanzel (1984: 17-18) has pointed out that the concept of narrative function belongs to the deep structure whereas the concept of personalized narrator to the surface structure. Thus the argument moves from the deep structure to that of the surface structure. Stanzel argues that the two structures should be kept separate. According to Hamburger, in fictional narrative the epic preterite loses its function of denoting pastness because "that which is narrated is referred not to a real I-origo but rather to fictive I-origines, and is therefore itself

fictive" (1973: 73). This, however, does not imply that the events are experienced by the reader as present. The epic preterite³⁸ is atemporal. This atemporality of the epic preterite in fiction is reinforced both grammatically and epistemologically. The co-occurrence of the epic preterite with temporal³⁹ deictic adverbs referring to any time-sphere (e.g. "now", "yesterday", "tomorrow", "once" etc.) constitute the grammatical proof, whereas the appearance of the epic preterite with verbs of inner action such as think, believe, feel, hope etc., constitutes the epistemological proof. On the other hand, in the first-person novel the epic preterite is no longer epic. It fulfils its genuine function of expressing pastness. It indicates that what is being related is past and as such belongs to the category of discourse. Hamburger's recognition of the central position that the epic preterite occupies in fiction⁴⁰ is undoubtedly important. However, her logical approach, as Bronzwaer (1970: 43) notes, is based on inadequate linguistic evidence. Although Hamburger, Bronzwaer continues, has recognized the difference between the epic-I of third-person novels and the narrator-I of first-person novels she fails to examine how the linguistic behaviour of the preterite in first-person novels differs from that of the preterite in third-person novels. Thus the exclusion of the first-person novel from the fictional sphere and her failure to realize the role of FID in fiction lead to an oversimplification of the problems of time and tense.

Another study of the narrative mediation, which will conclude this review, is Stanzel's. Stanzel (1984: 4-5) attempts to construct a typology of different forms of narrative transmission or mediacy as he calls it. He distinguishes three narrative

³⁸Pascal (1962: 11) observes that classification of literary works on the grounds of tense creates more problems than it solves because it oversimplifies the varieties of illusion which are possible in a novel.

³⁹The co-occurrence of the epic preterite with present time deictics is considered by Hamburger as a signal of fictionality. Stanzel (1984: 219), on the other hand, interprets it as an indicator of FID whereas Bronzwaer (1978: 4-5) as a "macrostructural articulator that subdivides the text into segments answering to episodes on a more abstract or deeper level".

⁴⁰Banfield (1982: 143) has reconciled the positions held by Hamburger and Benveniste by redefining the system of narration. In her theory narrative fiction contains two mutually exclusive sentences, the sentences of pure narration and the sentences of represented consciousness. The latter consist of the sentences of non-reflective and reflective consciousness. The sentences of non-reflective consciousness are considered as narratorless. In this sense Banfield's theory competes with the dual voice theory, which sets up against the speakerlessness of sentences with a third-person self, a kind of narrating sentences in which there is a blending of the character's and the narrator's points of view (cf. Pascal, 1977).

situations (i.e. authorial, figural and first-person). In his circular model these three narrative situations are conceived as ideal types and therefore they are not prescriptive. Literary critics, however, have falsely equated Stanzel's narrative situations with the concept of point of view and have criticized him for confusing "vision" with "voice" (see Cohn, 1981: 158). Each of these narrative situations is differentiated from the other two by a number of distinctive features which in Stanzel's new "Theorie", i.e. the modified version of his original theory, are clearly referred to as "person", "perspective" and "mode" (op. cit., 51). In each of these situations a different category is prevalent (i.e. "person" in first-person narration, "perspective" in authorial, "mode" in figural narration). The category of person refers to the identity or non-identity of the worlds of the narrator and the fictional characters. According to Stanzel (1984: 90) these terms correlate to the confusing terms of first/third-person narration. In first-person narration, the narrator is part of the same world as the fictional characters and thus mediacy belongs to the fictional realm. In third-person narration, on the other hand, the two worlds are separate.

"Perspective" can be either internal or external. In authorial narration, mediacy is from an external "perspective" because the narrator does not belong to the fictional world. This distinction largely coincides, without however being identical, to the traditional opposition between omniscience and limited point of view. Stanzel differentiates between "perspective" and "view". "Perspective" is used to refer to space, i.e. the representation of the outer world, whereas "view" is reserved for the psyche, i.e. the rendering of inner life. In the same way that "perspective" can be external or internal, "view" can also be outside or inside. Cohn (1981: 178), however, objects to Stanzel's correlation of the two kinds of "view" with different techniques for the rendering of consciousness, i.e. the association of the inside view with monologue and of the outside view with thought report. For Cohn⁴¹ all three techniques for the representation of consciousness, i.e. psycho-narration (thought report), quoted monologue (interior monologue) and narrated monologue (FID), can combine in both

⁴¹For a comparison of Stanzel's and Genette's systems and amendments to the former see Cohn (1981: 157-82).

authorial and figural narration. Their predominance in different texts is indicative of either dissonant (i.e. authorial) or consonant (i.e. figural) narration.

"Mode" is related to the transmission by a teller character or a reflector character.⁴² This distinction partly covers the opposition between "telling" and "showing". In a figural narrative situation, for example, a reflector narrator has replaced the mediating narrator since feelings, thoughts and perceptions are presented through his consciousness. This creates the impression of direct presentation or as Stanzel (1984: 51) puts it "the illusion of immediacy is superimposed over mediacy".

Stanzel's theory merits consideration because of the numerous concrete examples included in the formulation of his theory.

In conclusion, our aim in this section has been to clarify many areas of the structure of narrative before proceeding with the identification of fictional techniques in M.G. narratives. The foregoing review of the most important studies of narrative theory has established that the implied author should not be confused with the real author. The implied author is also different from the narrator although it is possible to combine in third-person omniscient narration. In spite of the fact that it is more correct to treat the implied author as a mental concept inferred from the text rather than as an anthropomorphic entity and the narrator as "a function and not a person" (Bal, 1985: 119), for grammatical convenience we will continue to refer to them as "he" rather than as "it".

Concerning "mimesis" and "diegesis" we will agree with Genette and the structuralists that we should talk about degrees of "diegesis" (telling) rather than "mimesis" because there is always a teller in a story no matter how discreet his presence is. However, the narrating voice, as Genette (1980: 186) rightly remarks, should not be confused with focalization although, in certain cases such as third-person omniscient narration, the two can coincide. The degree of the narrator's perceptibility in a text can range from maximum covertness to maximum overtness. The terms "covertness" and "overtness" belong to Chatman (1978: 197), who claims that the

⁴²The opposition between reflectors and tellers corresponds to Doležel's (1973: 15-6) linguistic distinction between texts with a speaker and texts without a speaker.

degree of the narrator's audibility determines different types of narration, i.e. non or minimally mediated, covert and overt narration. Non or minimally mediated stories are characterized by pure records of a character's speech and thought. Consequently Chatman's belief in non mediated stories brings him closer to scholars such as Hamburger and Banfield. Rimmon-Kenan (1983: 88-9), on the other hand, who believes that there is always a teller in a tale, in the sense that every utterance or report of an utterance presupposes a speaker, prefers distinguishing between degrees of the narrator's perceptibility rather than between absent and present narrators, as Chatman does. Therefore she places Chatman's non narrated stories under the category of covert narration. The narrator's degree of covertness or overtness is closely associated with the techniques used for the characters' representation of speech and thought. Thus following Rimmon-Kenan's propositions, in the next three chapters we will examine speech and thought presentation techniques which range from greater overtness of the narrator to complete covertness. Our illustrations will be taken from first and third-person authorial (i.e. narrator dominant) and figural (i.e. reflector dominant) narratives. First-person narratives will be treated as fictional in accordance with Bronzwaer's and Stanzel's theories. In retrospective first-person narratives, we will use the terms experiencing self and narrating self to refer to the focalizer and the narrator respectively.

In the next section we will consider briefly one of the modes of speech and thought presentation, i.e. FID, which since its identification at the end of the nineteenth century has been the object of much discussion.

1.4. Free Indirect Discourse in general

In this section attention will be paid to the technique which occupies an intermediate position between direct and indirect speech and thought, namely FID, also known as "style indirect libre".

"Style indirect libre", since its appearance at the turn of the century, has given rise to a variety of studies and has been the object of controversy. This is due to the fact that FID has been seen as both a grammatical and literary phenomenon and as such it has been analysed not only by linguists but also by literary critics. Consequently a number of different terms⁴³, i.e. "verschleierte Rede" (Kalepky), "style indirect libre" (Bally), "erlebte Rede" (Lorck), "uneigentliche direkte Rede" (Lerch), have been coined to describe this phenomenon. All the terms proposed correspond to the different angles from which FID is viewed by linguists and literary critics and the features that each of them considers as important for its identification. Modern critics prefer to use either one of the already established terms (e.g. "quasi-direct" by Coulmas following Vološinov who adopted Lerch's term) or to create their own terms (e.g. "narrated monologue" by Cohn). We will use the term FID (Free Indirect Discourse) after McHale (1978: 250) to refer to the mode of "style indirect libre". McHale's FID is a modification of Pascal's term "free indirect speech" in which McHale has replaced speech with discourse because according to Pascal's definition speech refers to a mode of discourse and not to the actual spoken language⁴⁴ (1977: 32). "Free", on the other hand, is used by Pascal in a broader sense than Bally's use of the term "free", which denoted freedom from subordination, to refer to "liberties - in the relation of the statement to the fictional character and narrator, in the tense system, in the language, in the word-order" (Pascal, op. cit., 31). "Indirect" is used to refer to the presence of both a narrator and a character. Another advantage of McHale's term is that it does not include an explicit reference to speech and it is not as misleading as other terms which

⁴³For a detailed historical and recent review of FID consult the following bibliography: a) Lethcoe (1969: 12-53), b) Vološinov (1973: 141-54), c) Pascal (1977: 8-32), d) McHale (1978: 249-88).

⁴⁴In contrast to some early discourse analysts and Coulthard (1985: 3), who reserve the term discourse for spoken communication only, following Austin (1962: 99) and Searle (1969: 23), whose speech act theory focuses on the illocutionary force of sentences (i.e. on their role in a communicative situation), the term is now used in a broad sense to include all the aspects of the context of communication, that is it refers not only to the message, written or spoken, but also to the relations between addressers and addressees (see Chatman, 1978: 19; McHale, 1978: 250; Leech and Short, 1981: 257). Modern theorists (i.e. Pratt, 1977: 96) also recognize the illocutionary force of literary discourse contrary to some early theorists (i.e. Ohmann, 1971: 14) who, by following Austin, define literary language as a quasi-speech act with no communicative function.

are suggestive of speech, i.e. narrated speech, represented speech etc. (see Bonheim, 1982: 53).

McHale's term is inclusive of both speech and thought but we will use it as a general term to refer to the phenomenon of FID and we will further distinguish between FIS (Free Indirect Speech) and FIT (Free Indirect Thought). FIT refers not only to thought presentation but also to the rendering of other kinds of consciousness.

The distinction between FIS and FIT, and in general between speech and thought modes, has been proposed by Leech and Short (1981: 318) on the grounds that although speech and thought modes are the same and they are differentiated in similar ways "some of their effects are not". Likewise other critics seem to favour the separation of modes of speech and thought presentation. Bonheim (1982: 51) believes that modes of speech and thought should be treated separately for the following reasons: firstly because they are different modes of expression and as such they have been exploited in a variety of ways by authors and secondly because the identification and categorization of each mode display different problems. Chatman (1975: 229) also claims, that speech and thought are different actions in fiction. As we have already mentioned, Chatman differentiates between types of narrative transmission on the basis of the narrator's presence or absence in the text (i.e. non or minimally mediated narration, covert narration, overt narration) and then identifies the techniques employed in each type of narration. Non mediated narration, for instance, is characterized by pure speech (i.e. dramatic monologue) and thought records (i.e. interior monologue).

Despite the variety of the terms used for the description of FID, commentators on FID agree that it can be recognized through the use of certain indicators. However, their accounts of the perceptibility of FID differ in terms of the indices they consider as decisive for the identification of this phenomenon in a narrative context. Most analyses are primarily or solely based either on grammatical or contextual markers and consequently "fail to capture the full implications of an approach based on categories of literary representation instead of grammatical categories" (McHale, 1978: 269). For this reason McHale has suggested an approach which takes into account not only

syntactical or contextual indices but also formal (i.e. the character's idiom, register) and semantic ones (i.e. the "content" of the character's utterance as opposed to the narrator's).

In the analysis we will also consider a number of different indices for the identification of FID because, as Lethcoe (1969: 125) has pointed out, these indices usually create the impression of FID by appearing in clusters. Lethcoe in his descriptive analysis has identified two broad categories of signals that help to differentiate FID from narration, i.e. contextual and linguistic. The latter belong to the three linguistic levels of grammar, lexis and graphology. Similarly our analysis will be based on both contextual and linguistic indicators.

Before proceeding with the categorization of speech and thought modes we will look briefly at critics' attempts to define modes of consciousness.

1.5. Review of consciousness modes

This section will be devoted to the various attempts that have been made to identify and name consciousness techniques.

The problem of depicting a character's inner world has been novelists' main preoccupation for a long time. Traditional novelists tried to present the inner state of a character's mind by employing soliloquies and indirect reports. Both of these techniques, however, could not convey to the reader the "inchoateness and intermittent irrelevance of many states of consciousness... or the simultaneity of reaction between external circumstance and inward reflection" (Spencer, 1965: 33). Soliloquies, as Spencer remarks, were presented as rationally ordered speech,⁴⁵ often introduced with a phrase such as "he thought to himself", while the reader expected a representation of the inner workings of a mind in the way they occur, i.e. in an illogical, anarchic form. Soliloquies, mainly techniques used in drama, can suggest in their extended form a

⁴⁵Chatman (1975: 248) observes that soliloquies can only appear in a tagged form such as "he said", never in a free one, because they have to be unmistakably recognized as speech rather than thought.

high degree of a rationalizing self (Pascal, 1977: 2-3). Indirect reports, on the other hand, lacked immediacy.

Thus the main tendency in the nineteenth century, as Edel (1955: 19) observes, was to report rather than render subjective states in a novel. In contrast novelists of modern psychological novels seek to reproduce the characters' consciousness and to involve the reader directly by making him experience what is happening in the characters' mind. Modern novelists, being dissatisfied with the existing techniques, were experimenting with new ones for the representation of their characters' flow of consciousness. Since, in actuality, only part of this flux is verbalized, writers are limited to simulating the flow of the multi-dimensional consciousness by using the only medium they have at their disposal, i.e. language, rather than give an exact replica of what goes on in the mind (Steinberg, 1960: 433).

The modern novelists' attempt to bring the subconscious into the foreground coincided with W. James's use of the term "stream of consciousness" in his "Principles of Psychology" for the description of the random flow of conscious and subconscious thoughts and impressions of the mind (1907: 239, orig. publ. 1890). Hence the term "stream of consciousness" was employed to refer to works of such modern novelists as Joyce, Richardson, Proust, Woolf, Faulkner, in which focalization is internal and subjective as it is perceived through the main character's consciousness. At the same time, i.e. in the 1920s, the term "interior monologue" was also circulating and was used at first interchangeably with the term "stream of consciousness". Critics' opinion about the introduction of the technique is diversified between Richardson, Joyce and Dujardin. Joyce claimed to have inherited the technique from Dujardin, whose novel *Les Lauriers sont coupés* has been credited by Joyce principally as a pioneering example of the "stream of consciousness" technique. The technique was adopted and further developed by modern novelists. Dujardin, however, does not seem to be the first to have used "interior monologue". Struve (1954), in his discussion of the origins of "interior monologue", notes that the first to conceive of "interior monologue", as it is used in its modern sense, was the Russian

critic Chernyshevsky. In analysing the techniques that Tolstoy used in his novels, Chernyshevsky discerned and invented the term "interior monologue" to refer to a novel device that would enlarge the scope of psychological novels because of the presentation "of half-ridden psychic processes, of the abrupt transition from one thought or emotion to another, presented in the form of a character's unspoken monologue" (1954: 1106-7). Although it cannot be said for certain, as Struve remarks, that Tolstoy was the first to invent "interior monologue", it seems that he was the first who used it consciously and extensively.

As we have mentioned before the terms "stream of consciousness" and "interior monologue" were used synonymously to refer to inner representation. Dujardin attempted a definition of "interior monologue" as the mode for the "direct introduction of the reader into the interior life of the characters, without any interventions in the way of explanation or commentary on the part of the author..." and as "the expression of the most intimate thoughts, those which lie nearest the unconscious" (quoted in Wellek and Warren, 1961: 233). Dujardin's definition has been considered as confusing and inaccurate by a number of critics (see Bowling, 1950: 335; Humphrey, 1954: 24) who, in later discussions, differentiate between "interior monologue" and "stream of consciousness".

Bowling (1950: 345), for instance, distinguishes between "stream of consciousness", "interior monologue" and "internal analysis". He defines "stream of consciousness" as the mode which gives a direct quotation of a character's mind drawn from the whole consciousness and not only from the language area. If, however, the author restricts this direct quotation to that level of consciousness nearest ordinary speech in which thoughts are formulated into language, the term "stream of consciousness" can still apply, although it would be more correct to use the term "interior monologue" for the depiction of verbalized thoughts, and "stream of consciousness" for sense impressions which are unarticulated. If the author, on the other hand, does not introduce us directly into a character's inner mind but intervenes to analyse, comment or explain, then argues Bowling, he employs "the internal

analysis" technique because he makes an indirect statement about the character's consciousness. Chatman (1978: 187-8) objects to the restriction of "interior monologue" to cognitions. According to Chatman "interior monologue" consists of the enactment of both cognitions (which can be verbalized) and perceptions (which are un verbalized). The latter, however, can be transformed into language by means of "interior monologue". Thus Chatman maintains Bowling's distinctions but in a reversed form. He uses "interior monologue" as a class term and he further subdivides between conceptual and perceptual "interior monologue". He reserves the term "stream of consciousness" for "the random ordering of thoughts and impressions" (1978: 188).

Humphrey (1954: 3), another critic, has stressed that "interior monologue" should not be confused with the term "stream of consciousness". For Humphrey, consciousness consists of pre-speech level and speech level mental processes. Pre-speech level processes, contrary to speech level processes, are not logically ordered or rationally controlled and they cannot be verbalized. He distinguishes four basic techniques (op. cit., 23) for the representation of consciousness. The first technique is "interior monologue" which is employed for representing the contents and processes of consciousness. It can be partly or completely un verbalized because it renders consciousness in its inchoate stage before it is formulated for speech. There are two types of "interior monologue", direct and indirect. In "direct interior monologue" consciousness is presented to the reader directly with little or no authorial interference and without the assumption of an auditor. "Indirect interior monologue" is presented in the second or in the third person and the author is present to guide the reader with description and commentary. This is the main characteristic that distinguishes it from "direct interior monologue". At the same time it maintains the main aspect of "interior monologue", that is presentation of a character's consciousness is direct because of the use of the character's idiom and of the peculiarities of his psychic processes. Cohn (1966: 103) rightly remarks that Humphrey's "indirect interior monologue" can be equated with her "narrated monologue", the term she reserves for FID. Yet, Humphrey does not seem to have realized that. This is obvious, Cohn continues, from his

definition of the technique which, according to Cohn, is misleading because representation of a character's thoughts in the third-person cannot be as direct as direct quotation itself. But neither is it indirect because there are no expressions of reporting in the text.

The other two techniques that Humphrey distinguishes are "soliloquy" and "omniscient description". "Soliloquy" renders the context and processes of a character's psyche directly to the reader without the author being present but with the tacit assumption of an audience. For that reason it can represent only that level of consciousness which is close to the surface. Finally in "omniscient description" the material is reported from an outside omniscient point of view.

Bowling's and Humphrey's emphasis on the psychological aspect of "the stream of consciousness" techniques has been objected to by other critics. Kumar (1962: 7) considers Humphrey's approach to be mechanist and he looks at the technique from a special point of view by using Bergson's philosophical theory of the durational flux, i.e. the idea of change underlying all experience. Bergson's philosophy brings him very close to modern writers who are trying to watch and record the present moment by rendering thoughts as they pass through a character's mind. Thus they attempt to portray personality in its flow through time, i.e. the fundamental self, in contrast to the traditional writers who ignore the fundamental self for the conventional ego "which is a mere conglomeration of perceptions, memories, tendencies and motor habits laid out in a clearly demarcated spatial or chronological sequence" (1962: 25). Stream of consciousness novelists such as Richardson, Joyce, Woolf, as Kumar (op. cit., 34) has shown, use all kinds of linguistic devices that is parentheses, prepositional use of particles, dots etc. to establish the continuity of the durational flux. Bergson's influence can also be traced in the works of M.G. authors of the 1930s (see Vitti, 1979: 117).

The emphasis on the psychological aspect of the technique by Bowling has also been criticized by King (1953: 126). King supports the view that more attention should be paid to the literary aspect of the technique since it is almost impossible to draw a

distinction between speech level and pre-speech level. Nevertheless, it is possible to differentiate between the character's and the author's style because what really matters "is not whether non-language material is put into words (the author does that!) but whether the words are possible for the character involved" (op. cit., 126). Therefore King objects to Bowling's definition of "stream of consciousness" as a technique⁴⁶. He considers stream of consciousness as the term used to characterize this phenomenon. The same term can also be applied to the description of the genre that deals with this phenomenon. In this respect various techniques can be used to present stream of consciousness, interior monologue being one of them.

Bickerton (1967: 230) has attempted formal rather than conceptual definitions of the modes of inner representation by combining Humphrey's four conceptual "stream of consciousness" techniques with Gregory's four modes of speech presentation. His use of formal criteria is in accordance with his claim that an author's choice of modes determines his viewpoint, and vice versa, unlike the conceptual definitions in which presentation methods are viewed "as variations in the author's viewpoint rather than as varying selections of language" (1967: 230-1). According to Bickerton's definitions, soliloquy is inner speech presented in direct speech, omniscient description is expressed in indirect speech, indirect interior monologue in free indirect speech and direct interior monologue in free direct speech. Although there might be intermingling of these modes⁴⁷ in a single passage, the modes themselves are distinct because, as Bickerton claims, a particular sentence can be attributed to one or the other mode. A sentence of soliloquy, for example, is never found in indirect speech.

A very interesting analysis of the techniques employed for the rendering of consciousness is Cohn's (1978: 15) because of the emphasis placed on the division of techniques by person. The techniques used for the representation of a character's inner processes are "psycho-narration", "quoted monologue" and "narrated monologue". In "psycho-narration" a report of a character's thoughts and feelings is given by a third-

⁴⁶Bickerton (1968: 35) also states that "stream of consciousness" is not a "method".

⁴⁷According to McHale (1978: 276, ff. 30), Bickerton's account of the techniques for the presentation of consciousness is regarded as being too schematic.

person narrator. Cohn's "psycho-narration", however, is not similar to McHale's "diegetic summary" because there is some colouring of the narratorial report by the character's "perspective". In this sense it is closer to FID or "narrated monologue" as she prefers to call it, with which it can co-occur.

"Quoted monologue": Cohn is opposed to critics' tendency to differentiate between thought quotations in pre-Joycean novels with the terms "traditional monologue" or "silent soliloquy", and quotations in post-Joycean novels with the term "interior monologue" under the influence of Dujardin. Their distinction is based on psychological and stylistic criteria by regarding "soliloquy" as rational and reasoned whereas "interior monologue" as illogical and associative. Cohn believes that it is impossible to distinguish between the two on such grounds because it is not that rare for soliloquies to contain illogical patterns. Therefore this distinction fails to take into consideration two important factors which are present in all quotations of a character's mind, i.e. the use of the first-person by the character to refer to himself and of the present tense. Although Cohn's definitions are more stylistic rather than linguistic, she claims that the employment of the first-person and of the present tense help to differentiate this technique from the others in a third-person context.

"Narrated monologue", known as FID, is more linguistically complex than the other two techniques. It shares the third-person reference and the tense of narration with psycho-narration and the verbatim rendering of a character's mental language with "quoted monologue".

The techniques for representing consciousness are "psycho-narration", "quoted monologue" and "narrated monologue" in third-person narration. In first-person narration the techniques are respectively "self-narration", "self-quoted monologue" and "self-narrated monologue". Cohn states that the analogy between first and third-person narrative texts stops in the definition of the techniques because as it has already been pointed out by the structuralist theorists there is "a change in narrative climate as one moves between the two territories" (1978: 14). This change is due to the different relationship existing between the narrator and the protagonist who, in the first-person

narration, is no other than the narrator's past self. This relationship mostly affects the narration of inner rather than outer events because past thoughts have not only to be remembered but also expressed by the self. Furthermore Cohn maintains that there is another reason for the differentiation by person. It concerns the use of "interior monologue", the most direct of the three techniques. Cohn notes that the term "interior monologue" can be employed to describe two different phenomena: a) it can be used as a narrative technique for the direct quotation of a character's mind in third-person narration and b) it can indicate a narrative genre which consists almost entirely of a character's silent monologue. Although the technique and the genre share some psychological and stylistic characteristics their presentation is not the same. The first case is mediated because there is an explicit or implicit quotation by a narrator who uses the third-person to refer to the monologist. The second case is unmediated due to the use of a first-person form and for that reason it should be regarded as a limit-case of the first-person narration or what Cohn prefers to call "autonomous interior monologue" (op. cit.,17).

These are the most important attempts of critics to identify and describe consciousness techniques. In the next section we can move on to the categorization of speech and thought modes as used in the analysis.

1.6. Categories of Speech and Thought Presentation

Although in most analyses modes of speech and thought presentation in fictional writing are examined together, in our analysis they will be treated separately thus facilitating the identification of the two most important techniques, i.e. FID (Free Indirect Discourse) and QM (Quoted Monologue) in first and third-person narratives (see section 1.4.).

We will adopt McHale's term FID as the general term to refer to "style indirect libre" (1978: 250). FID will be inclusive of FIS (Free Indirect Speech) and FIT (Free

Indirect Thought and Consciousness). In this way it will be easier to identify the characteristics of FID.

The techniques will range from the more diegetic to the more mimetic or in other words from greater overtness of the narrator to complete covertness.

We will use only one category for McHale's (1978: 258-9) "diegetic summary" and "summary less purely diegetic" under the terms NRSA (Narrative Report of Speech Acts) and NRTA (Narrative Report of a Thought Act) adopted from Leech and Short (1981: 344), because in our analysis we are more interested in modes in which overtness is kept to a minimum.

Thus the modes of speech presentation in both first and third-person narration will be the following:

- a) NRSA (Narrative Report of Speech Acts).
- b) IS (Indirect speech which is also inclusive of McHale's category of "IS mimetic to some degree").
- c) FIS (Free Indirect Speech).
- d) DS (Direct Speech).
- e) FDS (Free Direct Speech).

Concerning the thought presentation modes we will use the following categories:

- a) NRTA (Narrative Report of a Thought Act).
- b) IT (Indirect Thought).
- c) FIT (Free Indirect Thought and Consciousness).
- d) DT (Direct Thought).
- e) FDT (Free Direct Thought) which in its sustained form becomes Quoted Monologue (QM).

The term QM is adopted by Cohn (1978: 12) and is inclusive of both traditional soliloquies and interior monologues in modern psychological novels.

The following diagram is indicative of the general categories of speech and thought presentation and of their sub-categories.

	GENERAL CATEGORIES	SPEECH CATEGORIES	THOUGHT CATEGORIES
DIEGETIC	Narrative Report (NR)	Narrative Report of Speech Acts (NRSA)	Narrative Report of a Thought Act (NRTA)
	Indirect Discourse (ID)	Indirect Speech (IS)	Indirect Thought (IT)
	Free Indirect Discourse (FID)	Free Indirect Speech (FIS)	Free Indirect Thought (FIT)
	Direct Discourse (DD)	Direct Speech (DS)	Direct Thought (DT)
	MIMETIC	Free Direct Discourse (FDD)	Free Direct Speech (FDS)

1.7. Conclusion

Our aim in this chapter has been to discuss the various theoretical and methodological assumptions which underlie the analysis of speech and thought modes in Chapters 2, 3 and 4.

The examination of the verbal M.G. system has shown the interrelation of the categories of tense, aspect, mood and voice in M.G.

The review of narrative theories has indicated the difference between focalization and narration. In accordance with Genette's theory it would be more accurate to differentiate between different degrees of "diegesis" (telling) rather than between "mimesis" and "diegesis" because there is always a narrator in a text, though not explicitly present in all cases. The narrator's perceptibility in a text can range from maximum overtness to maximum covertness and is directly related to the techniques employed in the reproduction of a character's speech and thought.

The discussion of the origins of FID and the terminological controversy that surrounds it along with narrative theorists' attempts to identify and name modes of consciousness have facilitated the categorization of speech and thought modes to be used in the study.

Since speech and thought are examined separately we have recognized five speech and five thought categories which, ranging from maximum overtness to maximum covertness, are the following:

- a) NARRATIVE REPORT OF SPEECH AND THOUGHT ACTS.
- b) INDIRECT SPEECH AND INDIRECT THOUGHT.
- c) FREE INDIRECT SPEECH and FREE INDIRECT THOUGHT.

The latter contains both the logical thought reports that can be encountered during the first years of the appearance of the technique and also the authors' later attempts to

provide a simulation of their characters' consciousness by creating stream of consciousness narratives.

d) DIRECT SPEECH and DIRECT THOUGHT.

e) FREE DIRECT SPEECH AND FREE DIRECT THOUGHT which in its sustained form becomes Quoted Monologue. Quoted Monologue includes not only the silent soliloquies in traditional novels but also the interior monologues in modern psychological novels.

CHAPTER 2

SPEECH PRESENTATION

2.1. Introduction

This chapter is concerned with speech presentation. Passages from all five categories in first and third-person narratives are analysed but special attention is paid to the technique of FIS and to the isolation of its indices. Before proceeding with the actual analysis of FIS in first-person narratives, we include some notes on the use of FID in first-person narration because during the first years of its identification, FID was thought to be the mode peculiar to third-person narratives. Although in examining the techniques in terms of the narrator's overtness we should start with the mode of NRSA, for ease of analysis we will examine first the traditional ways of presenting a character's speech, i.e. DS and IS. Then there will be an analysis of the technique of NRSA and finally a description of free forms, namely FDS and FIS.

The effects of each technique will also be studied.

2.2. Direct and Indirect Speech (DS and IS)

Traditionally there are two ways to present a character's speech: the direct and the indirect. Direct speech gives a supposedly exact rendering¹ of the words spoken,

¹This, however, does not imply that DS is an unvarying mode of speech presentation any more than the other speech forms to be discussed. Haberland (1986: 225), for instance, has observed that "not every case of direct speech is a direct quotation". He mentions a number of cases such as "the sketchy enactment", "the enactment of a scene", "the hypothetical DS" in which the use of DS involves a commitment only to the content of the original speech act but not to its linguistic form. Likewise, Page (1972: 121) has noted that although DS is normally indicated by graphological means not everything enclosed within quotation marks is a faithful report of the actual words spoken. Jane Austen in many cases, as he points out, performs "an editorial rather than a purely recording function", that is she gives the gist of a conversation but at the same time she retains the quotation marks for reasons of vividness and economy. Bonheim (1982: 59), another critic, has also identified deviant kinds of DS such as translated speech, summary speech etc. He admits, however, that certain critics regard some of these deviant kinds as instances of FDS.

which are placed within quotation marks and are usually introduced by a reporting verb. Quotation marks in M.G. are similar in use but different in shape (« ») from the English ones (" "). In addition to quotation marks, a piece of DS in M.G. fiction is also introduced by a dash, especially when it appears at the beginning of a paragraph (see Mackridge, 1985: 42). Moreover an effort is made, as far as it is possible in the written language, to reproduce features of the original speech by means of punctuation, of the marks of exclamation and interrogation, of italicized words etc., because a character's individual mode of expression (i.e. his idiosyncratic speech) can reveal more about his personality than any narratorial report or comment. However, since a lot of information in real speech is conveyed by paralinguistic features (i.e. stress, pitch, intonation, volume, vocal quality) that the written medium is not adequately equipped to reproduce accurately, speech can be presented only partially by linguistic means (see Page, 1988: 28). Even punctuation, despite its expressive force, is considered as "a relatively crude and sometimes ambiguous" device when it comes to producing such qualities of the spoken language as "pause, stress, tempo, volume and intonation" (Page, op. cit., 10). Thus the novelist by exploiting the conventions available to him can give only a sense of spontaneous speech.

The following examples illustrate how DS is used in first and third-person narratives.

1) Τό στόμα μου είχε στεγνώσει. Είπα στό Λοίζο:

- Νά σταματήσουμε μιά στάλα στήν Αίγινα, νά πιούμε τίποτα;

(Π. ΠΡΕΒΕΛΑΚΗΣ: Η ΚΕΦΑΛΗ ΤΗΣ ΜΕΔΟΥΣΑΣ, 216)

2) «Σέ περίμενα» τοῦ εἶπε ἡ Μαρίκα, «τό ἤξερα πῶς θάρθης.»

(Κ. ΧΑΤΖΟΠΟΥΛΟΣ: ΦΘΙΝΟΠΩΡΟ, 113)

- 3) - Αιθέντα, είπεν, ό κόμης Ναυνέτος άπέθανε καί.. είναι ύποψία ότι έδολοφονήθη. Ή άστυνομία άνακρίνει, καί σάς προσκαλεί ώς... μάρτυρα².

(Α. ΡΑΓΚΑΒΗΣ: Ο ΣΥΜΒΟΛΑΙΟΓΡΑΦΟΣ, 56-7)

When presenting dialogue M.G. novelists make use of either quotation marks³ or dashes to indicate a change in speakers.

- 4) - Δεσποινίς Καλυψώ, πώς μόνη; τής λέω.
- Καί σείς μόνος, μου άπάντησε αύτή.
- Ναί μόνος... μάρέσει νά πλανιέμαι...

(Δ. Ν. ΒΟΥΤΥΡΑΣ: ΟΤΑΝ ΧΑΝΕΤΑΙ Ο ΗΛΙΟΣ, 58)

- 5) «Ω, τό πίστεψες, Εύγενία, τό πίστεψες;»
«Όχι, βέβαια!».

(Α. ΚΟΤΖΙΑΣ: Ο ΕΩΣΦΟΡΟΣ, 168)

In the following two examples the authors attempt to reproduce the characters' regional accent (ex. 6) and defective speech (ex. 7) through deviations of punctuation and spelling.

²The suspension marks are used to indicate pauses. They give a speech-like intonation to the sentence.

³Some authors in addition to the usual quotation marks, use an inverted form of quotation marks (i.e. ») which appears immediately after the first paragraph of the dialogue. For example:

«- Δάσκαλε, φανέρωσέ μου τό μυστικό τής τέχνης σου! τόν παρακάλεσε κάποτε ένας γέρος άρχοντας.

»- Τό χειμώνα νά συγυρνάς έτσι τό δωμάτιο πού νά φαντάζει ζεστό· τό καλοκαίρι, κάνε το νά δείχνει δροσερό. [...]

(Ν. ΚΑΖΑΝΤΖΑΚΗΣ: Ο ΒΡΑΧΟΚΗΠΟΣ, 54)

«- Teacher, reveal to me the secret of your philosophy an elderly nobleman begged him once.

»- In winter you should tidy up your room in such a way that it appears warm; in summer make it appear cool [...]

- 6) - Τι νά μί βρῆ, πιδί μ', ἰμένα τού κούτσουρου..., τῆς ἀπαντοῦσε ἡ γριά μέ τά ρουμελιώτικὰ της, σά νά ἦρθεν αὐτή τή στιγμή ἀπ' τό Βελούχι.

(Ζ. ΠΑΠΑΝΤΩΝΙΟΥ: Η ΘΥΣΙΑ, 212)

- 7) - Τι λές βρέ παιδί;
 - Αὐτό π' σ' λέω, σ' λέω, μπά... μπάρμπα-Στάμο, μποροῦμε νά πλέ... νά πλέσουνε τά βαρέλια κ... κ... κοντά 'π' τ' βάρκα.
 Ὁ μπάρμπα-Στάμος τό εἶχε σκεφθῆ ἀκόμη προτῆτερα, πρὶν τό εἶπη ὁ βραδύγλωσσος ὁ Στεφανής.

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: ΟΙ ΛΙΠΕΣ ΤΟΥ ΖΑΧΟΥ, 436)

Indirect speech (IS) gives a faithful report of either the content or of both the linguistic form and the content⁴ of the words spoken, which are subordinated to an introductory reporting clause. In M.G. IS is introduced by complementizers ("πώς", "ὅτι",⁵ and sometimes "πού") whereas no complementizers⁶ introduce DS. In IS there is a pronominal change from first person to third person. IS clauses in M.G. are characterized by the fact that their verbs retain,⁷ in most cases, the tense and the mood of DS even when they are governed by a verb in a past tense. Mackridge (1985: 132) attributes this behaviour to the fact that the sequence of tenses rule is not obligatory in M.G. The tense of the IS clause, as Mackridge explains, is relative to the time

⁴Coulmas (1986: 5) attributes the ambiguity which characterizes IS to its double interpretation. Whereas DS usually has a "de dicto" reading, IS can have either a "de dicto" or a "de re" interpretation. Although these interpretations, Coulmas continues, are grammatically indistinguishable, they are profoundly different in meaning. A "de re" reading of an utterance involves a summarizing paraphrase of it "irrespective of its linguistic form".

⁵"Νά" can also be used in the place of "πώς" or "ὅτι" when "the clause contains already a "νά" or in any way expresses order or prohibition". In addition, it may appear after such verbs as "believe", "remember" etc. (see Hesse, 1980: 119).

⁶In the spoken form D and IS can also be differentiated by intonation since there is always an intonational break before DS itself. In IS, on the other hand, even in cases in which the complementizers are omitted, there is no intonational break between the main verb and the IS complementizers (see Joseph and Philippaki-Warbuton, 1987: 3).

⁷Joseph and Philippaki-Warbuton (1987: 3) have noted that the tense of IS clauses can be different, though not necessarily, from the tense used in DS. A future tense in DS, as they claim, can change to either a future or a conditional (future past) in IS.

e.g. DS: ὁ jánis ἶπε, "θά νοιθίσο".

John said, "I'll help".

IS: ὁ jánis ἶπε ὅτι θά νοιθίσι/νοιθίσε.

John said that he will help/would help.

indicated by the main verb, which consequently becomes the present of the subordinate clause, and not to the time of utterance of the whole sentence. Joseph and Philippaki-Warburton (1987: 32) have also drawn attention to the fact that any tense can appear in subordinate clauses irrespective of the tense of the main clause because there are no strict restrictions on the sequence of tenses in main and subordinate clauses. Sometimes, however, pragmatic restrictions may be imposed on certain combinations of tenses which can occur "only in highly specific contexts". For instance, the combination of a future tense in a main clause with a past tense in a subordinate clause (i.e. "Θά πιστέψω ότι ήθε", "I will believe that he came") sounds more natural when embedded in a specific context (i.e. "when I see that letter") rather than when it appears in isolation (op. cit., 32). Consider the following examples:

DS: «Δέν πεινάω».

"I am not hungry".

IS: «Μοῦ εἶπε ὅτι δέν πεινάει».

"(s)he told me that (s)he is not hungry".

DS: «Εἶδα τόν Γιώργο χθές».

"I saw George yesterday".

IS: «Μοῦ λέει πῶς εἶδε τόν Γιώργο χθές».

"(s)he says that (s)he saw George yesterday".

(my examples)

IS clauses in M.G. are introduced by the conjunctions "πῶς" and "ὅτι" (that). These two conjunctions share the same meaning but they differ in terms of formality. As Mackridge (1985: 269) points out "ὅτι", due to its learned origin, is used in formal situations while "πῶς" is of demotic origin and is used in informal styles. Because of

its restricted uses "πώς" appears after simple verbs such as "λέω" (I say, I tell). Although IS clauses are normally introduced by "πώς" or "ὅτι",⁸ Householder et al. (1964: 174) mention three types of expressions, which are followed by "πού". These include some verbs of perception, some verbs of saying and knowing and finally various expressions of emotion which in English⁹ are mainly used without the complementizer "that" (e.g. "δοξάζω τό Θεό", "I thank God"). Nouns related to these expressions may also be followed by "πού".

For ease of reference the verbs and expressions followed by "πώς"/"ὅτι" or "πού" will be presented in table form.¹⁰

⁸The conjunction "ὅτι" should not be confused with the indefinite relative pronoun "ὅ,τι" (see Thomson, 1966: 32).

⁹See Quirk et al. (1972: 299, 824).

¹⁰In constructing table 1, I have consulted Mackridge (1985: 269-70).

TABLE 1: USES OF "ΠΩΣ"/"ΟΤΙ"

VERBS AND EXPRESSIONS FOLLOWED BY "ΠΩΣ" OR "ΟΤΙ"	EXAMPLE
1. Verbs of knowing.	Γνωρίζω (I know) Ξέρω (I know) Μαθαίνω (I learn, I find out)
2. Verbs of saying.	Λέω (I say, I tell)
3. Verbs of perception.	Αισθάνομαι (I feel) 'Ακούω (I hear)
4. Verbs of showing.	Δείχνω (I show)
5. Verbs of thinking.	Σκέπτομαι (I think)
6. Related nouns.	Σκέψη (thought) 'Αμφιβολία (doubt)
7. A number of nouns and adjectives which are combined with "είναι" (it is).	Είναι αλήθεια (it is true) Είναι αξιοσημείωτο (it is worth noting)
8. A few adjectives that can be used personally with "πώς" or "ότι".	Είμαι βέβαιος (I am certain)

TABLE 2: USES OF "ΠΟΥ"¹¹

VERBS AND EXPRESSIONS WHERE "ΠΟΥ" IS POSSIBLE	EXAMPLE
1. Certain verbs of perception.	Νοιώθω (I feel) Βλέπω (I see) 'Ακούω (I hear)
2. Certain verbs of saying.	Λέω (I say) Καυχιέμαι (I boast)
3. Certain verbs of knowing.	Ξέρω (I know) Μαθαίνω (I learn) Θυμάμαι (I remember)
4. Expressions of emotion.	Δοξάζω τό Θεό (I thank God) Εύχαριστώ (I thank) Λυπούμαι (I am sorry) Μετανοιώνω (I regret) (Μέ) νοιάζει (I care) Ξαφνιάζομαι (I am surprised) (Μέ) σκιάζει (it scares me) Συ(γ)χωρώ (I forgive) Χαίρομαι (I am glad)
5. Nouns related to the above mentioned expressions.	Εύχαρίστηση (pleasure) Λύπη (sorrow) *Εκπληξη (surprise)

It should be mentioned, however, that the above quoted verbs of perception, saying and knowing, as Householder et al. (1964: 174) remark, take more often "πώς" than "πού" and in Athenian usage "πώς" has replaced "πού". With the expressions of emotion, on the other hand, "πού" can be replaced by "ότι" or by the conjunction "γιατί" (because) but not by "πώς".

¹¹ In constructing table 2, I have consulted Householder et al. (1964: 174).

Indirect questions, as Thomson (1966: 32) notes, are introduced in the same way as direct questions, that is by the interrogative pronouns "ποιός-ά-ό" (who, which), "πόσος-η-ο" (how big/how much/how many), by the indeclinable "τί" (what), by the adverbs "πού" (where), "πώς" (how), "γιατί" (why) and "πότε" (when), and by the particle "άν" (whether/if).

e.g. Δέν ξέρω ποιός σοῦ τό εἶπε αὐτό.

I don't know who told you that.

e.g. Δέν εἶμαι βέβαιος ἄν ἔχω δίκιο.

I am not sure if I am right.

(Thomson, op. cit., 32)

The particle "άν" can be replaced by "μήπως" if the latter has been used in DS whereas the particle "νά" can appear after verbs like "λέω" (I tell), "διατάζω" (I order) (see Mackridge, 1985: 269).

The following examples are characteristic of the use of IS in M.G. literary texts.

- 8) Τόν παρακάλεσα νά πάει στό ἀμερικάνικο κολλέγιο, νά βρεῖ τόν καθηγητή πάτερ-Πήτερ καί νά τοῦ πεί ποῦ βρίσκεται ὁ φίλος του ὁ Μάρξ.

(Γ. ΜΑΓΚΛΗΣ: Ο ΠΕΡΙΠΛΑΝΟΥΜΕΝΟΣ, 228)

- 9) Ἄλλοτε ἐρχότανε κοντά του ἐκεῖνος ὁ λοχαγός καί τοῦ ἔλεγε ὅτι εἶχε προαίσθημα πώς θά σκοτωνόταν, πώς δέν θά ξαναγύριζε στό σπίτι του.

(Σ. ΞΕΦΛΟΥΔΑΣ: ΤΟ ΠΑΙΔΙ ΜΕ ΤΟ ΞΥΛΙΝΟ ΑΛΟΓΟ, 505)

- 10) Αὐτός τοῦπε πῶς τώρα εἶναι σίγουρο πῶς τό πόδι τοῦ φίλου του θάναι κοντήτερο ἀπό τό γερό.

(Σ. ΜΥΡΙΒΗΛΗΣ: Η ΔΑΣΚΑΛΑ ΜΕ ΤΑ ΧΡΥΣΑ ΜΑΤΙΑ, 39)

From the above quoted examples it is obvious that a novelist's choice of the appropriate form of speech is determined by the effect he wishes to produce. DS presents the character as talking in the reader's presence because his speech is rendered with minimal authorial intervention. This impression is reinforced, as far as it is possible in the written language, by the use of direct features such as typographic markers (ex. 3), interjections (ex. 5), contracted forms (ex. 7), verbless sentences (ex. 5) etc., which give a speech-like tone to the characters' utterances. IS, on the other hand, with its long-winded sentences and its neutral¹² reporting style, which allows it to blend more readily with the narrative context, keeps the reader at a distance. As Page (1972: 121) remarks, the employment of DS produces immediacy and a dramatic effect whereas the use of IS suggests coolness and distance.¹³

In the next section we will examine the category of NRSA which is more indirect than IS because it simply reports the occurrence of a speech act without specifying what was said or the way it was said.

¹²It is not unlikely, however, for a speaker's idiosyncrasies to be traced in certain instances of IS or "coloured IS", as Page (1988: 36) prefers to call it. In the following example, for instance, words such as "τέτοιοι" and "αὐτά" are placed within quotation marks to denote faithfulness to the original utterance.

[...] Τὴν ὠνείδισε σκληρῶς, ὅτι συζῆ με τὸν Βασίλην της παρανόμως, καί χωρὶς νά ἔχη διαζύγιον, παρεξέτραπη, κι ἐφώνησεν ὅτι ὅλοι μέσα στήν αὐλήν εἶναι "τέτοιοι", ἀφοῦ τ' ἀνέχονται "αὐτά"...

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: ΟΙ ΚΟΥΚΛΟΠΙΑΝΤΡΕΙΕΣ, 177)

[...] He accused her of living with her Vasilis illegally and without having a divorce, he lost his temper and he cried that everybody in the yard were "that sort of people" since they put up "with that sort of things"...

¹³Gregory (1965: 48-51) has reached the same conclusion in examining Dickens' use of modes of speech presentation. He has noted that the speech of characters hostile to the central character or of those characters who simply function as instruments in the plot is rendered in indirect form. In contrast DS is employed for the presentation of characters who are central in the novel and are sympathetic towards the main character. Likewise, Jones (1968: 74) in his analysis of Conrad's use of speech modes notices that the use of either form of speech can be influenced by the relationship holding between the characters. DS is used for characters with dominant roles while IS is reserved for characters with submissive roles.

2.3. Narrative Report of Speech Acts (NRSA)

NRSA is the most diegetic¹⁴ of all forms, i.e. more indirect than IS, because the character's speaking is related by the narrator in a summary. In other words the narrator reports that a speech event has occurred without committing himself to the content of the actual utterance or to its wording. For that reason in NRSA, unlike ordinary IS, there is absence of subordinating clauses syntactically dependent on a verb of saying. Thus in NRSA all the reported events are presented from the narrator's perspective. It is the technique employed to summarize long and insignificant stretches of conversation that have nothing to add to the progression of the plot. Because of its diegetic nature it becomes fully integrated into the narrative but at the same time lacks immediacy.

The following examples illustrate the use of this category in M.G. fiction.

- 11) 'Η μάνα μου τήν έπρόσβαλε, τήν έσυκοφάντησε, τήν έμίσησε άγριώτατα, όταν εκείνη δέν άνοιξε ποτέ τό στόμα της νά πη κακό γι αύτήν.

(I. ΚΟΝΔΥΛΑΚΗΣ: Η ΠΡΩΤΗ ΑΓΑΠΗ, 53)

- 12) 'Η δασκάλα, άφού άπηύθυνε μικρόν λογύδριον είς τά πτωχά κοράσια, καί τά συνεβούλευσε νά μήν είναι κλέπτριαι κλπ., διέταξε ν' άδειάσουν όλον τό νερόν τής στάμνας είς μικράν σκάφην, τήν όποίαν είχε στείλει νά δανεισθούν άπό τήν γείτονα πλύστραν.

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: Η ΘΕΟΔΙΚΙΑ ΤΗΣ ΔΑΣΚΑΛΑΣ, 348)

In examples (11) and (12) the phrases "τήν έπρόσβαλε" (she insulted her), "τήν έσυκοφάντησε" (she slandered her) and "άπηύθυνε μικρόν λογύδριον" (she

¹⁴NRSA is similar to McHale's "diegetic summary". McHale (1978, 258-9) has also recognized a variant of "diegetic summary" namely "summary less purely diegetic". This category does not simply report the occurrence of a speech act but it specifies it, to a certain extent, by naming the topics of conversation.

had made a short speech) merely report the characters' speaking in a summary without any reference to the actual words spoken.

2.4. Free Direct Speech (FDS)

In addition to the basic dichotomy between D and IS, there has arisen within the last century another distinction namely that between bound and free forms. Critics have identified two more categories of speech presentation, i.e. Free Direct Speech (FDS) and Free Indirect Speech (FIS).¹⁵ FDS, which according to Gregory¹⁶ (op. cit., 43) was first discerned by Harmer, is characterized by the absence of the reporting¹⁷ verb. FDS can often appear "within the context of Direct Speech to save repetition of reporting clauses" (Wales, 1989: 189). The quotation marks may also be omitted. Therefore FDS, being a freer version of DS, has the advantage of communicating a character's speech to the reader more immediately without the intervention of the narrator. The following examples illustrate the use of the technique in M.G. fiction.

¹⁵Chatman (1975: 230) observes that although FDS and FIS are both characterized by the deletion of the introductory clause they can be differentiated, in most cases, by the use of different pronouns and tenses. The first person and/or the second person pronoun and the present tense are employed in FDS as opposed to the third person pronoun and the past tense in FIS. Benveniste (1971: 204) also refers to the "correlation of personality opposing the I-you persons to the non-person he". According to this correlation only "I" and "you" are indicators of person and together are opposed to the non-person "he".

¹⁶Page (1988: 40) objects to the classification of forms of speech presentation into a limited number of rigid categories (i.e. either two or four), each with its own characteristics, as Gregory and the traditional grammarians have done, on the grounds that these speech forms tend to mingle with each other and with narrative. Thus Page has identified a number of different speech presentation categories without this implying, as he claims, that all the possibilities have been covered.

¹⁷Leech and Short, as Wales (1989: 189) notes, recognize as instances of FDS examples in which quotation marks are omitted but a reporting verb is present. Wales argues that such instances can be considered as free only if the reporting verb appears in middle or final position, since in this case "it is hard to see it as determining or governing the reported clause". Thus it can be regarded as free, i.e. "independent" or "non-embedded".

- 13) Στο ξενοδοχείο βρίσκω τόν ξενοδόχο νά κουτουλά στον πάγκο· τελευταίος ἔμεινες, πάρε τό κλειδί σου δεύτερο πάτωμα τό τρίο, μήπως ἔχεις τσιγάρο; Τσιγάρο ἔχω, καφές μοῦ λείπει. Μέ κοιτᾶ νυσταγμένα, ἐσεῖς οἱ Ἀθηναῖοι σάν δέν πιείτε καφέ δέν κοιμάστε. Νά σοῦ κάνω συντροφιά πού θά τόν ψήνεις, τοῦ λέω.

(M. ΚΟΥΜΑΝΤΑΡΕΑΣ: ΤΑ ΚΑΗΜΕΝΑ, 46)

- 14) (1) Κι ἡ γιαγιά τόν ἔπαιρνε στήν κουζίνα, καί τούλεγε, βρωμόπαιδο, εἶσαι καί σύ ἕνας πεισματάρης, ὅσο πᾶς γίνεσ' ὀλόιδιος ἡ μάνα σου, δέ μπορείς δηλαδή νά πεῖς ἕνα εὐχαριστῶ, ἔστω καί ψέμματα, ἀφοῦ τόν ξέρεις τί στραβόξυλο εἶναι κι αὐτός, δέν εἶσαι πιά μωρό, στάχω ἐξηγήσει ἑκατό φορές, πρέπει δηλαδή αἰωνίως νά συγχύζομαι; (2) φάε τώρα δυό πιάτα σπανακόρυζο, καλό θά σοῦ κάνει, τό σπανάκι ἔχει σίδερο - π' ἀνάθεμα τή μάνα σου πού δέν εἶχε μυαλό νά μείνει μέ τόν ἄντρα της, νάχεις καί σύ πατέρα ὅπως ὅλα τά παιδιά, νά μήν ἐξαρτᾶσαι ἀπ' τή φιλανθρωπία τοῦ κάθε κερατᾶ...

(K. ΤΑΧΤΣΗΣ: ΕΝΑ ΣΥΓΧΡΟΝΟ ΠΡΟΙΟΝ, 52-3)

As demonstrated by the above quoted examples FDS allows the writers to run narrative and speech together through the omission of the quotation marks. In example (13) the writer has also removed the introductory clause which appears only once at the end of the extract. In this way speech is embedded in the narrative context and creates the impression that it is inseparable from it. Example (14) appears within the vicinity of DS. It begins as narration but immediately after the verb "τούλεγε" (she was saying to him) and the comma there is a shift into the character's DS, which is not enclosed within quotation marks. The second sentence presents the character's FDS as the omission of the reporting verb suggests.

2.5. Free Indirect Speech (FIS) in general

Between D and IS there lies another kind of speech presentation, i.e. FIS. FIS shares certain features with both of them. As indicated by its name, it is thought of as a freer version of IS. It is similar to the indirect form in that it employs the same tense and person, usually the simple past tense and the third person to refer to the speaker, or to be more accurate the choice of tense and person is always appropriate to the form of the narrative context in which FIS appears. DS, on the other hand, uses the first person and mainly present verb forms. FIS, unlike IS, has no reporting clause. In this respect it appears to be more immediate than IS. Nevertheless it cannot attain the impact of FDS because it suggests that a narratorial voice is in some control. The absence of a main clause allows the reported clause to share some of the features which characterize DS. FIS does not shift the space-time perspective from that of the character to that of the narrator. On the contrary, it uses the same deictic system as DS, i.e. that of the character. Thus in M.G. the deictic system of DS is preserved in IS as well as in FIS. Deixis¹⁸ refers to all these features of language which anchor an utterance in accordance with the spatio-temporal position of the speaker at the time of its production (see Lyons, 1977: 636). The elements themselves are usually called "deictics"¹⁹ and include the first and second person pronouns (i.e. addresser, addressee), the demonstratives "this" and "that", adverbials of time and place such as "now", "here", (i.e. proximal time and place deixis) versus "then", "there" (i.e. distal²⁰ time and place deixis) and finally tense (i.e. present versus past). FIS also retains all those features of DS which are associated with the emotive-expressive²¹

¹⁸For a description of deixis in terms of prototypes, i.e. for an examination of those linguistic categories that prototypically have a deictic function see Fillmore, 1982: 31-9.

¹⁹The term "deictic" is used by Halliday (1985: 164) to refer to a category of modifiers usually known as "determiners". In this sense the definite and indefinite articles and the possessives are regarded as "deictics".

²⁰See Fillmore, 1966: 221.

²¹The emotive-expressive function is one of the functions of the communicative act in Jakobson's (1960: 354) model of the speech event, which defines the constituents of communication and the functions of language associated with them. The emotive function is centred on the speaker (i.e. the addresser) and it communicates his feelings and attitude towards what he is talking about. In speech act theory "expressives" constitute one of Searle's (1969: 15-6) categories of illocutionary acts.

function of language (i.e. questions, exclamations, repetitions, interjections, idiosyncratic speech features of idiom, hesitations etc.) and have to be sacrificed in IS (see Ullmann, 1957: 97). FIS usually occurs in a narrative²² context. Though it shares the same tense and pronoun with narration it can be differentiated from this by the presence of speech-like intonations which contrast with the neutral reporting style of narration.

For all these reasons Leech and Short²³ (1981: 325) state that FIS "is in a sort of halfway house position, not claiming to be a reproduction of the original speech, but at the same time being more than a mere indirect rendering of that original".

The table that follows illustrates the features that FIS shares with D and IS.

TABLE 3: FIS

SIMILARITIES WITH IS	SIMILARITIES WITH DS
Same tense ²⁴ and pronoun as IS.	Same deictic system as DS. Same intonation markers as DS. No subordination.

2.6. FIS in third-person narratives

The present section deals with the analysis of FIS and the isolation of its indices in third-person narratives. The passages that follow arise in both authorial and figural

²²Hough has recognized a kind of narrative discourse in fiction in which the narrator's voice "is more or less deeply coloured by a particular character's point of view" (1970: 204). "Coloured narrative", as he calls it, is close to FIS with the difference that in FIS it is the character's speech which is coloured by the narrator's voice.

²³Leech and Short (1981: 331), however, rather confusingly categorize as FIS, IS utterances which are coloured by direct speech elements, on the grounds that the appearance of any single feature from any of the three linguistic categories of grammar, lexis, and graphology is sufficient to identify a passage as FIS.

²⁴In M.G., however, IS can retain the tenses of DS (see Section 2.2.).

narration. Each passage is analysed and the main features of FIS contained in it are presented in tabular form.

- 15) [...] Θέλω νά είμαι κοντά στή θάλασσα. Γεροντίσιες παραξενιές...
 (1) Διαμαρτυρήθηκαν. (2) Τ' είν' αὐτά πού λέει; (3) Πάει γυρεύοντας
 γιά κοπλιμέντα; (4) Καί χαιρετίστηκαν μέ προσκλήσεις κι
 ὑποσχέσεις: (5) «Νά μή σᾶς χάσουμε...» «Όχι, ὄχι, θά ἔρχωμαι
 ταχτικά...» κ.τ.λ.

(Μ. ΚΑΡΑΓΑΤΣΗΣ: ΓΙΟΥΓΚΕΡΜΑΝ Α', 402)

In this very brief extract the novelist makes use of two different modes of speech presentation, i.e. FIS and DS. FIS is used to render the characters' protests as the shift from the simple past, the tense of the narration, to the simple present in S_2 denotes. The use of the third person rather than the second to refer to the character is a further indication of FIS. FIS questions have the characteristics of direct questions. The appearance of contracted forms such as "Τ' είν' αὐτά" (what are these), the use of the colloquial expression "πάει γυρεύοντας" (he is fishing for), the lack of bound typographic marks (i.e. quotation marks) and the occurrence of the question mark at the end of S_2 and S_3 further identify this piece as FIS. The characters' invitations and promises to each other to meet again soon are presented in DS in S_5 , as indicated by the typographic mark of colon which precedes DS. DS is enclosed within quotation marks and gives a faithful report of the actual words used and as far as it is possible of the tone and idioms of informal speech through the use of suspension marks and the repetition of the particle "ὄχι" (No). The addition of the word "κ.τ.λ." (etc.) at the end of this extract denotes the presence of an intervening narrator who gives the reader just a flavour of the characters' conversation probably because it continued in the same style.

Indices of FIS in example 15

1. Shift into the present tense.
2. Use of the third person.
3. Contracted forms.
4. Colloquial expressions.
5. Lack of bound typographic markers.

16) - Δέν πέφτεις, Κυρά μου, στό κρεββάτι; εἶπε ἡ Ἐλπίδα. [...]

[...] (1) Ἐκείνη θέλησε ν' ἀρνηθῆ. (2) Ἄ μπά! δέν ἦταν τίποτα· ἀνατριχίλα ἦταν, θά περάση. (3) Δέν ἦταν δά καί τόσο γριά, νά πέφτη μέ τό παραμικρό στό κρεββάτι! (4) Μά τό ρίγος σέρνονταν σά φίδι παγωμένο στό κορμί της.

(Α. ΚΑΡΚΑΒΙΤΣΑΣ: Ο ΑΡΧΑΙΟΛΟΓΟΣ, 1301)

The first sentence is narration. In the second sentence the use of the interjection "ἄ" (Oh) along with the negative interjection "μπά", and the exclamation mark after "μπά", indicate a change from objective narration to FIS. Moreover the occurrence of a brief phrase after the exclamation mark and the appearance of two other short paratactic phrases, separated by a comma, after the semi-colon, i.e. in Greek a dot raised above line, suggest patterns which are characteristic of spontaneous speech. In S₃ the use of the negative particle "δέν" in combination with the intensifier "καί τόσο" (that) to refer to the character's age, the occurrence of the emphatic particle "δά", which is normally encountered in the spoken language, and the exclamation mark at the end of the sentence are further indices of FIS and express the character's attempt to deny the fact that she is ill. The descriptive nature of S₄ denotes a shift back to narration in which the tense and the pronoun selection, that is the S. Past tense and the third-person pronoun, is the same as in FIS.

Indices of FIS in example 16

1. Interjections.
 2. Particles characteristic of the spoken language.
 3. Intensifying adverbs.
 4. Brief paratactic sentences suggest spoken language.
 5. Typographic markers (i.e. exclamation marks, semi-colons) create the impression of speech.
- 17) Ναί, τῆς εἶπε ἡ κυρία Ἑλένη, ἦταν καλή ιδέα. [...]
- [...] (1) Μά ὅταν ἀνακοίνωσαν τά σχέδιά τους στόν ἄντρα της, ὁ κύριος Νικήτας σήκωσε τόν κόσμο στό ποδάρι. (2) Δέν σκέφτηκαν τήν ἀξιοπρέπεια τῆς οἰκογένειας; (3) Ποῦ ἀκούστηκε νά ἐργάζεται μιὰ καθωσπρέπει κοπέλα; (4) Θά τοὺς λογαριάζανε ζητιάνους, οὔτε νά τό ξανακούσει. (5) Θά ἔτανε σά νά γυρολογοῦσαν ἕναν κατάλογο γιά ἔρανο - μήπως στέρησε ἀπό τίποτα τή Σόφη; (6) Τῆς τό ἀπαγόρευσε ὀρθά-κοφτά. (7) Καί σέ μιὰ κοινωνία τόσο ξιπασμένη! πρόσθεσε.

(Κ. ΠΟΛΙΤΗΣ: ΤΕΡΜΑ, 119)

In this extract the expression "σήκωσε τόν κόσμο στό ποδάρι" (he screamed his head off) in S₁ prepares the ground for the appearance of FIS in S_s 2 to 7. The use of the third person for self-reference and the employment of the S. Past tense in combination with the conditional to refer to the possible consequences if the character's daughter got a job are the grammatical indices of FIS. Lexically FIS is indicated by the use of adjectives characteristic of the character's idiolect such as "καθωσπρέπει" (respectable), "ξιπασμένη" (snobbish), of colloquial expressions, i.e. "ποῦ ἀκούστηκε" (whoever heard of that), "ὀρθά-κοφτά" (once and for all), of a simile such as "σά νά γυρολογοῦσαν ἕναν κατάλογο γιά ἔρανο" (like they were asking for charity), of the intensifying adverb "τόσο" in the expression "τόσο ξιπασμένη"

(such a snobbish society) and by the appearance of "καί" (and) in initial position. The typographic markers employed to signal FIS include the question mark, which gives a more emphatic tone to interrogative-negative S₂, the exclamation mark that gives a speech-like intonation to elliptical S₇, and finally the dash in S₅ which denotes self-interruption. The addition of the word "πρόσθεσε" (he added) immediately after the exclamation mark in S₇, is indicative of the narrator's presence who, by using this expression, assures the reader that these are the character's words.

Indices of FIS in example 17

1. Use of the S. Past and of the conditional.
 2. Third-person verb forms.
 3. Expressions peculiar to the character's idiolect.
 4. Intensifying adverbs and similes.
 5. Appearance of the co-ordinating conjunction "καί" (and) in initial position.
 6. Typographic markers (i.e. question marks, exclamation marks and dashes) produce the impression of speech.
 7. Contracted forms, e.g. "Θά 'τανε".
- 18) - Θά πάω γι' άχινούς, λέει. "Ερχεστε μαζί μου, κ. Ξυνέλλη; Θά κολυμπήσουμε κιόλας. Τό γιατρό δέν τόνε καλῶ γιατί λυπάμαι τό κοστούμι του...
- (1) 'Ο δάσκαλος εύχαριστεί πολύ αλλά διστάζει. (2) Μέσα σέ τέτοια κάψη! (3) Θά ζαλιστεί χωρίς άλλο. (4) Θά πονοκεφαλιάσει. (5) "Επειτα, κείνος δέν μπαίνει στό νερό έχτός... στό χαμάμι. (6) Δέν κολύμπησε ποτές του.
- (Σ. ΜΥΡΙΒΗΛΗΣ: Η ΔΑΣΚΑΛΑ ΜΕ ΤΑ ΧΡΥΣΑ ΜΑΤΙΑ, 198)

In this passage FIS is found in combination with DS. The main character's invitation is rendered in DS. The teacher's decline of the invitation is presented in FIS

and thus reference to the speaker is in the third-person pronoun. S₁ is narration as indicated by the descriptive phrase "ὁ δάσκαλος" (the teacher) used by the narrator to refer to the character, instead of the character's name that is used by the main character. The teacher's hesitation is expressed in FIS as elliptical exclamatory S₂ denotes. The use of the future, i.e. the combination of the particle "θά" with the perfective non-past in the next two brief sentences (Ss 3 and 4), is indicative of the excuses he makes to avoid going for a swim. In S₅ the appearance of the conjunctive adverb "ἔπειτα" (besides), along with the expression "χωρίς ἄλλο" (without doubt) and the suspension marks to emphasize the fact that the character only has Turkish baths and that he never swims in the sea, and at the same time to express the humorous tone of the original, are further indications of the FIS style. Finally in S₆ the teacher's admission that he has never swum, reinforces the effect of FIS.

Indices of FIS in example 18

1. Exclamatory elliptical sentences.
 2. Suspension marks for emphatic reasons.
 3. Brief sentences.
 4. Conjunctive adverbs.
 5. Expressions that denote certainty.
 6. Self-reference is in the third-person.
 7. Use of a variety of tenses, i.e. future, present, past in accordance with the context.
- 19) Ἡ Μαρία ταραχτήκε. Σάν νά μήν τό περίμενε αὐτό.
 - Ἐγώ θά μείνω.
 - Πῶς θά μείνεις;
 - Μέ τήν Κατίνα.
 - Δέ γίνεται. Πάλι τά ἴδια θά ἔχουμε;

(1) Τά ίδια καί χειρότερα γινήκανε. (2) Ἡ Μαρία δέ θά γυρίσει
 στήν Ἑλλάδα. (3) Ὁχι. (4) Τό ξέρει, πώς ὁ Γιάννης δέ μπορεῖ νά
 μείνει πιά ἐδῶ, ἔχει δουλειές κάτω. (5) Μά αὐτή θά μείνει στό
 Μπίαρριτς, στό ξενοδοχεῖο. (6) Ποίος θά τήν πειράξει;
 - Μέ πειράζει ἐμένα, ἔκανε ὁ Γιάννης ἀγανακτησμένος.

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ: ΜΑΡΙΑ ΠΑΡΝΗ, 85)

In this passage there is a slip from DS to narration and finally to FIS. The appearance of the narrative sentence "τά ίδια καί χειρότερα γινήκανε" (the same things and even worse happened) signals FIS. FIS is typographically indistinguishable from narration with the exception of the use of the question mark at the end of the FIS passage (S₆). In S₂ the use of the future tense, which is further intensified by the negative particle "δέ", denotes the character's determination to stay in France without her friends. In S₄ the employment of the deictic "ἐδῶ" (here) and of the adverb "κάτω" (down), which refers to the character's country, is indicative of the character's deictic perspective. The emphatic use of the co-ordinating conjunction "μά" (but) in initial position in S₅, the direct reply "ὄχι" (No) in fragmentary S₃, the employment of third-person forms and of the demonstrative pronoun "αὐτή" for self-reference, and the appearance of interrogative S₆ at the end of the passage, intensify the impression of FIS, which ends with a shift back to DS.

Indices of FIS in example 19

1. Third-person forms and demonstrative pronouns for self-reference.
2. Use of the future and of the present tense in harmony with the tenses of the foregoing dialogue.
3. Appearance of space deictics that belong to the character's deictic perspective.
4. Occurrence of the co-ordinating conjunction "μά" (but) in initial position.
5. Direct replies.

- 20) (1) Ἀμυνομένη ἡ Μαργαρώ ἤρχισε νά ὄνειδίζει τήν χήραν καί τήν κόρην της. (2) Μήπως αὐτές ἦσαν καλλίτερες τάχα; (3) Ἡ θά μᾶς πῆ, πῶς πάντρευε τάχα τήν κόρην της, μ' ἕναν λοῦστρο, ἐκεῖ, καί στούς τρεῖς μῆνες τήν ἐπῆρε πάλι πίσω; (4) Θεός ξέρει ἄν εἶναι μέ στεφάνι. (5) Ἡ πῶς ἀγόρασε, τάχα, μίαν στεφανοθήκη, κι ἔβαλεν ἐπιδεικτικῶς τά στέφανα σιμά στά εἰκονίσματα! (6) Καί τί κουκλοπαντρεῖς εἶναι αὐτές!... κλπ.
- (7) Ἡ Ζαφείραινα ἐξεμάνη ἐναντίον τῆς ξένης. (8) Αὐτή νά ἔχη στόμα, νά πῆ κακόν γιά τήν κόρην της!... (9) Πρέπει νά πλύνη πρῶτα τό στόμα της, γιά ν' ἀναφέρη τ' ὄνομά της. (10) Ἀκοῦς ἐκεῖ! (11) μιά τέτοια, μιά πολύπαθη καί πολυτεχνίτισσα, μιά πομπιωμένη, νά ἔχη τόλμη νά βγάξῃ τρεῖς πιθαμές γλώσσα, νά λέγῃ, κι ὅλα, γιά τό κορίτσι τό δικό της, πού εἶναι σάν τό κρύο νερό, εἶναι καί φαίνεται!...

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: ΟΙ ΚΟΥΚΛΟΠΑΝΤΡΕΙΕΣ, 175)

In the first paragraph of this passage the opening sentence is narration. In S₂, however, there is a shift into FIS as denoted by the interrogative and exclamatory sentences, i.e. 2 to 6, which suggest features of speech. The use of colloquial words and expressions, which are characteristic of the spoken language, e.g. "σιμά" (next to), "Θά μᾶς πῆ" (she will tell us), "Θεός ξέρει" (God Knows) and the occurrence of the conjunctions "ἢ" (or) and "καί" (and) in initial position also signal FIS. S₅, in which the conjunction "ἢ" (or) appears for the second time, does not exhibit subordination because the writer wishes to avoid the repetition of the reporting verb "Θά μᾶς πῆ" (she will tell us). Furthermore the use of words of uncertainty like "τάχα" and of the conjunction "μήπως", to introduce interrogative S₂, are further indications of FIS. The suspension marks at the end of the paragraph and the appearance of the word "κλπ" (etc.) denote the presence of an intervening narrator who gives the reader a sample of the character's long speech which probably continued in

the same style. In the immediately following paragraph the novelist uses FIS to render the widow's answer to what Margaro has said against her. In this way the reader can have a flavour of the argument between the two women. S₇ is narration and the verb "έξεμάνη" (she was furious) is a signal of FIS. The rest of the paragraph is in FIS as indicated by exclamatory Ss 8 and 10, and by the use of independent²⁵ *νά*-clauses which express the widow's anger at the false accusations (Ss 8, 11). The impression of FIS is further intensified by the appearance of colloquial lexical forms,²⁶ like "τέτοια" (a woman of her kind), "πολύπαθη" (experienced), "πομπιωμένη" (one with a bad reputation) in S₁₁, by the repetition of the word "μιά" in front of the previous words to express the character's indignation and personal opinion about the other woman, by expressions such as "νά βγάζη γλώσσα" (saying bad things), which is further intensified by the phrase "τρεις πιθαμές" (three inches), by the possessive pronoun "τό δικό της" (her own), by the simile "σάν τό κρύο νερό" (fresh like a rose) and finally by the widow's affirmation that her daughter is not only fresh like a rose but looks like one.

Indices of FIS in example 20

1. Interrogative and exclamatory sentences.
2. Colloquialisms.
3. Lexical repetition for emphasis.
4. Appearance of the conjunctions "ή" (or) and "καί" (and) in initial position.
5. Words that express uncertainty.
6. Conjunctions peculiar to the spoken language.
7. Lack of subordination.
8. Similes.
9. Possessive pronouns.

²⁵In M.G. independent *νά*-clauses, i.e. clauses in which *νά* governs a main verb, are used to express commands, wishes, surprise, protest, indignation etc. (see Hesse, 1980: 71).

²⁶FIS, as Farinou (1984: 280) observes, abounds in Papadiamantis' novels. It can be easily identified because it occurs in the informal demotic whereas the narrator uses the formal Katharevousa.

- 21) (1) - Είχατε έπισημάνει τίποτα τό ύποπτο όλες τούτες τίς ήμέρες;
 (2) *Όχι. (3) Τίποτα άπολύτως δέν είχε άντιληφθει. (4) Κανένα ύποπτο, κανέναν άγνωστο, πού νά περνοδιάβηκε άργοπατώντας. (5) Κανένα πού νά σταμάτησε καί νά έξέταζε τίς προθήκες, τήν πόρτα, τή στερεότητά τους. (6) *Έκλεισε στίς μιά καί μισή. (7) Γύρισε στίς τέσσερις παρά τέταρτο. (8) Λοιπόν ή κλοπή έγινε μέσα σ' αυτές τίς δύο ώρες.
 (9) - Οί υπάλληλοι σας είναι δοκιμασμένοι; (11) Κλειδώσατε σεις;
 (11) Ναί, οί υπάλληλοι είτανε δοκιμασμένοι. (12) Καί τήν πόρτα, όπως πάντα, έκλεισε ό ίδιος.
 (13) - Δέν είχατε κατεβάσει τά σιδερένια ρολά;
 (14) Πρός τί, μέρα μεσημέρι, στόν πιό κεντρικό καί πολυσύχναστο δρόμο τής Αθήνας.
 (15) - Καλά, είπε, μπορείτε νά πηγαίνετε.
 (16) - Ποϋ νά πάω...

(Γ. ΜΑΓΚΛΗΣ: ΟΙ ΣΥΝΕΤΑΙΡΟΙ, 282-3)

In this passage the owner of a jewellery shop is in the police station reporting the break-in at his shop. The police officer's questions are all in DS, as indicated by the dashes at the beginning of his words, whereas the jeweller's answers are rendered in FIS with the exception of his last answer which is in DS.

The character uses third-person forms to refer to himself. The majority of tenses are in the S. Past but the character also uses the Past Perfect in S₃ to be in harmony with the tense used by the police officer in his questions (i.e. Past Perfect). Direct replies like "όχι" (No) in S₂ and "Ναί" (Yes) in S₁₁, the repetition of the word "κανένα" (no-one) in Ss 4 and 5, the character's brief answers to refer to his movements such as "έκλεισε στίς μιά καί μισή" (he closed at half-past one), "γύρισε στίς τέσσερις παρά τέταρτο" (he came back at a quarter to four) in Ss 6 and 7, and the initial position of the co-ordinating conjunction "καί" (and) in S₁₂,

create the impression of speech. In addition, the jeweller's reply to the police officer's third question is characterized by lack of verb forms. His short phrases, which occur one after the other separated by commas, and generally their informal style indicate directness (S₁₄). A shift into DS in S₁₆ denotes the end of FIS.

Indices of FIS in example 21

1. Self-reference is in the third-person.
2. Paratactic use of sentences.
3. Brief sentences, some of which are elliptical.
4. Repetition.
5. Co-ordinating conjunctions appear initially to suggest speech characteristics.

All the above quoted examples (15 to 21) appear in authorial narration. The next three examples (22 to 24) occur in figural narration.

- 22) (1) Δέ φώναξε. (2) 'Απόμεινε στήν άγκαλιά του, έτσι, μαρμαρωμένη, τά μάτια της μέσα στά μάτια του άγοριού. (3)*Έπειτα, ξέσπασε μιά φλυαρία νευρική: (4) - Γιατί, του λέει, γιατί; (5) Πώς τόκανε; (6) Τι περιμένει άπό τούτο; (7) Τώρα θά πάει φυλακή - (8) τό ξέρει πώς θά πάει φυλακή;...
- Τής έσφιξε τή μέση.

(Κ. ΠΟΛΙΤΗΣ: EROICA²⁷, 193)

In this extract FIS is signalled by the typographic markers which are normally used to introduce DS, that is the colon and the dash (S₄). The interrogative nature of Ss 4, 5, 6 and 8 denote the character's anxiety who refers to the other character by

²⁷Although *Eroica* is a homodiegetic narrative, i.e. it is related by a witness-participant narrator, most of the story is reconstructed in the mode of an heterodiegetic voice (i.e. third-person narration). The eye-witness narrator has access to the characters' mind "though technically speaking an eye-witness narrator should know nothing except what he or she has seen or heard" (Lanser, 1981: 159-60). This is the reason why passages from *Eroica* are analysed along with third-person narratives.

using the third person rather than the second person which is employed in a dialogue. The repetition of the conjunction "γιατί" (why) in S₄ and of the phrase "θά πάει φυλακή" (he will go to jail) in S_s 7 and 8, the emphatic use of the deictic "τώρα" (now) in initial position in S₇ and the use of suspension marks at the end of the extract reinforce the character's nervousness and at the same time serve as signals of FIS. The tenses used in this extract are mainly the present and the future which are usually encountered in DS.

Indices of FIS in example 22

1. Typographic markers such as dashes, suspension marks and question marks suggest spoken language.
 2. Repetition.
 3. Initial position of present time deictics for emphasis.
 4. Use of present and future verb forms.
- 23) (1) 'Αλλά ή Τζούλια τή μετάπεισε. (2) Πρόφτασε νά ειδοποιήσει τόν "Έλληνα μέ τό καπέλο πώς κινδύνευε; (3) "Όχι. (4) Θά τόν άφηνε λοιπόν νά τριγυρίζει άνίδεος μέσ' στή φωτιά; (5) Κι άφού ή Νάν κατοικούσε στό φρούριο του έχθρου, μέ τή γυναίκα του δεσμοφύλακα σύμμαχό της άφοσιωμένη, δέν ήταν τρέλλα νά τρέχει για παρηγοριά στό παρελθόν; (6) Δέν τής έλεγε νά περάσουν μαζί τίς γιορτές· δέ θά διασκέδαζε μέ τή συντροφιά ενός άνάπηρου και μιās φούχτας ήλικιωμένων μανιακών. (7) 'Αλλά για τό ρεβηγιόν μπορούσε νά τής έξασφαλίσει μιá πρόσκληση από φίλους της, άνθρώπους τής καλύτερης κοινωνίας, πού είχαν και γούστο και τάκτ. (8) 'Η Νάν, εύγενικά, τής έδωσε νά καταλάβει πώς αυτό δέ γίνεται.

(Σ. ΤΣΙΡΚΑΣ: Η ΝΥΧΤΕΡΙΔΑ, 165-6)

This example of FIS is found embedded in a narrative context. The only typographic indices of FIS are the question marks in Ss 2, 4 and 5 and the use of the semi-colon in S₆, which are quite inconspicuous at first sight, because these markers are also employed by the narrator in his narration. However, the use of mainly the S. Past tense and of the third-person pronoun, rather than the second, are further indications that this passage is an instance of FIS. Despite the presence of subordination it gives a fair account of the original conversation. Other features which indicate directness are the way one character refers to the other character's friend in S₂, i.e. she uses the descriptive phrase "τόν Έλληνα μέ τό καπέλλο" (the Greek with the hat) rather than his name, which she probably does not know, and the main character's direct negative reply in the immediately following sentence. In addition, the conjunction "λοιπόν" (well), which suggests features of speech in S₄, the initial position of the co-ordinating conjunction "κι" (and), and the deviant word order of the phrase "σύμμαχό της άφοσιωμένη" (her loyal ally, lit. her ally loyal), with the adjective²⁸ appearing after the noun in S₅, serve to signal FIS. Finally the use of expressions which are peculiar to the spoken language, such as "δέν τήs έλεγε" (she wasn't telling her) in S₆, and of the doubled "καί" (and) in S₇, which in the spoken language emphasizes the words that immediately follow it, further identifies this passage as FIS.

Indices of FIS in example 23

1. Conjunctions characteristic of the spoken language.
2. Co-ordinating conjunctions in initial position.
3. Direct replies.
4. Expressions peculiar to the spoken language.

24) «(1) Καί δέν τό ξέρατε, κυρία Άλίκη ότι μετακομίσανε; (2) Μοῦ κάνει έντύπωση!» (3) Πήρε άκόμα ένα παξιμάδι, μέ προσοχή τό

²⁸In M.G. adjectives "receive special emphasis" when they appear after the noun they modify (see Mackridge, 1985: 194).

στρώνει βούτυρο, μαρμελάδα. (4) - "Ας μή νομίσει ή κυρία 'Αλίκη πώς τήν ξέχασε, έτυχε μόνο πρόπερσι τά Χριστούγεννα ένώ βρισκότανε στήν 'Αθήνα υπό άνάρρωση... νά, ή άλήθεια είναι πώς απέφυγε. (5) 'Εκτός πού ό τραυματισμός τουχε άφήσει ένα είδος μισανθρωπία, μιá ύποχονδρία... έπειτα κι ό Χρήστος φυλακισμένος στό Μακρονήσι, ένα μάτι άν έβλεπε τόν Πέτρο νά μπαίνει στό σπίτι της, έχει γεμίσει ό τόπος τζίνια και καταδότες, θάταν επικίνδυνο. (6) Και πάλι βέβαια λογάριαζε... όμως έφυγε τόσο ξαφνικά από τήν 'Αθήνα τότε, δέν άποχαιρέτησε κανένα, άπροσδόκητα διακόψανε τήν άναρρωτική του άδεια και τόν ξαποστείλανε στή Βόρειο 'Ελλάδα στά σύνορα, τάχει κάτι τέτλια ό στρατός... (7) 'Ο Πέτρος σήκωσε τό παξιμάδι και τό κεφάλι του: (8) «Μέ τή μητέρα μου δέ βλέπόσαστε καθόλου;»

(Α. ΚΟΤΖΙΑΣ: Ο ΓΕΝΝΑΙΟΣ ΤΗΛΕΜΑΧΟΣ, 38)

The first two sentences in this passage are DS with the character's words enclosed within quotation marks. The third sentence is narration. The first part of this sentence is in the simple past but the second part, immediately after the comma, appears in the present tense. The change to the present tense in combination with the use of the adverbial expression "μέ προσοχή" (carefully) and the paratactic appearance of the words "βούτυρο" and "μαρμελάδα" (marmalade), which are separated by commas rather than being connected by a co-ordinating conjunction, prepare the ground for the appearance of FIS. The dash is a further indication that what follows is rendered in FIS. Suspension marks are used throughout the passage for hesitations and changes of topic. The tense used is the present with past tenses employed only where the speaker would have used them in DS. The speaker's reference to himself is by third-person forms. However, there is one instance in which there is a reference to the character by his name, i.e. "τόν Πέτρο" (Peter), which suggests the presence of a narratorial voice. The paratactic use of the sentences in this

passage creates the impression of spontaneous speech (e.g. S₆), which is further reinforced by the appearance of colloquial words and phrases such as "νά ή άλήθεια είναι" (well, the truth is) in S₄, "τζίνια" (geniuses) in S₅, "λογάριαζε" (he meant to), "τόν ξαποστείλανε" (they sent him), and "τάχει κάτι τέτια ό στρατός" (these things happen in the army) in S₆. The last suspension marks in S₆ indicate the end of FIS, which took place while the character was spreading butter and marmalade on his rusk. The sentence that immediately follows (S₇) is narration and the character is depicted as being ready to eat his rusk. The question that follows is in DS and is introduced by a colon.

Indices of FIS in example 24

1. Use of the dash to introduce FIS.
2. Suspension marks for hesitations and changes of topic.
3. Self-reference is in the third-person and by the character's name.
4. Parataxis.
5. Colloquial lexical items.

Before turning to the analysis of the technique of FIS in first-person narratives we will briefly mention the use of FID in first-person literary texts.

2.7. FID in first-person narratives

Discussions of FID were at first restricted to examples from third-person narratives since in such narratives the mingling of the character's speech and thought with the narrator's voice is more clearly demonstrated. This emphasis created the misleading impression that FID was characteristic only of third-person narratives. This thesis, however, has been contradicted by modern critics and examples of FID in first-person narratives have been given. For instance, Bronzwaer (1970: 56) has pointed out that FID can occur in first-person narratives but it is denoted by a different set of

transformations than those used in third-person narratives. In third-person narrative texts, for example, FID uses the same person and tense system as IS. Nevertheless this distinctive feature is absent in first-person narratives in which both character-I and narrator-I, in Bronzwaer's terminology, use the first person. Bronzwaer believes that Hamburger's misjudgment that FIS cannot be found in first-person narratives, because in such narratives the epic preterite has its genuine function of denoting pastness, and consequently her exclusion of first-person narratives from the realm of fiction, can be attributed to her inability to recognize the different set of transformations involved in the perceptibility of FID in first and third-person narratives. The reader, Bronzwaer continues, can identify passages of FID in first-person narratives through the presence of verbs or expressions of inner state or by other linguistic features, i.e. features characteristic of the spoken language such as repetitions, emotive words etc. These indices help him to differentiate between the narrator-I and the character-I. In addition, as Bronzwaer has noted, the tense systems of narration and FID are different in first-person narratives because the preterite in FID assumes the function that the present tense has in narration, i.e. that of a gnomic present. Thus the different tense systems can also aid in the differentiation between narrator-I and character-I.

Cohn (1978: 167) has also shown that FID occurs in passages in which the experiencing self (i.e. Bronzwaer's character-I) is present, that is when the emphasis is on it. Her examples mostly account for the use of the technique for rendering inner processes rather than speech. Stanzel (1984: 221) observes that FID can also be used for reproducing speech since the degree of knowledge of the narrating self is not as limited as it is when it concerns the rendering of thoughts. In thought presentation there is "a narrowing of the focus of the presentation on the experiencing self in its Here and Now" whereas in speech presentation FID can be used to present the speech of other characters (op. cit., 224). However, as Stanzel remarks, the effects produced by FID with regard to speech and thought presentation seem to be different in first-person narratives. The effects of FID will be examined in detail during the analysis of speech and thought modes in the present Chapter and Chapter 3.

Thus FID can also be encountered in first-person narratives, though not as frequently as in third-person narratives because of its general structure, i.e. the experiencing and the narrating self are the same person.

Next we will proceed with the analysis of FIS in first-person narratives.

2.8. FIS in first-person narratives

- 25) (1) Τῆς ἔβαλαν οἱ κοπέλες ἓνα μετζήτι στό χέρι καί ἔφυγε.
 (2) Στό Μόλυβο; (3) Μέσα στοῦ λύκου τό στόμα! (4) Παλαβή, λέγω, θά 'τανε τούτη ἡ γριά. (5) Τώρα πού τό 'χαν ἄχτι νά τόνε ξεμπερδέψουν Τοῦρκοι καί Χριστιανοί! (6) *Οχι. (7) Νά πεθάνει καλύτερα. (8) 'Ο Βασίλης δέν εἶναι ἓνα κομμάτι μπαγιάτικο κρέας, νά τό ρίξουνε στά χασαπόσκυλα, πού περιμένουν πεινασμένα. (9) Νά τοῦ φέρουν ἀπ' τή στρωματοθέση τό χαντζάρι. (10) Νά βάλει κάτου τό πόδι του, νά τοῦ κατεβάσει μιά, νά τό χωρίσει, νά πάει στήν ὄργη τό ἄτιμο!
 (11) Οἱ πόνοι τόνε τρέλαιναν.

(Σ. ΜΥΡΙΒΗΛΗΣ: Ο ΒΑΣΙΛΗΣ Ο ΑΡΒΑΝΙΤΗΣ, 102)

This extract appears in a narrative which is related by a homodiegetic witness-narrator, who on the opening page of the novel explicitly refers to his intention to relate the story of the main character Vasilis, whose heroic deeds made a lasting impression on him when he was young. The above quoted passage renders Vasilis' FIS. It is embedded in a narrative context as narratorial S₁ denotes. The two elliptical sentences that immediately follow (i.e. S_s 2 and 3) and the exclamation mark at the end of S₃ are the first indications that the homodiegetic witness-narrator²⁹ has switched to a different

²⁹The role of the witness-narrator in this novel is restricted to presenting only the speech of other characters unlike the narrator of "Eroica" (see ff. 27, p. 80), who has access not only to the speech but also to the consciousness of other characters. Thus the witness-narrator of "Βασίλης Ἀρβανίτης" functions like an autodiegetic narrator. As Stanzel (1984: 224) remarks, autodiegetic narrators can use FIS to present the speech of other characters because, as far as speech presentation is concerned, their degree of knowledge is not as limited as it is when it comes to rendering thought. For that reason

form of speech presentation. S₄ renders the character's FDS as the use of the verb "λέγω" (I say) in medial position and the omission of quotation marks indicate. In S₅ the employment of third-person forms, lack of subordination, the combination of the present time deictic "τώρα" (now) with the past tense verb "τό 'χαν" (they had sworn) and the exclamation mark denote a switch to FIS. The impression of FIS is reinforced by the appearance of the direct reply "όχι" (No) in fragmentary S₆ and by the appearance of the independent νά-clause to express the character's wish in S₇. The use of the character's name for self-reference, the comparison he makes to the hungry dogs waiting outside the butcher's shop in S₈ and the use of the subjunctive form "νά του φέρουν" (they are to fetch him) are further indications of FIS. In S₁₀ the paratactic use of the νά-clauses, the use of the oath "στην όργή" (to hell) and of the exclamation mark at the end of the sentence aim at producing a sense of the spoken language. The shift into narration in S₁₁ signals the end of FIS.

Indices of FIS in example 25

1. Present-time deictics combine with past tense forms.
 2. The mark of exclamation reproduces features of the spoken language.
 3. Direct replies.
 4. Lack of subordination.
 5. Use of third-person forms and of the character's name for self-reference.
 6. Oaths.
- 26) (1) Συμφωνάει καί κείνη μαζί μου νά μέ άποπαίρνει χαμηλόφωνα· τό βραχνούτσικο λαχάνιασμα σάν τή μαγιάτικη αύρα μου χαιδεύει τό αύτί· (2) Ψεύτης!... ψεύτης καί άνοστος!... (3) *Έτσι, νά τό ξέρω, λοιπόν, αύτή έχει τή δουλειά της. (4) Πέφτει άπό τήν όρθοστασία; (5) *Έ, άς πέφτει - τί μέ μέλει έμένα; (6) *Έχει τό μισθό της, πληρώνεται... είναι ανεξάρτητη. Άνεξάρτητη! (7) Καί τό άπαγορεύει -

"Βασίλης Άρβανίτης" is analyzed along with first-person narratives. (For a detailed analysis of the narrator's role in this particular novel see Andronikos, 1985: 85-122).

(8) άκούω; (9) Δέ δίνει τό δικαίωμα στήν κάθε άστοιχείωτη <<ράφτρα>>... (10) - Ναί, ναι, σωστά! τής γνέφω μπερδεμένος στό κουβάρι τής άγωνίας της.

(A. ΚΟΤΖΙΑΣ: Ο ΕΩΣΦΟΡΟΣ, 162-3)

In this passage one character has been criticizing the other annoyed by his behaviour. FIS is indicated typographically by the use of the colon³⁰ in S₂. The pronoun and the tense selection is consistent with the overall style of the narration. The character employs the third-person rather than the first to refer to herself and the first rather than the second to refer to the other character. The tense used is the present, which is the tense of DS. The typographic marks of exclamation and interrogation give a speech-like emphasis to the passage. Dashes indicate self-interruptions whereas suspension marks denote incomplete, unfinished sentences. Use of interjections such as "έ" (Oh), repetition of words such as "ψεύτης" (liar) in S₂ and "άνεξάρτητη" (independent) in S₆, which reveal the character's anger, colloquial expressions such as "τί μέ μέλει έμένα" (what has it got to do with me) in S₅, and finally words, which are enclosed within quotation marks for emphasis, but at the same time are indicative of the character's contempt, i.e. "ράφτρα" (dressmaker) in S₉, aim at recreating the character's manner of speaking.

Indices of FIS in example 26

1. Use of the colon to introduce FIS.
2. Exclamation and question marks for speech-like intonations.
3. Dashes for self-interruptions.
4. Suspension marks for unfinished sentences.
5. Repetitions.
6. Interjections.
7. Colloquialisms.

³⁰Lethcoe (1969: 85) has noted that in French a piece of FIS is usually preceded by a colon.

8. Words enclosed within quotation marks for emphasis.

- 27) (1) Του είπα για τη Λένα, και πως ήταν το κορίτσι-μου. (2) Υστερα, ξεκάρφωτα, πόσα χρόνια είχε την άδεια για το ταξί. (3) Μα δεν ήταν δικό-του τ' αμάξι, δούλευε με το χιλιόμετρο. (4) Για τα μαλλιά-του, που τά 'κοβε κοντά; 5) Γούστο-του.

(Ν. ΚΑΣΔΑΓΛΗΣ: ΑΓΟΣ, 131)

This first-person narrative occurs in a third-person short story. The first sentence is narration. Then in S₂ there is a shift into FIS as indicated by the lack of a reporting clause such as "τον ρώτησα" (I asked him) to which the reported clause "πόσα χρόνια είχε την άδεια για το ταξί" (how many years he had the taxi licence) would be subordinated. The reported clause has the syntactic form of a question despite the absence of the question mark at the end of the clause. Another signal of FIS is the use of the third person rather than the second person which is employed in direct questions. S₃ begins with the conjunction "μα" (but), which is characteristic of the spoken language when it occurs in initial position. In addition, the speaker uses the third person instead of the first in referring to himself. The appearance of the question mark in S₄, which is also not subordinated, gives a speech-like intonation to it. The informal colloquial forms "αμάξι" (car), instead of the narrator's "αυτοκίνητο", and "γούστο του" (that's the way he liked it) in Ss 3 and 5 respectively, are characteristic of the speaker's idiolect and a further indication of FIS. The tense employed throughout this passage is the S. Past tense which is the tense of the narration. Contracted forms such as "τ' αμάξι" (the car), which normally signal FIS, also abound in the narration and for that reason in this particular passage they cannot be considered as indices of FIS.

Indices of FIS in example 27

1. Lack of subordination.
2. Third-person forms for self-reference.
3. Conjunctions characteristic of the spoken language.
4. Words and phrases that belong to the character's idiolect.

2.9. Summary of indices of FIS in first and third-person M.G. Narratives

The analysis of the passages of FIS in M.G. fiction has shown that there is no need for FIS to be dependent on the presence of the third person and of the S. Past which, however, is the norm. It would be more accurate to say that the selection of the tense and the pronoun is always consistent with the form of the narrative context in which FIS appears. This can account for the variety of tenses (i.e. S. Past³¹, Present, Future, Conditional) and of pronouns (i.e. third and first) used in FIS passages. Furthermore although FIS, in most cases, is characterized by absence of subordination there are instances of FIS which exhibit subordination. Nevertheless, they are still considered as FIS passages because of the occurrence of other markers that identify them as such. In this respect we will disagree with Leech and Short (1981: 331) who claim that the presence of any single feature from any of the three linguistic levels (i.e. grammar, lexis, graphology) is sufficient to characterize a passage as FIS and we will agree with Lethcoe (1969: 177) who has noted that such indices usually appear in clusters. Thus they more readily distinguish instances of FIS from narration. Lethcoe (op. cit., 79) has identified two broad categories of signals, namely contextual and linguistic, which help to differentiate FID, or "narrated speech" as he calls it, from narration.

³¹The appearance of different tenses in FIS passages can also be attributed to the fact that indirect speech in M.G. can retain the tense system of DS. In this case there is merely a pronominal change from first to third-person pronouns (see Section 2.2., 59-60).

With reference to M.G. fiction we have noticed that the authors give indications of the shift into FIS either by using verbs or expressions equivalent to verbs of saying (examples 15, 16, 20, 22) or by describing the character's emotional state (example 17, the second paragraph in example 20).

FIS can occur either in passages of narrative context (ex. 23) or in the form of dialogue with one speaker using DS and the other FIS (ex. 21). It can also be inserted within a piece of DS (ex. 19).

Apart from the above mentioned contextual indices there are also linguistic indices. Linguistic indices are these elements which, appearing in a narrative context, give the impression of speech to what may otherwise appear to be narration. Lethcoe's linguistic signals belong to the three linguistic levels of grammar, lexis, and graphology. The indices identified by Lethcoe are also present in M.G. passages of FIS.

Typographic markers such as exclamation and question marks are frequently employed by M.G. novelists to give a speech-like intonation to an entire sentence (examples 16, 17, 25) or to a part of it (ex. 16). Other features of directness include dashes (examples 17, 22, 26) and suspension marks (examples 24, 26) for pauses and unfinished sentences or changes of topic respectively, and the use of the semi-colon (ex. 16) and of commas for reproducing an impression of spontaneous speech. The colon (ex. 23) along with the dash are used as introductory markers of either DS or FIS (examples 21, 24). Individual words can be given a special emphasis by being placed within quotation marks³² (ex. 26).

Lexical items that indicate FIS are colloquial words or expressions, which are characteristic of the character's idiolect (examples 20, 25, 26), repetitions (examples 20, 22), contracted forms which are common in the spoken language but not in formal writing (ex. 15), emphatic particles (ex. 16), intensifying adjectives and adverbs (16, 17), interjections (16, 26), words or expressions of affirmation (ex. 18), denial (ex.

³²It is worth noting that italics, which are the printed equivalent to oral emphasis of words and expressions, are sparsely used in M.G. novels and they are more likely to appear in modern novels published quite recently rather than in old ones. The low frequency of italics can probably be attributed to absence of the appropriate printing facilities rather than to any other kind of reasons.

21), uncertainty (ex. 20), use of similes and of idiomatic expressions (17, 20), and generally any lexical form which is characteristic of the emotive-expressive function of language.

Syntactically FIS is signalled by parataxis (ex. 24), fragmentary sentences (ex. 21), ellipsis (ex. 18), use of co-ordinating conjunctions in initial position (17, 19, 21), which function as interjections and emphasize the whole sentence, lack of subordination (20, 25) and generally by any syntactic structure that recalls spoken language.

For ease of reference the indices of FIS in first and third-person narratives will be summarized as follows:

Contextual Indices

1. Verbs or expressions of saying, e.g. "Διαμαρτυρήθηκαν" (they protested).
2. Verbs describing the character's emotional state, e.g. "Εξεμάνη" (she was furious).

Linguistic Indices

a) Typographic Markers

Use of all typographic markers in an attempt to create an impression of the spoken language.

1. Exclamatory and interrogative marks convey an impression of speech.
2. Dashes suggest pauses and self-interruptions.
3. Semi-colons and commas recall features of the spoken language.
4. Suspension marks indicate unfinished sentences, hesitations, changes of topic.

5. Words enclosed within quotation marks produce special emphasis.
6. The colon or the dash may be used as introductory markers of FIS.

b) Grammatical/Syntactical Markers

1. Self reference is in the third-person pronoun and generally in the third person.
The use of demonstrative pronouns or of the character's name is also possible.
2. Tenses are consistent with the context in which FIS occurs. The S. Past, the Present and the Future are the tenses commonly used.
3. Deviant word order, i.e. appearance of an adjective after a noun, initial position of co-ordinating conjunctions such as "καί" (and) and "μόν" (but).
4. Brief sentences.
5. Ellipsis.
6. Lack of subordination, at least in most cases.
7. Appearance of syntactically independent subjunctive forms.
8. Paratactic use of sentences.
9. Use of present time deictics. Their combination with past time tenses is also possible.

c) Lexical Markers

1. Colloquialisms.
2. Idioms.
3. Lexical forms peculiar to the character's idiolect.
4. Lexical repetition.
5. Similes.
6. Interjections.
7. Lexical fillers.

8. Contracted forms.
9. Emphatic particles.
10. Intensifying adjectives.
11. Words or expressions of affirmation, denial, uncertainty.
12. Oaths.
13. Conjunctive adverbs.

Having identified the markers of FIS we can now turn to the examination of its effects.

2.10. Effects of FIS in first and third-person narratives

Despite Bally's claim that the main characteristic of FID is objectivity of reproduction which, as a result, excludes both sympathetic and ironic narratorial mediation, modern stylisticians recognize FID as the mode which can create either sympathetic or ironic effects. In certain cases it can be equivocal between the two. Since in FID, as they remark, the character's focalization is combined with the narrator's voice it is impossible for the narrator not to commit himself to attitudes of irony or sympathy. Nevertheless, there is a tendency among critics to emphasize one of the two functions of FID to the neglect of the other. For instance, FID is viewed by Bronzwaer (1970: 66-7) as a vehicle of empathy³³ whereas by Jones (1968: 173) as a vehicle of irony.

With regard to FIS, critics have observed that it is more often used to create irony rather than sympathy (see Leech and Short, 1981: 334; Hernadi, 1972: 37). This ironic effect is attributed by Leech and Short to the interposition of the narrator's voice between the character's words and the reader which, as a result, distances the latter from the character's speech.

³³Dillon and Kirchhoff (1976: 438) argue that Free Indirect Style indicates narratorial agreement with the character rather than empathy. In Free Indirect Style the narrator's withdrawal in the background, as they state, encourages the reader's sympathetic response but not necessarily the narrator's. In certain cases Free Indirect Style "signals the narrator's suspension of judgment".

The analysis of the technique of FIS in M.G. fiction reveals that FIS is used by novelists to produce both ironic and sympathetic effects. Furthermore, the effects of FIS for the reproduction of speech in first-person narratives seem to be similar to those in third-person narratives since FIS presents the character's speech more clearly than DS and more accurately than IS or as Stanzel puts it "free indirect style as a technique for the rendition of speech offers a very subtle possibility of characterization and indirect commentary on the intonation of this speech" (1984: 223).

The effects produced in both first and third-person narratives are closely associated with the context in which FIS appears. For instance, in the vicinity of more indirect forms, i.e. when it is embedded in narration, FIS can be employed to create immediacy because it is more direct than narration. In certain cases (examples 17, 23, 25) the omission of any explicit typographic markers (i.e. the colon or the dash) allows the novelists to run narration and FIS together and to create the impression that they are inseparable. FIS can either encourage the reader's sympathetic response to the character's speech as in examples (22) and (25), which express the character's strong emotional tension, or it can be used as a means of parody. In example (17) different forms of speech, both fully integrated into the narrative, are employed to present the different reactions of the character's parents to her decision to get a job. The mother's positive reaction is rendered in FDS whereas the father's negative reaction is expressed in FIS. FIS by paying more attention to detail shows how exaggerated the character's reaction is and casts an ironic light on his words. Likewise in example (20) the narrator withdraws from the scene and reports the characters' argument with ironic detachment and at the same time in more detail than DS.

FIS can also be interposed between direct quotations as in example (15). The transition from DS to FIS and vice-versa is indicated by brief narratorial sentences. Since FIS appears in the vicinity of DS, it also creates directness. The writer has probably used FIS in an attempt to vary³⁴ the form of presentation. In example (24), which occurs in third-person figural narration, the alternation of DS with FIS takes

³⁴Doležel (1973: 47) has noted that the choice of a particular mode is often determined by formal factors, that is "the need for variation, the creation of a formal pattern rhythm, etc."

place in the speech of the same character. Short narratorial sentences facilitate the transition from one speech form to the other. The character's excuses for failing to visit the other character sound more natural and produce sympathetic effects when rendered in FIS.

Similarly in example (19) FIS is signalled by the narrator's comment "τά ίδια και χειρότερα γινήκανε" (the same things and even worse happened). In the sentence immediately following, however, the narrator disappears behind the character and gives the reader a flavour of the character's emotional state. Despite the lack of explicit typographic markers, which make it appear indistinguishable from narration, FIS gives a more detailed account of the character's decision to prolong her stay in Italy than DS. In addition, the use of many direct speech elements produces immediacy and the reader's sympathetic response.

FIS very often alternates with DS in reporting a dialogue. In example (21) DS is reserved for the police-officer's straightforward questions whereas FIS is employed for the jeweller's detailed accounts of his movements during the break-in at his shop. FIS creates a distancing effect, without producing irony, and this is more obvious when the jeweller switches to DS in the last sentence. Although he seems to be in control of his feelings when his answers are rendered in FIS, the shift into DS denotes the character's confusion and emotional tension.

In example (18) FIS is used for ironic purposes. Whereas the main character's invitation appears in DS, the other character's decline of the invitation and his excuses are presented in FIS which involves some sort of an ironic distancing.

The alternation of FIS with DS in a dialogue can produce sympathetic effects as in example (16) in which the character's attempt to deny the fact that she is not feeling well is expressed in FIS. In this example the inclusion of many direct speech elements, at least more than we find in the character's DS, creates the illusion of immediacy.

The combination of FIS with DS in a dialogue can also be encountered in first-person narratives (examples 26, 27). In both examples the main character's speech is expressed in DS whereas FIS is reserved for reporting the other character's speech. In

example (27) FIS is used to report the taxi-driver's speech. Colloquialisms and words peculiar to the taxi-driver's idiolect give the utterance a subjective colouring and at the same time they do not sound as vulgar and rude as they would if rendered in DS.

In example (26) FIS is employed to express the character's emotional stress. Repetition and the appearance of certain words within quotation marks indicate spontaneity and create an effect of immediacy.

In sum, FIS can be used in both first and third-person narratives as a means of creating either irony or sympathy. It should be noted, however, that FIS is not employed as frequently as FIT in third-person narratives. It is even less frequent in first-person narratives. Instances of FIS arise more often and are spread among a wider number of characters in figural rather than in authorial narration. The main reason is that in narratives dominated by a focalizer character novelists are interested in presenting their characters' inner life directly and FIS in combination with the other mimetic techniques can reinforce the effect of immediacy. Generally speaking it is the mode that is thought to be more natural for rendering a character's excuses, denials, protests. It appears more refined when it occurs in figural narration because in this context FIS depends less on typographic markers and more on colloquialisms and on dislocations of syntax which approximate to real speech.

2.11. Conclusion

In this chapter we have attempted an investigation of speech modes. Different speech presentation techniques are employed to produce different effects.

NRSA, for instance, is the most indirect form of all since everything that is reported is presented through the narrator's perspective. It is used for the summary of long, insignificant stretches of conversation which would bore the reader and add nothing to the progression of the plot. It is the technique with the most dominant presence of the narrator.

IS is another indirect way of reporting somebody's actual words because the person who reports a conversation acts as an interpreter rather than gives a verbatim report of the actual words spoken. IS is used in the present study to refer to either a full or partial paraphrase of the content of a speech event. In the latter case it is, according to McHale (1978: 259), "mimetic to some degree". IS is the device which keeps the reader at a distance because of its diegetic nature, which at the same time allows it to be fully embedded in the narrative.

FIS occupies a midway position both grammatically and mimetically between D and IS because it shares certain features with both of them. Its main characteristic is the combination of third-person pronouns and of the S. Past tense with direct speech elements (i.e. the emotive and expressive features of the spoken language). FIS is not restricted to third-person narratives. It can also occur in first-person narration, though not so frequently, and again it is recognized by the employment of the third-person pronoun. The analysis of M.G. passages in both first and third-person narratives has shown that FIS can produce either a sympathetic or an ironic effect depending on the narrative context in which it appears and in general on the narrator's attitude towards the characters. It can be identified through a number of indices, i.e. contextual and linguistic, which usually create the impression of FIS by appearing in clusters.

DS is the technique which claims to give an exact rendering of a character's actual words, at least in most cases, and to thus create directness. Nevertheless, the use of introductory reporting verbs and of quotation marks are indicative of the narrator's presence. On the other hand, removal of the above mentioned features can create the impression to the reader that the character's speech is presented more immediately without the intervention of the narrator. When this occurs we have FDS. This is the main reason why FDS can be considered as the most mimetic of all the techniques of speech presentation.

Having considered speech presentation modes in the next chapter we will concentrate on thought and consciousness.

CHAPTER 3**THOUGHT PRESENTATION****3.1. Introduction**

This chapter deals with thought presentation techniques which according to the degree of the narrator's covertness are as follows:

- a) NRTA (Narrative Report of a Thought Act).
- b) IT (Indirect Thought).
- c) FIT (Free Indirect Thought and Consciousness).
- d) DT (Direct Thought).
- e) FDT (Free Direct Thought) which in its sustained form becomes QM (Quoted Monologue).

There will be an analysis of passages from all five categories but special attention will be paid to the technique of FIT, which will be examined last, and to the identification of its indices, i.e. contextual and linguistic, in both first and third-person narration. FIT is used as a blanket term to include not only reports of a character's thoughts but also a reproduction of his consciousness (i.e. sense impressions and imaginary states).

The effects of each technique will also be studied.

3.2. Narrative Report of a Thought Act (NRTA)

The category of NRTA has been coined by Leech and Short (1981: 337) to refer to a mode of thought presentation where a character's thoughts are related by the narrator in a summary. Thought presentation, however, as Leech and Short (op. cit.,

345) point out, is an artifice even in its extreme indirect form (i.e. NRTA) because thoughts, unlike speech, are not formulated verbally and they cannot be reported verbatim. Furthermore they are not accessible to other people in real life. Nevertheless, in literary narrative we accept that it is plausible for a novelist to have access to a character's mind since this is the only way to find out about a character's thoughts. Indirect forms of thought rendering in fiction appear to be more natural than their direct counterparts which, by attempting to reproduce faithfully a character's thoughts, seem unrealistic. Unlike NRSA, where the narrator's interference is noticeable and events are presented through his perspective, NRTA invites the reader to view things from the character's point of view since the character becomes the focalizer of fiction. However, the narrator's attitude towards the character can influence reading and control the reader's sympathetic or ironic response to the character. In ex. (1), for instance, NRTA by appearing after the depiction of the character's dilemma in FDT elicits more readily the reader's sympathy.

The following examples illustrate the use of NRTA in M.G. first and third-person narratives.

- 1) (1) 'Εφοβούμην δι' εκείνον. (2) *'Ηθελα νά τόν ἐμποδίσω ἀπό τοῦ νά μέ ἀκολουθήσῃ. (3) 'Αλλά πῶς; (4) Νά τόν διατάξω νά ἐπιστρέψῃ ὀπίσω; (5) 'Επί τίνι προφάσει;
(6) 'Επροσπάθουν νά ἐξεύρω τόν τρόπον καί δέν εὔρισκα.

(Δ. ΒΙΚΕΛΑΣ: ΔΙΑΤΙ ΕΜΕΙΝΑ ΔΙΚΗΓΟΡΟΣ, 123)

- 2) Τά μελέτησε καί τά ξαναμελέτησε καί σάν πέρασε τῆς πρώτης ὀργῆς ἢ μπόρα, ἦταν ἡ πολιτική του κανονισμένη μ' αὐτά τά δύο λόγια, φιλία κι ὑπομονή.

(Α. ΕΦΤΑΛΙΩΤΗΣ: Ο ΜΑΝΟΛΗΣ Ο ΝΤΕΛΜΠΕΝΤΕΡΗΣ, 117)

In the first example NRTA follows the character's presentation of thoughts in free direct form (Ss 3 to 5). The narrator resorts to NRTA in the last sentence of the passage probably because he does not wish to bore the reader with another direct report of the character's unsuccessful attempts to find a solution to his problem.

In the second example the phrase "τά μελέτησε καί τά ξαναμελέτησε" (he thought things over and over again) suggests a narratorial summary of the character's thought processes simply because the narrator is interested in reporting the character's decision rather than giving a detailed account of how the character reached this particular decision.

3.3. Indirect Thought (IT)

The category of IT has also been introduced by Leech and Short (op. cit.) to refer to a representation of a character's thoughts. Its syntactic features are the same as those of IS. The only difference is that the verbs of speaking in the reporting clause are replaced by verbs of cogitation or reflection. Since direct perception of other people's thoughts is impossible in real life IT, like NRTA, is considered as a more natural form of thought presentation than the direct modes. This is due to the fact that in IT the narrator commits himself to presenting the content of a thought act rather than to giving a verbatim report of it. It is peculiar to literary narratives since the narrator has privileged access to a character's mind. In addition, the narrator's affinity for or detachment from the character can produce either sympathetic or ironic effects. The following examples demonstrate the use of the technique in M.G. fiction.

- 3) Τότε έσκέφθην, ότι ποτέ, είς όλην τήν ζωήν μου, δέν θ' άπεφάσιζα νά ζητήσω άπό κανένα άπό τούς γηραιούς, τούς βραχυλόγους καί σκυθρωπούς γερολύκους τής θαλάσσης, τούς παίζοντας πρέφαν καί καπνίζοντας μακρά τσιμπούκια, πρωί καί δειλιμόν, είς τόν καφενέν τοϋ γερο-Τζανιάκου, νά μοϋ δανείση τό

«φελούκι», διά νά ὑπάγω ὀλομόναχος εἰς μακράν, ἰδιόρρυθμον θαλασσίαν ἐκδρομήν.

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: ΤΑ ΡΟΔΙΝΑ ΑΚΡΟΓΙΑΛΙΑ, 14)

- 4) Ἔκανε τή σκέψη πώς κάθε βράδυ τό παρελθόν γίνεται ὄνειρο, ἀμφορέας πού δέχεται τό θεῖο ἐλιξήριο, αὐτό τό πρωτόγονο δροσοβόλημα τῆς ἔμπνευσης.

(Γ. ΔΕΛΙΟΣ: ΣΕ ΑΝΑΖΗΤΗΣΗ ΤΟΥ ΕΦΗΜΕΡΟΥ, 212)

3.4. Direct Thought (DT)

The category of DT has also been proposed by Leech and Short (op. cit.). In form it is identical to DS except that the verb in the reporting clause denotes mental activity. DT, like DS, suggests minimal narratorial intervention. However, in the case of thought presentation any portrayal of a character's thought processes presupposes the presence of an omniscient narrator. In DT, although narratorial interference is kept to a minimum, thought presentation acquires conscious qualities, being in effect a monologue, i.e. the character is talking to himself (see Leech and Short, op. cit., 345). Despite the artificiality of the technique, which is due to the above mentioned explicitness, DT is widely employed in traditional novels in an attempt to depict a character's thought processes in a more actual way. It should be noted, however, that narratorial comments that may precede or follow a character's thoughts can influence the reader's sympathetic or ironic response to the character. In narratives in which the narrator suspends comment sympathetic or ironic effects depend on whether a character's thoughts are in tune with his personality.

The following passages illustrate the way DT is used in M.G. narratives.

- 5) Συλλογίζουμαι: τί τάχα μέ μποδίζει νά περάσω ὅσες μέρες μοῦ ἀπομένουν ἀπάνου στό Ζάτο;... [...]
(Φ. ΚΟΝΤΟΓΛΟΥ: ΠΕΔΡΟ ΚΑΖΑΣ, 40)
- 6) «Φαίνεται πώς θέλουν νά μ' ἀφήσουν νά πεθάνω», σκεφτόμουνα.
(Γ. ΜΑΓΚΛΗΣ: Ο ΠΕΡΙΠΛΑΝΟΥΜΕΝΟΣ, 227)
- 7) Συλλογίστηκε: - «Αδिका χάνω τόν καιρό μου, πρέπει νά βρῶ ἄλλον τρόπο γιά νά τήν δῶ».
(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ: Ο ΚΑΤΑΚΑΗΜΕΝΟΣ ΤΟΠΟΣ, 208)
- 8) Κοίταζε γύρω τούς τάφους.
- Τί ἔρημοι πού εἶναι! συλλογίστηκε.
(Η. ΒΕΝΕΖΗΣ: Ο ΝΑΥΑΓΟΣ, 78)
- 9) Κάθησε στήν ἴδια πάλι θέση, ἐκεῖ στό βάθος, ἀριστερά στή γωνιά, καί συλλογίστηκε μ' ἀχνό χαμόγελο: «Συνηθίζω καί τίς γωνιές τώρα, καί τίς γωνιές!»
(Α. ΤΕΡΖΑΚΗΣ: Η ΜΕΝΕΞΕΔΕΝΙΑ ΠΟΛΙΤΕΙΑ, 9)

From the above quoted examples it is clear that instances of DT, like those of DS, are preceded by introductory markers (i.e. the colon, the dash) and they are sometimes enclosed within quotation marks in an attempt to present a character's fully articulated thoughts. In certain cases the impression of directness is further reinforced by the use of the exclamation mark.

3.5. Free Direct Thought (FDT)

FDT, also coined by Leech and Short (op. cit.), aims to present directly a character's verbalized thoughts as it is characterized by minimal narratorial interference. The present tense and the first person are used but without the reporting clause. The quotation marks can also be omitted and in this case it is the context which determines whether a character is depicted in the process of thinking or speaking. Like DT, it is characteristic of literary language because direct perception of other people's thought processes is not possible in real life. In addition, the portrayal of a character's thought in a free direct form acquires a conscious quality because it is effectively a monologue. However, the directness of the technique often encourages the reader's sympathetic response to the character. Irony arises when the narrator comments ironically on the character's self-delusions or when the character's thoughts contradict his deeds. As with FDS it can often be found in the vicinity of DT. In its extended form it becomes quoted interior monologue, i.e. the fictional device that abounds in modern psychological novels and which will be examined in detail in Chapter 4. In QM the omission of a reporting clause leads to a smoother text and intensifies the impression of narratorial covertness by rendering only those thoughts that pass through a character's mind.

Examples of FDT can also be encountered in M.G. fiction.

- 10) - Δέ βαρνέσαι! μου λέει. Μιά ζωή είν' αυτή... [...]
 Νά τόν πείραξε κιόλας τό πρώτο ούζο;
 -' Αλήθεια, τοῦ λέω, τά συγχαρητήριά μου - [...]

(Κ. ΠΟΛΙΤΗΣ: ΕΝΑ ΔΙΠΛΟ, 608-9)

- 11) 'Από καιρό μᾶς εἶχανε περικλεισμένους μέσα στά ὄχυρώματα οἱ Ροῦσσοι· ζωοτροφίες δέν ἀπέμειναν στήν Πλεύνα.

Νά ιδῆς πού ἀναγκάσθηκεν ὁ Γαζή· Ὁσμάν Πασσᾶς νά τραβηχθῆ ἀπό δῶ πέρα! Παίρνω ἴλογυρα· οἱ δρόμοι ἄδειοι!

(Γ. Μ. ΒΙΖΥΗΝΟΣ: Ο ΜΟΣΚΩΒ-ΣΕΛΗΜ, 237)

12) Στό δρόμο, οἱ ἄνθρωποι περπατοῦσαν γοργά μέ τό λαιμό μπασμένο καί τά χέρια στίς τσέπες.

Τρεῖς καί δέκα. Ἡ Κατίνα ἀκόμη νά ῥθῆ. Ἐβγήκε στήν πόρτα καί μέ ἀνησυχία κοίταξε τόν ἀνηφορικό δρόμο.

(Μ. ΚΑΡΑΓΑΤΣΗΣ: ΤΟ ΝΕΡΟ ΤΗΣ ΒΡΟΧΗΣ, 325)

13) - «Τότε πρέπει νάσαι πολύ παληός!» ἔκανε μέ σοβαρή φωνή καί μετά γέλασαν κι οἱ δύο, ἀνώνυμοι πάντα.

[Μένει ἄραγε καιρό ἐδῶ; Ἦρθε γιά τήν ἔκθεση; Θά φύγει γρήγορα; Μήπως εἶναι κοντά ἐδῶ τό σπίτι της; Θά μπορούσα νά τήν συνοδέψω, πάει καιρός πού...]

- «Εκεῖνο τό μεγάλο lampadaire στή γωνιά, ἀνήκει. Κρίμα!»

(Κ. ΜΗΤΡΟΠΟΥΛΟΥ: ΩΣ ΤΗΝ ΑΠΟΜΟΝΩΣΗ, 136)

In the above quoted passages FDT appears either embedded in the narrative (examples 11, 12) or interposed between reports of DS (examples 10, 13). In the former case FDT is fully integrated into the narrative context due to lack of any introductory markers. Nevertheless, it can easily be identified by the use of brief and sometimes elliptical sentences (example 12), or of expressions peculiar to the spoken language such as "νά ιδῆς" (I should imagine) in example (11) and by the occurrence of the exclamation mark at the end of the sentence for emphatic reasons (example 11). When it is found between direct quotations it can sometimes be indicated explicitly by means of brackets (example 13). In example (13) the last sentence of the character's FDT remains unfinished, as his flow of thoughts is interrupted by the other speaker's DS, and in this way it creates the impression of immediacy and directness.

3.6. Free Indirect Thought (FIT)

FIT has also been proposed by Leech and Short (*op. cit.*). In FIT, like FIS, there is no reporting clause and similarly a direct deictic reference system is combined with an indirect mode of presentation, i.e. with the use of the third person and of the S. Past tense. The mingling of the narrator's voice with the character's focalization, so characteristic of FID in general, is especially effective in the literary presentation of a character's thoughts, feelings and consciousness because it allows the narrator to enter the character's mind without interrupting the flow of the narrative by the continual insertion of tagged forms such as "he thought". FIT, unlike FIS, which somehow distances us from the character who produces the speech, puts us directly inside the character's mind. It creates a more vivid and immediate reproduction of the character's thinking than DT because the latter with its commitment to a faithful report of thought processes seems unrealistic and artificial. FIT has been particularly exploited in narratives which attempt to simulate a character's stream of consciousness. The term "stream of consciousness" is now understood to refer either to the genre to which modern psychological novels belong or to the general presentation of a character's inner states by a variety of techniques with FIT being one of them (see McHale, 1978: 276; Traugott and Pratt, 1980: 299). FIT can also be encountered in first person narratives of recollection in which FIT can often appear in the first-person pronoun since it is the form used by both the experiencing and the narrating-I.

In the next sections (3.7. to 3.8.4.) we will attempt to identify the contextual and linguistic indices of FIT in third-person authorial and figural narration.

3.7. Contextual Indices of FIT in third-person narratives

Contextual indices are one of the indicators used to differentiate FID from narration and their importance was recognized by Bally as early as 1914. The effect of such introductory markers on the reader can be attributed to what Lethcoe (1969) calls

"the continuity rule". According to this rule when the reader reads a passage of continuous discourse he "tends to adopt the path of least resistance, reading in such a way as to preserve the continuity of the report"... "until he is forced by some explicit linguistic signal to recognize that a shift has occurred" (op. cit., 80). For instance, if the reader is reading a report of the character's consciousness he will continue to read what follows as a report until an explicit marker denotes a shift back to narration. The contextual indices that can characterize a passage as FIT are the following:

a) FIT appears more readily in the vicinity of verbs or expressions equivalent to verbs of thinking, which can precede, follow or even be inserted in passages of FIT. In particular, when such verbs or expressions follow passages of FIT they help to confirm the reader's suspicions that the thoughts belong to the character and not to the narrator. However, such verbs and expressions need not be confined to the most immediate and obvious context as they are in Bally's analysis. Any expressions which focus the reader's attention on a particular character, as Pascal (1977: 26-7) notes, can serve as signals of FIT. These general context cues can prove especially useful for the identification of instances of FIT in which a reflector character (i.e. a focalizer character) is prevalent (see McHale, 1978: 268).

Consider, for instance, the following example which occurs in a figural narrative context.

14) Στο τέλος τόν έπεισε νά έρθει. Φόρεσε στό μεταξύ τή ρόμπα της. Όχτώβρης, εκείνη έσκαε μέ τήν καστόρινη πυτζάμα κι αυτός μιλούσε για θέρμανση. Έφερε ποτήρια από τήν κουζίνα, άδειασε σ' ένα πιάτο τά παγάκια του ψυγείου και τά έβαλε όλα στό τραπέζι του λιβικ ρούμ. Τί νά τήν ήθελε; Τί θά τής έδειχνε; [...]

(Σ. ΤΣΙΡΚΑΣ: Η ΝΥΧΤΕΡΙΔΑ, 48)

The following examples illustrate how verbs of thinking prepare the ground for the appearance of FIT.

- 15) Δέν συλλογίζεται παρά τόν άνθρωπό του. Θά πέρασε βέβαια πολύ ώρα πού τήν άφηκε, πού χωρίστηκαν. Πώς ξεχάστηκε; Σέ ποιό σημείο ήταν, πού εκείνη κάθησε καταγής στήν άμμουδιά καί είπε ότι θά μείνει περιμένοντάς τον;

(Ν. Γ. ΠΕΝΤΖΙΚΗΣ: ΤΟ ΜΥΘΙΣΤΟΡΗΜΑ ΤΗΣ ΚΥΡΙΑΣ ΕΡΣΗΣ, 39)

- 16) 'Αλλά γιατί δέν τόν ακολουθά πιά ίσαμε τήν πόρτα, γιατί δέ στέκεται νά τόν δει πού άπομακρύνεται, καί γιατί δέν τρέχει νά τόν φιλήσει, όπως άλλοτε στά χείλια, όταν γυρίζει στό σπίτι ζαλισμένος κουρασμένος άπ' τή δουλειά του; Γιατί αύτή ή άλλαγή;..

Αυτά σκεπτόταν κ' έλεγε ό Κάλμας μιά μέρα καθώς βάδιζε έναν έρημο από σπίτι, δρόμο, πού έφερνε στήν πόλη, για νά πάει στήν εργασία του.

(Δ. Ν. ΒΟΥΤΥΡΑΣ: Η ΠΟΛΙΤΕΙΑ ΠΟΥ ΧΑΝΕΤΑΙ, 174)

- 17) Καί πάλι δέν τοϋ άποκρίθηκε άμέσως. Οϋτε ό "Αλκης, έσυλλογίστηκε, δέν είταν κανένας μεγάλος, κι οϋτε βέβαια θά γενότου ποτέ του μεγάλος... οϋτε καί πλούσιος... μά τέλος πάντων δέν είταν Στεριώτης!... Δέν ήταν οϋτε ό "Αλκης ό γαμπρός πούχε όνειρευτεί για τέσ θυγατέρες του... Μά οι καημένες δέν είχαν τύχη!...'Αληθινά όμως στον τόπο δέν έβλεπε κανέναν άξιον νά πάρει τήν Εϋλαλία του...

(Κ. ΘΕΟΤΟΚΗΣ: ΟΙ ΣΚΛΑΒΟΙ ΣΤΑ ΔΕΣΜΑ ΤΟΥΣ, 47)

b) In addition, a description of a character's facial expressions can also precede passages of FIT as the following example indicates.

- 18) 'Ο Πέτρος σκυθρώπασε - φαίνεται κατατοπισμένος αὐτός ὁ λούστρος, ὡς καί τ' ὄνομα τοῦ πατέρα ξέρει, τίς εὐθύνες του στό ὑπουργεῖο... τί ἄλλο ἀκόμα ξέρει; Καί πῶς γελáει ξετσιῶπτα ὁ λούστρος, ἴδιο τσακάλι. Ἔχει κάτι κίτρινα μεγάλα στραβόδοντα ἀρπαχτικά.

(Α. ΚΟΤΖΙΑΣ: Ο ΓΕΝΝΑΙΟΣ ΤΗΛΕΜΑΧΟΣ, 20)

c) More often, however, a shift into FIT is signalled by a description of a character's consciousness (i.e. emotions, impressions).

- 19) Μά ἡ Κίσσα ἄναψε καί κάηκε μέ τήν ἀναπάντεχη τύχη τῆς ἀδερφῆς της. Ἀκοῦς ἐκεῖ νά παντρευτῆ πρώτη ἡ μικρότερη! Καί τί; Νά πάρη βασιλιά! Ἀκουσε κάποτε τή γιαγιά της νά λέη, πῶς τή βραδυά πού γεννήθηκαν, εἶδε τίς Μοῖρες πού ἦρθαν νά μοιράνουν τά βρέφη.

(Α. ΚΑΡΚΑΒΙΤΣΑΣ: Η ΚΑΚΗ ΑΔΕΡΦΗ, 235)

In the above quoted example, FIT presents through its syntax and its speech-like intonation the character's emotional state, which has been described in the narratorial phrase "ἄναψε καί κάηκε" (she flared up in anger).

In the immediately following example, FIT appears after a narratorial report of the character's sense impressions.

- 20) Τόν ἀκουσε ν' ἀνοίγει τή μπαλκονόπορτα, νά μανουβράρει τήν πολυθρόνα, κι ὕστερα νά σφυρίζει εὔθυμα σά νά βρισκόταν μοναχός του. Τ' αὐτιά της εἶχαν κοκκινίσει. Καλά, ὁ πόλεμος, ἡ

σύγχυση, ὁ συγχρωτισμός· μά ὡς ἐκεῖ πιά, καί μάλιστα ἕνας Ἕλληνας; Θά πρόφτανε τώρα νά βγάλει ἀπό τή ντουλάπα τή ρόμπα, νά τυλιχτεῖ, πρὶν αὐτός ὁ γεροπόρνος μέ τό διαβολικό καρτσάκι... Πῆρε ὕψος. Τῆς λαίδης Νάνσυ Τζεραλνταίν Ἀλβέρτας Ἐλισσάβετ Κάμπελ, αὐτοδικαίως βαρώνης Ἀργκενταίηλ, πού τό σιχαινόταν ὅσο καί τίς κατσαρίδες.

(Σ. ΤΣΙΡΚΑΣ: Η ΝΥΧΤΕΡΙΔΑ, 40-1)

d) FIT is more readily identified when it appears in the vicinity of other kinds of discourse such as DD, ID or FDD. In the following example FIT is interposed between reports of direct speech.

21) -Ἄργησα, μίλησε μοναχός του.

- Ναί, ἔκανε νόημα μέ τό κεφάλι ἐκείνη καί ξάφνου χύθηκε καί τόν ἀγκάλιασε ἀπό τούς ὤμους. Τά νύχια τῆς μπήχτηκαν στό παχύ ροῦχο τοῦ πανωφοριοῦ.

Νά μή φύγει... Νά μή φύγει... νά μείνει ἐκεῖ κοντά τῆς ἄς εἶναι κι ἔτσι ὅπως τό ἔθελε... ἄς εἶναι χωρίς ἀνταπόκριση μέ τή δική τῆς τήν ἀγάπη... μόνο νά μή φύγει... νά μή φύγει καί τόν χάσει...

- Γιατί νά σ' ἀγαπῶ τόσο πολύ; φώναξε ἀπελπισμένα καί ἡ κραυγή τῆς ἀντήχησε ἀνάρμοστα μέσα στήν ἡσυχία.

(Τ. ΣΤΑΥΡΟΥ: ΜΥΣΤΙΚΕΣ ΠΗΓΕΣ, 72)

In other instances, direct speech can either precede or follow passages of FIT. In addition, FIT can be found in combination with FDT as in the following example.

22) [...] (1) Ἐσκέφθηκε νά πάη ναυρῆ τό Δημήτρη νά τοῦ μιλήσει, νά τοῦ τά πῆ ὅλα. (2) Μά ἂν στό μεταξύ κατέβαινε ὁ Παῦλος καί τῆς ξέφευγε; (3) Καί ἔπειτα ὁ Δημήτρης ἦταν παράξενος, τῆς ἄρεσε,

άλλά τόν έσέβονταν, τής φαίνονταν πιό μέγáλος άπό τήν ήλικία του καί πώς ήξερε όλα τά πράγματα, ήταν σοβαρός, άν καί τής έδειχνε πολλή τρυφερότητα. (4) *As περιμένω άκόμη. (5) Νά, κάποιος κατεβαίνει. (6) Είναι ό Παύλος; (7) Ναι, αυτός είναι, φορεϊ μαβιά φορεσιά καί ψαθάκι. (8) Τήν είδε; (9) Θα τήν ιδή; Σηκώνεται καί προχωρεϊ πρόσ τήν πόρτα, τάχα πώς πάει πρόσ τή σκάλα για ν' άνεβή άπάνω.

(I. ΔΡΑΓΟΥΜΗΣ: ΣΤΑΜΑΤΗΜΑ, 8-9)

The verb "έσκέφθηκε" (she thought) in the first sentence prepares the reader for the appearance of FIT in the second sentence. In the middle of the passage (S₄), however, there is a shift into FDT marked by the use of the *ας*-clause in its hortative sense and of the first person, "*ας περιμένω*" (I'd better wait). The shift back to FIT (S₈) is indicated by the employment of the simple past tense and of the third-person pronoun, i.e. "Τήν είδε;" (did he see her?).

e) Typographic markers such as colons, dashes or semi-colons, which can also precede reports of DD, may be employed to introduce passages of FIT. In addition, suspension marks can be used to introduce passages of FIT as in the following example.

23) [...] 'Ο νοῦς της ταξίδευε μακριά... Νά λάβαινε τουλάχιστον ένα γράμμα. Ήταν τόσο άθώα ή έπιθυμία της. Δίχως καμιά είδηση τόσους μήνες. *Αρρωστος, πάνω στά μακρινά βουνά... Τήν άγαπούσε... Δέν ήταν άμαρτία ένα γράμμα... [...]

(K. ΠΟΛΙΤΗΣ: ΤΕΡΜΑ, 152-3)

It should be clear from the passages quoted above that FIT is heavily dependent on context. It appears more readily in the vicinity of verbs that indicate mental activity

or next to instances of direct, free direct or indirect discourse or in the neighbourhood of a foregrounded character. In addition, in certain cases it can be preceded by introductory markers such as dashes, suspension marks, a colon or a semi-colon.

The next section will be devoted to the isolation of linguistic markers of FIT in third-person narratives.

3.8. Linguistic Indices

3.8.1. Typographic Indices

Typographic markers are one of the linguistic categories used to signal FIT. Narratives normally employ the neutral reporting style of the written language except for passages which are direct reports of speech as illustrated by the following examples.

- 24) «Τί τηρᾶς καί δέν ἀπαντᾶς;... Μουγκάθηκες καλέ; Τί κυττᾶς ἐκεῖ στόν φεγγίτη; Μπᾶς καί ἀπό κεῖ ἔκρυψες, γιά ἔδωσες τό κουταλάκι;...»

(Α. ΝΑΚΟΥ: ΤΟ ΔΟΥΛΑΚΙ, 469)

- 25) - Σοφία!... *Ακουσε: Πρέπει νᾶρθεις, ἀκούς;... Πρέπει νᾶρθεις. Γιατί τώρα πιά ὄλοι μέ παράτησαν. Καταλαβαίνεις; *Ὀλοι!.. Εἶμαι μονάχη. Καί γερνώ. Θέ μου!

(Α. ΤΕΡΖΑΚΗΣ: Η ΜΕΝΕΞΕΔΕΝΙΑ ΠΟΛΙΤΕΙΑ, 211)

The abundance of typographic markers in these two reports of direct speech are indicative of the authors' attempt to reproduce features which are characteristic of the spoken language. However, since a lot of information in real speech depends heavily on the phonological component that the written language can only partially reproduce,

the novelist by using the devices available to him can give only a sense of the spoken language (see Section 2.2., 57). Moreover, it seems unlikely that the novelist would risk boring the reader with all these characteristics of informal speech (i.e. grammatical inconsistencies, hesitations, fillers etc.) which, although perfectly acceptable in the spoken form, would appear out of place in the written language (see Page, *op. cit.*, 7; Abercrombie quoted in Burton, 1980: 4).

Nevertheless, passages which give the impression of speech can arise in a narrative context. In this case they are recognized as instances of FID because FID retains the various emotive elements that have to be sacrificed in indirect reporting. Questions and exclamations are often used by novelists to mark a transition from narrative report to a character's inner mind. Although it is not unlikely that exclamations and questions will appear in narration they can easily be identified as the narrator's questions or exclamations because, as Lethcoe (1969: 102) observes, in a past-tense narration they occur in the present tense. In addition, the narrator may employ the first-person pronoun in reference to himself. Even when the narrator's exclamations or questions occur in the past tense they can still be differentiated from the character's questions or exclamations, firstly because there is no indication of the character's presence on the scene and secondly because, in most cases, the narrator's exclamations and questions include his comments, value judgements or generalizations about human nature. The following examples are encountered in a narrative context and they can be recognized as the narrator's questions and exclamations.

- 26) "Όταν μέ τό ήλιοβασίλεμα γύρισαν τά κορίτσια στό χωριό, ό βασιλιάς έστειλε προξενιά νά πάρη γυναίκα του πίν Αύγή. Ποιός διώχνει τέτοια τύχη; Ή γριά Στάθαινα πετούσε από τή χαρά της.

(Α. ΚΑΡΚΑΒΙΤΣΑΣ, *op. cit.*, 234)

- 27) *Ετυχε ποτέ, καλέ μου αναγνώστα, νά όνειρευθής ότι σέ άπαγχονίζουσιν ή ότι άπό μέρους ύψηλοϋ πίπτεις εις βάραθρον άκαταμέτρητον;

(Ε. ΡΟΙΔΗΣ: Η ΠΑΠΙΣΣΑ ΙΩΑΝΝΑ, 131)

- 28) Φεϋ! εις τόν δρόμον τούς κατέλαβεν ή τρικυμία.

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: ΣΤΑΓΟΝΑ ΝΕΡΟΥ, 356)

In M.G. generalizations can also be indicated by suspension marks as in the following example.

- 29) Λέγουν ότι οί κατάρες εκείνων τών γυναικών πιάνουν, αίτινες σπανίως καταρώνται...

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: ΘΑΝΑΤΟΣ ΚΟΡΗΣ, 377)

The prerequisite for the appearance of FIT questions and exclamations is the depiction of a character not simply on the scene but also in the state of thinking, feeling or imagining. A character's self-arguments, anxieties and emotional stress are often presented through a series of questions. Such questions are in effect ruminations and thus they contain an element of doubt¹ (see Ishak, 1980: 53). Ruminative questions can have the form of either yes/no questions, i.e. questions to which the answer can be "yes" or "no", or wh-questions², i.e. questions "which elicit information on particular parts of a sentence" (see Quirk et al., 1972: 52). Ruminative questions are self-addressed³ and as a result they lack a perlocutionary⁴ force. They usually appear in

¹Lips was the first to have drawn attention to this feature of FIT questions (quoted in Lethcoe, 1969: 103).

²In Jespersen's (1970: 480-1) terminology wh-questions are x-questions because like algebraic equations they contain "an unknown quantity x". Yes/no questions, on the other hand, are nexus-questions because "we call in question the combination (nexus) of a subject and a predicate".

³The difference between wondering and asking oneself a question, as Lyons (1977: 756) observes, is that in the former case one is posing a question without necessarily being expected to answer it whereas in the latter case "one is putting a question to oneself as the addressee with the intention of answering it". Thus self-questioning has an illocutionary force (see also Perkins, 1983: 114, who

moments of tension and of mental stress. In contrast, rhetorical⁵ questions occur in moments which are relatively relaxed in tone and for this reason they are more readily attributed to an omniscient narrator, who is making a direct appeal to the reader, than to a character engaged in self-examining. The following passages are examples of FIT questions.

- 30) Τοῦ γύρισε τήν πλάτη καί τόν ἀγνόησε ὀριστικά. Ὁ ἄλλος ἔμεινε συλλογισμένος. Τί παράξενες σκέψεις εἶν' αὐτές πού κάνει σήμερα; Τί τόν ἔπιασε καί τό 'ριξε στή φιλοσοφία; Μά κι ὁ Λιάπκιν τόν πρόσβαλε, μέ τό στερνό του λόγου. Αὐτό δά ἔλειπε, νά δίνη σημασία στά λόγια τοῦ Λιάπκιν! Σά νά τοῦ κακοφάνηκε ὅμως...

(Μ. ΚΑΡΑΓΑΤΣΗΣ: ΓΙΟΥΓΚΕΡΜΑΝ Α', 34)

- 31) Θορυβήθηκε ἡ Μαρία. Θά ξαναμείνει μόνη; Καί πῶς νά πάει στό Παρίσι; Τείχος ὀρθώνεται τό ἄγνωστο, κι' ἕνας φόβος ἀόριστος. Γίνεται; Μπορεῖ νά πάει; Νά πάει; Κι' ὅταν τό μάθουν κάτω;

(Θ. ΠΙΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ: ΜΑΡΙΑ ΠΑΡΝΗ, 87)

In examples (30) and (31) the expression "ἔμεινε συλλογισμένος" (he remained thoughtful) and the verb "Θορυβήθηκε" (she got upset) describe the characters' emotional state and prepare the reader for the appearance of FIT. They also illustrate another characteristic of FIT questions which further differentiates them from

points out that from a semantic point of view questions express "addressee oriented epistemic modality").

⁴According to speech act theory in producing an utterance we accomplish three acts simultaneously: a) a locutionary act (i.e. the act of producing a grammatical utterance), b) an illocutionary act (i.e. the act of uttering certain words in a given context, that is giving an order, making a promise) and c) a perlocutionary act (i.e. the act which is related to the effect that an illocution has on the addressee) (see Austin, 1962: 94-101).

⁵Rhetorical questions have the form of an interrogative sentence but the illocutionary force of a non-question because, unlike information-seeking questions, they do not contain an element of doubt and thus they do not expect an answer (see Epstein, 1975: 69; Hudson, 1975: 16; Goody, 1978: 26).

narrative questions, i.e. FIT questions concern matters which are of real interest to the character only and as a result they do not forward the plot. Furthermore FIT questions, as Verschoor remarks (quoted in Lethcoe, op. cit., 104), are read more like exclamations than questions as the following examples denote.

- 32) [...] Κι ακόμη δέν τήν εἶχε κοιτάξει. "ὦ, θά τήν ἔβλεπε· πῶς δέ θά τήν ἔβλεπε; Εἶχε τήν ὥρα του." Ἄς ἔβγαινε πρῶτα ὁ ἥλιος.

(Κ. ΘΕΟΤΟΚΗΣ: Η ΖΩΗ ΚΑΙ Ο ΘΑΝΑΤΟΣ ΤΟΥ ΚΑΡΑΒΕΛΑ, 59)

- 33) [...] ἀγκάλιασε μιὰ κούκλα ντυμένη ἕνα κόκκινο φόρεμα. Σφίχτηκε ἀπάνω της σάν νά ἦταν πλάσμα ἀληθινό. Τί νά πάρη τῆς Βούλας! Ἄλλά τί ὥρα εἶναι; Δέ βαριέσαι. Εἶναι μόλις 11! [...]

(Α. ΒΛΑΧΟΣ: ΤΥΡΟΛΕΖΙΚΟ, 125)

Similarly exclamations in passages of FIT suggest emotional emphasis which is more readily attributed to the character than to the narrator as the following examples will illustrate.

- 34) Τρόμαξε γιά τήν τόλμη της ἡ Μαρία. Ἡ Μαρία, ἡ κόρη τοῦ Κούκα, τῆς Κούκενας ἡ κόρη, στό Παρίσι, ὀλόμονη, χήρα, μέ μιὰ γριά νταντά ἀπό τή Σίφνο! Γιά τ' ὄνομα τοῦ Θεοῦ! Πῶς ἦρθαν ἔτσι τά πράματα!

Στήν ἀρχή τριγύριζε μέσ στή μεγάλη πολιτεία σαστισμένη. [...]

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ, op. cit., 87)

- 35) Εἶδε πάλι τό χέρι της νά ὑψώνεται στά χεῖλια της!.. Πάλι τό ἴδιο ὅπως τότε, τότε!. Θεέ!

(Δ. Ν. ΒΟΥΤΥΡΑΣ: ΔΙΩΓΜΕΝΗ ΑΓΑΠΗ, 22)

- 36) [...] (1) Σκέφτηκε άμέσως νά κατεβή... (2) Μά όχι! (3) Θα μείνη, για νά τήν έκτελέση αύτήν τήν κωμωδία ώς τό τέλος! (4) Θα βοηθήση τή δύναμη του κακού. (5) Τρελλή διάθεση τόν έπιασε νά παίξη τά παιγνίδια της, μανία για νά διαπομπεύση τόν πλούσιο - καί τόν έαυτό του, πού πίστεψε στόν πλούσιο. (6) Έμπρός! (7) Θα όδηγήση τουλάχιστον τό άμάξι του σέ σοκάκια. (8) Θα τό σταματήσει στην «Πιπεριά!». (9) Θέλει νά τό χώσει σέ λαϊκή συνοικία. (10) Κι άφοϋ πέρασε τούς δρόμους Αϊόλου καί Πατησίων... έφτασε.

(Ζ. ΠΑΠΑΝΤΩΝΙΟΥ: ΤΟ ΛΑΜΠΡΟ ΑΜΑΞΙ, 103)

The emphatic tones of examples (34), (35), (36) are more easily identified with the character than with the narrator as they are indicative of the characters' emotional state. In example (36) the suspension marks that appear at the end of the opening sentence are the first indication of a shift into the character's mind. The impression of FIT is further intensified by the occurrence of exclamatory Ss 2, 3, 6 and 8 which express the character's indignation.

Question marks and exclamation points, appearing in instances of FIT, can be used to give special emphasis to either whole sentences or parts of them or even single words as the following example will demonstrate.

- 37) [...] Ποτέ δέ φανταζότανε πώς ή Άσημίνα θα τολμούσε νά μπήσει τόν άρρεβωνιαστικό στην σάλα της. Στην κουζίνα, ναι· μά στην σάλα! [...]

(Α. ΚΑΡΚΑΒΙΤΣΑΣ: ΣΤΙΣ ΔΟΞΕΣ, 392)

In example (37) the verbless exclamatory phrase at the end of the passage is one of the indices that suggests FIT.

In addition to the typographic markers of interrogation and exclamation, writers employ other graphological markers in order to suggest features which are common in the spoken language but relatively rare in a narrative context.

Suspension marks are used to indicate speech-like pauses, hesitations, interruptions or even the character's shift to a different kind of thought as the following examples will illustrate.

- 38) Στο τέλος τόν έπεισε νά έρθει. Φόρεσε στό μεταξύ τή ρόμπα της. 'Οχτώβρης, εκείνη έσκαε μέ τήν καστόρινη πυτζάμα κι αυτός μιλούσε γιά θέρμανση... *Έφερε ποτήρια από τήν κουζίνα, άδειασε σ' ένα πιάτο τά παγάκια του ψυγείου και τά έβαλε όλα στό τραπέζι του λίβινγκ ρούμ. Τί νά τήν ήθελε; Τί θά τής έδειχνε; Πάντως δέ θά έκανε τή δύσκολη, θά του κρατούσε συντροφιά στό πιοτί... Κι αν... *Αν άπλωνε τό χέρι; *Ένωσε τ' αυτιά της νά κáινε. Φαντάσου νά νόμισε πώς τά χωρατά γιά τό διαζύγιο ήταν μιά έμμεση πρόσκληση... Τί γνώμη θά σχημάτιζε; *Έτσι τήν πάθαινε πάντα, μιλούσε μ' όλη της τήν άφέλεια, και ό άλλος... 'Αφέλεια; *Ηξερε λοιπόν τόσο καλά τόν έαυτό της; Τό ύποσυνείδητο...

(Σ. ΤΣΙΡΚΑΣ, *op. cit.*, 48)

- 39) [...] 'Ανόητος αυτός νά έκτεθη δωρεάν εις άρνησιν! 'Ανόητος! Τί ήθελε νά έμβη εις τοιούτον χορόν; 'Αλλ' όχι! Έξετέλεσε τό καθήκον του, απέδειξε εις τόν σωτήρα του τήν ειλικρίνεια της φίλας του και τήν έκτασιν τής εύγνωμοσύνης του... Διατί όμως άργεί τόσον ό Λιάκος;

(Δ. ΒΙΚΕΛΑΣ: Η ΑΣΧΗΜΗ ΑΔΕΛΦΗ, 79)

In the above quoted passage suspension marks are employed to denote a shift from one topic to another.

Likewise dashes are used to indicate pauses, self-interruptions or even to introduce passages of FIT, since in M.G. dashes are one of the devices employed to introduce passages of direct speech (see Section 2.2., 91)

- 40) Κάπου σκόνταψε τό πόδι του, σέ κάτι πού ανάδωσε ήχο μεταλλικό. *Έχει γούστο! - γιά φαντάσου! - ή περικεφαλαία του Λοίζου - στήν ίδια θέση, εκεί πού είχε πέσει τή μέρα πού οι δύο τους... - κι ακόμη, νά, στόν τοίχο, τό σκοινί. Τόχαν κι αυτό ξεχάσει καί κρέμεται, άφησμένο άνάμεσα στους κλώνους τής περιπλοκάδας.

(Κ. ΠΟΛΙΤΗΣ: EROICA, 192)

- 41) 'Ο Στέφανος σά νά λησμόνησε πού ήταν. Μόνο τό λοχαγό τής Πρίφτη δέ λησμόνησε. - Τί μόνο αυτός δέν του ήταν ξένος; Καί γιατί ψιθύρισε έτσι τό τραγούδι του, έτσι σά νά του τό σφύριξε στό πρόσωπο;

(Κ. ΧΑΤΖΟΠΟΥΛΟΣ: ΦΘΙΝΟΠΩΡΟ, 112)

In the next examples, dashes have a parenthetical function. The characters' thoughts are included in dashes and they are interposed into a passage of narration.

- 42) Παράμερα ένας γαβριᾶς - κι αυτός τάχα μεσίτευε; - φιλονικούσε μέ ένα μεγαλύτερό του.

(Γ. ΔΕΛΙΟΣ: ΣΕ ΑΝΑΖΗΤΗΣΗ ΤΟΥ ΕΦΗΜΕΡΟΥ, 214)

- 43) Βγάζει από τήν πρώτη κασέλα ἕνα παλιό πετραχήλι κεντημένο μ' ἀσημόχρυσες κλωστές - ποιανού νά 'ταν; - βγάζει ἕνα ωράριο λευκό - μπᾶ, πῶς μυρίζει ἀκόμα τό μοσχολίβανο! - κατάλευκο μέ ψιλοκεντητούς μαλαματένιους σταυρούς [...]

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ: ΟΙ ΜΑΥΡΟΛΥΚΟΙ Α΄, 65)

Similarly commas, colons and semi-colons, when they occur in instances of FIT, attempt to convey an impression of spontaneous speech. In M.G. the colon has the additional function of introducing instances of FIT. Consider, for example, the following passage.

- 44) [...] Κι ἀνυπομονούσε πάλι: - «Γιατί δέν ἐρχόταν λοιπόν γλήγορα;... Θάπρεπε ἡ ἴδια νά σηκωθεί μπροστά σ' ὄλον ἐκείνον τόν κόσμο;... [...]

(Κ. ΘΕΟΤΟΚΗΣ: ΟΙ ΣΚΛΑΒΟΙ ΣΤΑ ΔΕΣΜΑ ΤΟΥΣ, 76)

In sum, the abundance of typographic markers in passages of FIT aims to reflect the emotive modulation that characterizes a character's thoughts. A character's self-arguments and emotional tension are frequently expressed through a series of exclamatory questions. Exclamations and exclamatory sentences often introduce and sustain instances of FIT. Question marks and points of exclamation can emphasize either whole sentences or parts of them or individual words. Certain features of the spoken language which are encountered in real life can also be reproduced by the use of the rest of the graphological devices, i.e. commas, semi-colons, colons, suspension marks and dashes. In particular, suspension marks may denote mental pauses, hesitations, interruptions, a change in topic and in general they can create the impression of mental activity. Dashes may indicate pauses, self-interruptions and along with the colon they can even introduce passages of FIT.

In the next section we will turn to the isolation of lexical indices of FIT in third-person narratives.

3.8.2. Lexical Indices

Lexical items constitute another linguistic category that can identify a particular passage as FIT. Ejaculations, lexical fillers, evaluative expressions, emotive elements, markers of a character's personal idiom, social role relationships etc., are normally absent from a narrative context. Only in modern novels in which the narrator may choose to imitate a character's language are emotive and expressive elements not always a means of differentiating between the narrator and the character. Modal adverbs which express affirmation (i.e. certainly, after all, of course, really, no doubt etc.), doubt or uncertainty (i.e. perhaps, possibly, still, anyhow etc.) and denial (i.e. in no sense, certainly not etc.) can signal FIT. As Lethcoe (1969: 118) notes these modal⁶ words are not peculiar to English but they can be encountered in FIT passages in other languages such as French, German and Russian. Equivalent expressions are also present in M.G. passages of FIT. In addition to expressions which are strictly modal, adverbs which signal reasoning (i.e. examples 51 and 53) can be used to suggest FIT.

- 45) 'Ανακουφίστηκε βρίσκοντας ποιό σημείο άφορούσε ή άχαριστία του Καραμάνου. Βέβαια αυτό ήταν! Δέν έπρεπε νά του κρατήση κρυφή την ιδιωτική του ζωή στη Θεσσαλονίκη.

(Μ. ΚΑΡΑΓΑΤΣΗΣ: ΠΙΟΥΓΚΕΡΜΑΝ Α', 403)

- 46) [...] Τήν *Εφη· δίχως άλλο τήν *Εφη. Είναι ή γυναίκα πού του πρέπει. [...]

(Μ. ΚΑΡΑΓΑΤΣΗΣ, op. cit., 404)

⁶The majority of those modal adverbs express epistemic modality (see Perkins, 1983: 89).

47) Ἐνεβαίνοντας τίς σκάλες μέ τόν στρατιώτη πίσω του, σκεφτόταν πώς ἂν τό ἀγόρι ἔχει κοιμηθεῖ τώρα, μέ τό ἀνοιγμα τῆς πόρτας θά ξυπνήσει. Θά τοῦ δώσει τό ἓνα μήλο... εἶναι εὐκαιρία... καί θά τά πεῖ ὅλα, εἶναι βέβαιο! Κι, αὔριο βράδυ πού θά ξαναπάει στόν ἀνακριτή...

(Α. ΒΛΑΧΟΣ: ΩΡΕΣ ΖΩΗΣ, 172)

48) Βόλεψε τόν σχεδόν γεμάτο σάκο, ἀκουμπώντας τον ἀπάνω στήν λεκάνη καί ξαναβγήκε στό ἰσόγειο. Νά πάρει παλτό γιά τήν Βούλα; Χειμώνας εἶναι... ἀλλά θά χωρέση στό σακούλι; Ὁχι... καλύτερα, λοιπόν, μιάν ἄλλη φορά, ἀφοῦ θά ὑπάρξη, ὅπωςδήποτε, ἄλλη φορά! Δέν θ' ἀφήση κανένα ἴχνος καί κανείς δέν θά καταλάβη τί ἔγινε ἀπόψε, τόσο λίγα πράματα... Μόνο, ἀλήθεια... τά παλιοπάπουτσά του; Τά ἔβαλε σ' ἓνα κουτί καί τό κουτί πίσω στό ράφι του. [...]
[...] Πῆγε κι' ἔψαξε πολλά κουτιά, πολλά ράφια ἀλλά τοῦ κάκου. Τό τυρολέζικο τῆς βιτρίνας θά ἦταν τό τελευταῖο. Καί τώρα; Θά μπορούσε ἴσως νά ξανάρθη τήν ἐπομένη Παρασκευή, ὅπως ἀπόψε, καί νά πάρη τό καπέλο μαζί μέ ἄλλα. Ἄλλ' ἂν στό μεταξύ κάποιος τ' ἀγόραζε; Ὁχι, ὅπωςδήποτε ὄχι. Ἐπρεπε νά τό πάρη ἀπόψε. [...]

(Α. ΒΛΑΧΟΣ: ΤΥΡΟΛΕΖΙΚΟ, 126-7)

49) Ἦτανε βυθισμένος σέ παράξενες συλλογές. Ἦσυχία δέν εἶχε. Γιατί τάχα νά κάμη τέτοιο χωρατό ὁ Σπανός; Γιατί νά μήν εἶναι κι ἀλήθεια; Τί χάνει νά δοκιμάση; Ἄν πετύχη, ποιός ἄλλος μέσ στό χωριό θά ἔχη τέτοιο θησαυρό γιά γυναίκα; Ἄν δέν πετύχη καί τό μάθη ὁ κόσμος καί τῆς βγάλουν τραγούδι, ἄς ὀψεται ὁ Σπανός, πού στάθηκε ἡ αἰτία.

(Α. ΕΦΤΑΛΙΩΤΗΣ: Η ΑΓΓΕΛΙΚΑ, 240)

50) Τόν ξπιασε ακράτητος πόθος, νά τή γυρίσει σέ ακόλαστο νυχτέρι τή νύχτα του. Τό 'ξερε πού ήταν τής Φλώρας ή κάμαρα. Γιατί νά μήν πάει ώς εκεί κοντά; Πέντ' έξι λαφροπατήματα, καί βρέθηκε στα κατατόπια τής Φλώρας. Καί τάχα, γιατί νά μήν τή δει κιόλας, γιατί νά μήν τοῦ τά πει κι από τώρα; Ποιός τό 'ξερε αν θά ταίριαζε τήν αποταχινή; Παρατήρησε από τίς χαραμάδες φῶς.

(Α. ΕΦΤΑΛΙΩΤΗΣ: Ο ΜΑΝΟΛΗΣ Ο ΝΤΕΛΑΜΠΕΝΤΕΡΗΣ, 40)

51) Θυμήθηκε τήν 'Ελένη. Πάντα στό νοῦ του έρχόταν ή κόρη αὐτή, αλλά καί σχεδόν πάντα προσπαθοῦσε νά μή τή σκέπτεται... "Ένας φτωχός καί τίμιος δάσκαλος τοῦ σπαθιοῦ, τί περίμενε από μιά πλουσία μοναχοκόρη; *Έπειτα ή φίλια, οί γονεῖς της! Πόσα καί πόσα εμπόδια!..

(Δ. Ν. ΒΟΥΤΥΡΑΣ: ΤΟ ΣΤΟΙΧΕΙΟ, 77)

52) «Θαρχότουν τέλος πάντων ή ὄχι; εἶπε μέ τό νοῦ της θυμώνοντας... *Ω θαρχότουν βέβαια... κι ὄλην εκείνην τή νύχτα θάξερε αὐτή πῶς νά τόν τιμωρήσει!... "Όλο διώχνοντάς τον από σιμά της, δέ θά τόν ἄφινε νά της ξεφύγει, δέ θά τόν ἄφινε πλιά νά χορέψει... καί θάξερε βέβαια νά τοῦ χαλάσει κάθε στιγμή χαράς!...»

(Κ. ΘΕΟΤΟΚΗΣ, op. cit., 76)

53) 'Ο 'Ανέστης ἔσκυψε στό ποτήρι του. Ντρεπότανε για τή φασαρία, για τά ξένα ρούχα, πού γελάσανε μαζί του, καί δέν ήθελε ν' αντιμιλήσει, μή ζορίσει τόν αδερφό του. Τοῦ 'ρχότανε νά τσακίσει σάν ἄχερο τή γριά πού τότε ρεζίλιψε. "Όμως, δέν ἔλεγε ψέματα. Αὐτά τά ρούχα τά φοροῦσε χτές ὁ φίλος του, ὄλοι τόν εἶχανε δει. *Υστερα, γιατί νά τήν πειράξει κι αὐτός; Γγίχτηκε πού

του 'πανε για τ' άμπέλι; για καλό του τό 'παν."Ήτανε τίμιο πράμα νά δουλεύεις τή γής.

(Ν. ΚΑΣΔΑΓΛΗΣ: ΧΩΜΑ ΚΑΙ ΝΕΡΟ, 78)

- 54) Στόν κήπο, έτριζε ό γρύλος πού τόσες φορές τόν νανούρισε. Τότε, όταν στό παχνί τών άλόγων γεννήθηκε ό Χριστός, ό κακός 'Ηρώδης έσφαξε όλα τά παιδιά. Μά τό μωρουδάκι τής Μαρίας έζησε. Αυτό ήταν τό θέλημα του Θεού. Τώρα γιατί σφάζουν πάλι τά παιδιά; Μήπως γεννήθηκε καινούριος 'Ιησούς; Μήπως άναστήθηκε ό κακός 'Ηρώδης; Μά ήρθε ό μεγάλος φίλος τών παιδιών, ό ύπνος."Όλες οι σκέψεις βούλιαξαν μέσα σέ όνειρο θολό.

(Μ. ΚΑΡΑΓΑΤΣΗΣ: Ο ΜΕΓΑΛΟΣ ΥΠΝΟΣ, 94)

In the passages quoted above affirmations, hesitations and uncertainties express the characters' emotional reservations and self-arguments and thus they suggest FIT.

In addition to these modal adverbs and expressions, emphatic particles (i.e. too, so, even, just, only in English) can also appear in passages of FIT. They have the function of creating the impression of speech because they are closely connected with the spoken language. Likewise intensifying adjectives such as "awful", "terrible", which are suggestive of strong emotions, and intensifying adverbs can serve to mark FIT. Intensifying adverbs include adverbs such as "absolutely", "quite", "really" and also adverbs that express absolute or extreme states, i.e. "never", "always", "no", "every" (see Lethcoe, 1969: 121-2).

The following examples will illustrate how emphatic particles, intensifying adjectives and adverbs help to sustain the impression of FIT in M.G. fiction by reproducing speech characteristics.

- 55) "Άφησε τό άμάξι νά ρουλάρη σιγά στό μαλακό κατήφορο, και τό μυαλό του νά πετάξη σέ σκέψεις άλλιώςτικες."Όστε ό Καραμάνος

καλοπερνούσε στη Θεσσαλονίκη· και δέν τοῦ εἶπε ποτέ τίποτα. Ὁ ὑποκριτής! Τέτοιος ἦταν πάντα. Μήπως ἐκμυστηρεύθηκε ποτέ σ' αὐτόν, τό φίλο του, ὀτιδήποτε ἀπό τή ζωή του; Μόνο γενικότητες, πού παριστάνουν τάχα τήν πλατύτερη ψυχική ἐξομολόγηση. Μά γεγονότα - συγκεκριμένα γεγονότα - ποτέ.

(Μ. ΚΑΡΑΓΑΤΣΗΣ: ΓΙΟΥΓΚΕΡΜΑΝ Α', 403)

- 56) Παράγγειλε καφέ στό γκαρσόνι, πού τήν κοιτούσε μέ σκανδαλισμένο μάτι, κι ἀγόρασε κουλούρι ἀπό ἕνα νυχτόβιο κουλουρά. Πεινοῦσε. Ὁχι βέβαια πολύ. Ἰσαῖσα γιά νά εὐχαριστηθῆ τόν καφέ μέ τό κουλούρι, καί τό μεγάλο ποτήρι μέ τό δροσερό νερό.

(Μ. ΚΑΡΑΓΑΤΣΗΣ, op. cit., 366)

- 57) [...] Ὁ νοῦς της ταξίδευε μακριά... Νά λάβαινε τουλάχιστον ἕνα γράμμα. Ἦταν τόσο ἀθῶα ἢ ἐπιθυμία της. Δίχως καμιά εἶδηση τόσους μήνες. Ἀρρωστος, πάνω στά μακρινά βουνά...

(Κ. ΠΟΛΙΤΗΣ: ΤΕΡΜΑ, 152)

- 58) [...] Μήτε μιά στιγμή νά τό παραδεχτεῖ, πῶς δέν μπορούσε νά ἔναι πιά δική του ἡ Φλώρα. Τίποτα! Τοῦ τήν πήρανε, θά τήν ξαναπάρει πίσω αὐτός. Ἄ δέ γίνει μέ τόν ἕνα, θά γίνει μέ τόν ἄλλο τρόπο. Ἄ δέ σῶνουν τά πλούτη κι ἡ δύναμη του, θά δουλέψει ἡ ὀμορφιά, ἡ πονηριά, ἡ φοβέρα, τέλος κάτι θά δουλέψει, κάτι θά γεννήσει ὁ καιρός· καί μ' αὐτή τήν ἀσάλευτη ἀπόφαση στά τρίσβαθα τῆς ψυχῆς του, μπόρεσε τέλος νά συνεφέρει καί νά πεῖ δυό λόγια τοῦ καλοκάγαθου ἄντρα της.

(Α. ΕΦΤΑΛΙΩΤΗΣ: Ο ΜΑΝΟΛΗΣ Ο ΝΤΕΛΜΠΕΝΤΕΡΗΣ, 116)

In addition to intensifying adjectives and adverbs, evaluative adjectives or expressions can signal FIT. They constitute a subjective indicator which is normally absent from narration. Evaluative adjectives may also be used by a character for self-reproach (ex. 59).

- 59) [...] Ἀνόητος αὐτός νά ἐκτεθῆ δωρεάν εἰς ἄρησιν! Ἀνόητος! Τί ἤθελε νά ἔμβη εἰς τοιοῦτον χορόν; Ἄλλ' ὄχι! Ἐξετέλεσε τό καθήκον του, ἀπέδειξε εἰς τόν σωτήρα του τήν εἰλικρίνειαν τῆς φιλίας του καί τήν ἔκτασιν τῆς εὐγνωμοσύνης του... Διατί ὅμως ἀργεῖ τόσον ὁ Λιάκος;

(Δ. ΒΙΚΕΛΑΣ: Η ΑΣΧΗΜΗ ΑΔΕΛΦΗ, 79)

- 60) [...] - Καί ὅμως. Τή Ντίνα θά περιβουτήξῃ, ὁ ἀνόητος, ὁ χαζός! Θά πέση σά σταρήθρα στά δίχτυα αὐτοῦ τοῦ τερατίδιου!
Μά, στό κάτωκάτω τῆς γραφῆς, τί τόν ἔνοιαζαν ὄλ' αὐτά; Ὁ Καραμάνος δέν εἶν' ἐλεύθερος νά κάνῃ ὅ,τι θέλει; Κι ἡ Ἐφῆ; Κι ἡ Ντίνα χίλιες φορές περισσότερο; Εἶναι βλάκας νά χολοσκᾷ γιά ξένα νιτερέσα. Μέ μιά κίνηση τῶν ὠμων ἔδιωξε πάνωθῆ του τό συρφετό τῶν σκέψεων· καί πάτησε γκάζι, γιατί εἶχε ἀργήσει.

(Μ. ΚΑΡΑΓΑΤΣΗΣ, op. cit., 405)

- 61) [...] Μά ποιά νά περιβούτηξε ἀπ' τή σαλονικιά παρέα;
Τήν Ἐφῆ· δίχως ἄλλο τήν Ἐφῆ. Εἶναι ἡ γυναίκα πού τοῦ πρέπει. Ὁμορφῆ, λεπτῆ, χαριτωμένη, μορφωμένη, ἔξυπνη. Τί ἀπόλαυση θά ἦταν μιά αἰσθηματική συνομιλία Ἐφῆς - Καραμάνου! Κάτι τό λαμπρό, κάτι γεμάτο πνεῦμα καί χυμούς. Ὁμορφο ζευγάρι! Ὁχι, δέ ζήλευε καθόλου, μάρτυς ὁ Θεός! Δέ ζήλευε ποτέ του αὐτός, ὁ Γιούγκερμαν· ἦταν πάνω ἀπό τέτοιες μικροπρολήψεις. Κάτι ὅμως τοῦ ἔλεγε πῶς δέν ἦταν ἡ Ἐφῆ, μά ἡ Ντίνα. Γιατί; Κι οἱ δύο ἦσαν

τό ίδιο ὁμορφες - σ' ὀλότελα διαφορετικό τύπο, βέβαια. Μόνο πού ἡ Ντίνα ἦταν κουτοπόνηρη, ὑποκρίτρια καί ξιπασμένη. "Ἐνα ζωντόβολο, ἀπό κείνα πού σιχαίνεται ὁ Καραμάνος. Ἐνῶ ἡ Ἐφη, τί χαριτωμένη γυναικούλα!

(Μ. ΚΑΡΑΓΑΤΣΗΣ, *op. cit.*, 404-5)

In example (61) use of evaluative adjectives such as "ὁμορφη" (beautiful), "χαριτωμένη" (cute), "ξιπασμένη" (snob) etc., of emphatic particles such as "κάτι" (something) and of adverbs of absolute state such as "ποτέ" (never) further reinforce the impression of FIT.

Similarly interjections⁷ such as "ᾠ Αχ", "ᾠ Ω", "ἀλοίμονο" (alas), lexical fillers, e.g. "ἔ"⁸, and oaths such as "Θεέ", (My God), "γιά ὄνομα τοῦ Θεοῦ", (for God's sake), which are usually followed by the mark of exclamation for emphatic reasons, can indicate FIT. The particles "ναί" (yes) and "ὄχι" (No) may also be used as signals of FIT. The following examples will demonstrate how interjections, oaths, exclamations and the particles "yes" and "no" are combined to create the impression of FIT.

⁷According to Jakobson (1960: 354) interjections present "the purely emotive stratum in language". They are distinguished from the means of referential language both syntactically (i.e. they are equivalent to sentences) and phonologically (i.e. they are sequences of unusual sounds).

⁸In M.G., lexical fillers such as "ἔτσι", "μπά", "ἔ", "ᾗ", as Mackridge (1985: 342-3) observes, are characteristic of the spoken language. They have little or no meaning at all and they are excluded from the written language.

62) [...] Τί τό ἤθελε τό ταξί; Ποῦ θά πήγαινε; Στό σπίτι της θά πήγαινε, στήν Καστέλα, κοντά στήν Ἀσπασία. [...]

*Α, ὄχι. Τί νά κάνη σ' αὐτό τό σπίτι; *Οχι, ὄχι... Κι ἡ Ἀσπασία πού θ' ἄρχιζε τίς κλάψες... Κι ἡ Ἀντιόπη μέ τίς φωνές της... Κι ὁ Γιούγκερμαν μέ τό πονηρό του χαμόγελο... *Οχι, ὄχι. Δέν τῆς ἔκανε καρδιά νά γυρίση, νά ἰδῆ τοὺς τοίχους, τὰ ἔπιπλα, τόν κηπάκο... Δέ γίνεται αὐτό.

(Μ. ΚΑΡΑΓΑΤΣΗΣ, *op. cit.*, 365)

63) *Ἐμεινε μόνη ἡ Μαρία, μέ τήν ὑπηρέτρια. Κάθεται στήν καρέκλα καί κοιτάει, κοιτάει τόν ἄντρα της. Τόν ἄντρα της;... Αὐτός εἶναι ὁ ἄντρας της;... εἶταν, δηλαδή, ὁ ἄντρας της... αὐτός;... αὐτός ὁ νεκρός;... *Α, Θεέ μου!* Ἀθελα ἀνασηκώθηκε.

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ, *op. cit.*, 77)

Contracted forms are another category of lexical indices which can signal FIT. They are common in the spoken language and thus they can more readily be identified with the character rather than with the narrator. However, in modern fiction in which the narrator's style is very close to the character's language, contractions and in general colloquialisms are also used by the narrator. In this case it is difficult to differentiate between the narrator's⁹ and the character's language. Since, however, indicators of FID usually appear in clusters rather than singly, as Lethcoe (1969: 177) rightly remarks, the co-occurrence of contracted forms with other indices reinforces the reading of a passage as FIT.

⁹The colloquialization of the narrator's language so that it approaches the character's has also been recognized by Stanzel (1984: 198) who refers to this phenomenon as the "reflectorization of the teller-character". According to Stanzel the "reflectorization of the teller-character" has the advantage of reducing the distance between the narrator and the character by producing the impression of a predominant figural situation.

- 64) 'Ο νοῦς του ἐπέταξε ἀλλοῦ. Ἐκεῖ κάτω στό καλύβι του, ὁ γείτονας τοῦ Ἀργύρη εἶχε δύο καματερά μεγάλα σάν στοιχειά... Ἦταν ἓνας καλὸς ἄνθρωπος, ποτέ του δέν τόν ἐπαρανόμιζε. [...]
- [...] Μά γιατί ἐζοῦσε εὐτυχισμένος ἐκεῖνος, ἐνῶ αὐτός ὁ ἴδιος εἶχε τέτοια ζωή; ὦ τόν ἐμισοῦσε κ' ἐκεῖνον αὐτὴν τή στιγμή, γιατί κ' ἐκεῖνος ἦταν ἄνθρωπος, γιατί ὁ ἄνθρωπος τοῦ χε φταίξει... Τοῦ ἔθελε τό κακό του κ' ἐκεινοῦ. Τά δύο μεγάλα καματερά θ' ἀναχάριζαν τώρα ἤσυχᾶ ἤσυχᾶ κάτου ἀπό τές ἐλιές· ὦ νά τοῦ τά ψοφοῦσε, καί νά τόν ἔβλεπε ἔτσι δυστυχισμένον ὡς κ' ἐκεῖνον... Νά μία χαρά τῆς ζωῆς πού μποροῦσε νά τή δοκιμάσει... Θά ἔκλαιγε ὁ γείτονας, θά χτυποῦσε τά στήθια του... Ξαπλωμένα τά ζῶα... Θά ἔκραζε τόν καταφρονεμένο τό Θωμᾶ νά τοῦ δώκει βοήθεια τό Θωμᾶ... Χά, χά, χά! ἔγέλασε. Λίγα βελόνια περασμένα στ' ἄχυρα, καί τά ζῶα σέ δύο τρεῖς μῆνες θά 'ταν ψόφια!
- (Κ. ΘΕΟΤΟΚΗΣ: Η ΖΩΗ ΚΑΙ Ο ΘΑΝΑΤΟΣ ΤΟΥ ΚΑΡΑΒΕΛΑ, 153-4)

In the above example the impression of FIT is created by the combination of contracted forms with other indices (i.e. interjections, typographic markers, initial position of co-ordinating conjunctions, words peculiar to the spoken language, e.g. "νά", "there was" etc.), since contractions can also be found in narration.

Colloquial words and expressions¹⁰, first recognized by Bally (quoted in Lethcoe, 1969: 127), are another class of lexical items which denote FIT. Colloquial words and phrases and in general expressions which are peculiar to the character's idiolect are more plausibly attributed to the character because they would seem out of place if they were used by the narrator whose language is formal and literary.

¹⁰Consider also ex. (60) in which the use of the idiomatic expression "στό κάτωκάτω τῆς γραφῆς" (after all) heightens the impression of FIT.

In the following passage the employment of colloquial words and of idioms reinforces the impression of FIT.

- 65) Ξυπνήσανε μέσα του άγριες λαχτάρες και τονέ σπάραζαν. "Έξι μήνες νά ζεί μέσα στό ήσυχο εκείνο σπιτικό και νά «χάφτει μύγες!». Νά μην άποκοτάει λέει, νά ξεστομίσει έρωτιάρικη όμιλία μήτε τής Κλάρας, μήτε τής άξαδέρφης της! Και τώρα, τήν παραμονή του μισεμου του, νά βρεθούν τόσο ώριμασμένες κι οί δυό τους για τής άγάπης τά μάγια, πού ή μιá από φόβο μην τονέ χάσει, αν τύχει και γίνει πλούσιος καμιά μέρα, ή άλλη από κρυφή άγάπη, πού σά λούλουδο τήν άνοιξε ή ζούλια και του σκόρπισε όλοτρόγυρα τ' άρωμά της, ν' αναστενάζουμε στά γόνατά του για ένα του φιλή! Δαιμόνιο τον έπιανε νά τό συλλογιέται, πώς του κάκου πήγαν όλοι εκείνοι οί μήνες, και πώς τώρα μιá και μονάχη νύχτα του 'μνησκε, και τέτια νύχτα, ύπνο από τίς έννιά ως τά ξημερώματα!

(Α. ΕΦΤΑΛΙΩΤΗΣ: Ο ΜΑΝΟΛΗΣ Ο ΝΤΕΛΜΠΕΝΤΕΡΗΣ, 39)

In addition, phrases like "such-and-such", or "what's his name", can be used by a character in reference to another person when the character cannot recall that person's name.

- 66) "Όλα τούτα δέ στέκονταν, ήταν προφάσεις. 'Αφού αυτός, μόλις μπήκε τής συστήθηκε, άρα ήξερε πώς δέ βρισκόταν εκεί ή πώς τή λέγαν, ή γεροντοκόρη. Κι ύστερα, πώς μάθανε ποιá ήταν; Δέν είχε δείξει τό διαβατήριό της σέ κανένα.

(Σ. ΤΣΙΡΚΑΣ, op. cit., 41)

Similarly the use of diminutives can be a further indicator of FIT. In M.G. diminutives abound in the spoken language and they are used "to express not only smallness but familiarity and endearment, and on occasion disparagement" (see Mackridge, 1985: 158). The most frequently used diminutive endings are -ακι, -ουλα¹¹, -ιτσα.

67) Κατά τό βράδυ τῆς ἦρθε σάν τρέλλα. Τῆς ἦρθε νά πάρη τούς δρόμους μονάχη καί νά ἔβγαινε ὅπου ἔλαχε τό ριζικό της... Νά φύγη!... ἄχ, πῶς τῆς πονοῦσε τό κεφαλάκι, καί τῆς βοῦίζε ἀπό τίς φωνές...

(Λ. ΝΑΚΟΥ, op. cit., 469)

68) Τό μαϊστράλι τῆς δροσαγέρισε τ' ἀποσταμένο ἀπό τήν ἀγκούσα πρόσωπό της. Καλά πού συλλογίστηκε ν' ἀνοίξει τό κλησούρι. Σά γυρίσει μέ τό καλό ὁ ἄνδρας της, θά τοῦ γυρέψει νά κάνουν ἓνα μπρούντζινο μανουάλι στή χάρη τ' Ἀη-Γιάννη. Καί λίγο-λίγο νά περπίσουνε καί τό κλησουράκι μέ παγκάρι καί δυό-τρία στασίδια... Κι ἀνοιχτοπάτησε τήν περπατησιά νά φτάσει στό γονικό μίαν ὥρα ἀρχίτερα...

(Ε. ΒΛΑΜΗ: ΣΚΕΛΕΤΟΒΡΑΧΟΣ, 142)

Repetitions, which are often encountered in the spoken language, are also acceptable in passages of FIT (see Banfield, 1982: 74). Repetitions suggest emotional emphasis and the speech-like effect they produce is more readily identified with the character rather than with the narrator (i.e. ex. 69).

69) Πῆρε τήν ἀπόφαση, θά τοῦ τά 'λεγε ὅλα... θά 'φηνε τήν περηφάνια καί τή ντροπή. *Ἦτανε τόσο μάταιο νά παλεύει... Δέν εἶχε πιά

¹¹The appearance of the diminutive ending -ουλα in the word "γυναικούλα" in ex. (61) reinforces the impression of the free indirect style.

δύναμη. Μά ὄχι... θάταν καλύτερο νά τοῦ τά 'γραφε." Ἄλλο εἶναι νά γράφεις κι ἄλλο νά πείς κάτι." Ὅταν μιλεῖς σέ διακόπτουνε... Μέ τό παραμικρό σοῦ κόβουνε τόν εἰρμό. Κι αὐτός θά τό 'κανε, θά τό 'κανε, δέν πρόσεχε ποτέ ὅταν τοῦ μιλοῦσε... Δέν εἶχε παρά νά σύρει τό χέρι του στά μαλλιά της καί νά τῆς ἐκτροχιάσει τή σκέψη στή στιγμή. Μά ὄχι, ὄχι, δέ θά 'φηγε, θά τοῦ τά 'γραφε στή σειρά ὅλα." Ἦθελε ὅλα νά τά πεί, νά τά πεί καί νά ξεσκάσει, νά τά πεί, νά φύγει τό βάρος τους ἀπό πάνω της. Νά τά φωνάξει, ἴσως καί γλυτώσει... Ναί, εἶναι πολύ καλύτερο νά τοῦ τά γράψει:
[...]

[...] Στέκεται ὀρθή στή μέση τοῦ σαλονιοῦ καί τά σκέπτεται.

(Τ. ΣΤΑΥΡΟΥ, *op. cit.*, 40-1)

Swear or vulgar words and expressions, which are indicative of a speaker's character and attitude, can also signal FIT since they are common in the spoken language and thus incompatible with the narrator's language.

- 70) 'Ο Μηνᾶς ἦταν στενοχωρημένος... Τί θέλει ἐδῶ μέσα! "Ἄν τόν ἰδῆ κανένας; "Ἄν ἔβγαιναν ἔξαφνα οἱ φίλοι του ἀπ' τό συνοικιακό καφενεῖο ἢ «Πιπεριά» - ὦ διάβOLE! -, σκοῦρα θά τᾶχε! 'Ὡστόσο οἱ ρόδες κυλοῦσαν στήν ὁδὸ Κηφισιάς κι ὁ κ. Παῦλος, χωρίς νᾶχη τήν ὑπομονή νά περιμένη, ἄρχισε τήν περιγραφή τοῦ ἀμαξιοῦ του.

(Ζ. ΠΑΠΑΝΤΩΝΙΟΥ: ΤΟ ΛΑΜΠΡΟ ΑΜΑΞΙ, 97)

- 71) Χτυπά τό κουδούνι καί τινάχτηκε ποιός κερατάς μπορεῖ νά 'ναι τέτοια ὦρα. 'Αλλά ἡ Μάγδα φταίει πού πάει νά μετατρέψει σέ γυφταριό τό σπίτι τους. Νά σου 'ρχονται καί νά τρῶνε τοῦ καλοῦ καιροῦ οἱ χαραμοφάηδες, ἀμέ καί κανένα γκόμενο ἂν ἔχει πιασμένο ἀπ' αὐτούς, πού τό ξέρει; Καί θά γελοῦν ἀπό πίσω του.

(Μ. ΔΟΥΚΑ: ΚΑΛΛΙΟ ΝΑ 'ΤΑΝ..., 145)

Folk proverbs may be another signal of FIT.

- 72) 'Αλλ' ὁ Κ. Πλατέας ἦτο κατηφής. Τόν ἐφόβιζεν ἡ ἰδέα τοῦ νά συναντηθῆ μέ τήν νύμφην. Τί νά εἶπη; Πῶς νά φερθῆ; Καί ἔπειτα δέν ἦτο εἰσέτι βέβαιος περί τῆς συγκαταθέσεως. - Διατί ἡ ἐξαδέλφη δέν ἔγραψε καθαρά Ναί ἢ ὄχι; Κουτός ψαλμός ἀλληλοῦία!

(Δ. ΒΙΚΕΛΑΣ: Η ΑΣΧΗΜΗ ΑΔΕΛΦΗ, 82)

- 73) 'Ο Πέτρος τούδωσε τή φωτογραφία. "Ἐξω ἀπό τό παράθυρο φεύγουνε τώρα λεῦκες, ὕστερα πάλι τηλεγραφόξυλα, ὁ ἥλιος γέρνει, στίς χαμηλές πλαγιές μαζεύονται οἱ πρῶτοι ἴσκιλοι... 'Αμέσως μετά τήν κατοχή ἡ μάνα ξεπούλησε τά πατρογονικά της χτήματα στήν 'Ηγουμενίτσα, τό σπίτι εἶχε ἀδειάσει στά χρόνια τῆς μαύρης πείνας, ἔπιπλα καί χαλιά, βιβλία, ρούχα γινήκανε ρεβύθια, μπλιγούρι, λάδι· κι ὁ Πέτρος δευτεροετής στό Πολυτεχνεῖο, τό ἀπέκλεισε ἡ μάνα νά πιάσει ὁ Πέτρος προσωρινά δουλειά - ἡ παπάς παπάς ἡ ζευγάς ζευγάς." Ἐπειτα καί ὁ πατέρας στήν ἀνάρρωση μετά τήν ἐγχείρηση [...]

(Α. ΚΟΤΖΙΑΣ: Ο ΓΕΝΝΑΙΟΣ ΤΗΛΕΜΑΧΟΣ, 20-1)

In addition to the above mentioned minimal lexical indices, as McHale (1978: 270) calls them, there are formal indices which can indicate both personal idiolect and

the "idiom of a group". These formal markers refer to social role relationships, that is to the different social or family relationships which are closely associated with the character rather than with the narrator. The most frequent types of this marker are the use of social titles or kinship terms that the character employs with respect to other characters but not the narrator.

In example (73), the use of kinship terms such as "μάνα" (mother) and "πατέρας" (father) denote the character's way of referring to his parents.

In the following example the use of social titles such as "κύριος" (master), "κυρία" (mistress) and of kinship terms such as "ἀρρεβωνιαστικό" (fiancé) and "τόν δικό της" (her beloved) further reinforces the impression of FIT.

74) Ἡ κόρη ἐπρόβαλε στό θυρόφυλλο τρομασμένη, κυττάζοντας μέ ἀπορία τήν κυρία της. Δέ μπορούσε νά καταλάβη τήν τόση της ἀγανάχτηση. Τί τήν ἔμελε τάχα κι ἄν εἶχε τόν ἀρρεβωνιαστικό της; Τί τήν πείραζε, κι ἄν ἦταν μέσα στή σάλα; Θά τήν ἔτρωγε τή σάλα της; "Ὁχι βέβαια. Θά τήν στόλιζε. Ἄπ' ὄλους ἐκεῖ μέσα, κανείς δέν ἄξιζε σάν τόν δικό της." Ἀστραφτε ἀπό τήν ὀμορφιά κι ἀπό τή ντυμασιά του. Πῶς παίζει τό ρουμπίνι στό δάχτυλο τοῦ κυρίου; - "Ἐτσι παίζουν τά μάτια στό πανώριο πρόσωπο τ' ἀγαπημένου της. Πῶς λάμπει ὁ χρυσός σταυρός στό λαιμό τῆς κυρίας; - "Ἐτσι λάμπει τό χαμόγελο σά τζιτζιφένια χεῖλη τοῦ καλοῦ της.

(Α. ΚΑΡΚΑΒΙΤΣΑΣ: ΣΤΙΣ ΔΟΞΕΣ, 393)

From all the passages quoted above it should be clear that FIT, by aiming to present the inner workings of a character's mind, preserves all the emotive elements which give the utterance a subjective colouring, i.e. they point to a character thinking in his own language rather than in the narrator's. Emotive and idiosyncratic speech features, which are lost in indirect reporting, express the character's emotional stress

and power of feelings and enable the reader to have direct access to the character's thoughts and emotions.

For ease of reference the lexical markers of FIT will be presented in tabular form.

LEXICAL INDICES	EXAMPLE
1. Modal adverbs of certainty, uncertainty and denial.	Βέβαια (of course) *Ίσως (perhaps)
2. Emphatic particles.	Κάτι (something)
3. Intensifying adjectives and adverbs.	Φοβερός (terrible, awful) Ποτέ (never)
4. Evaluative adjectives.	Τί χαριτωμένη γυναικούλα (what a cute little woman)
5. Interjections.	*Αχ (Oh) *Ω (Oh)
6. Lexical fillers.	Μπά
7. Oaths.	Γιά ὄνομα τοῦ Θεοῦ (for God's sake)
8. Direct reply particles.	*Οχι (No) Ναί (Yes)
9. Contracted forms.	Θά 'κλαιγε (he would cry) κ' ἐκεῖνος (he also)
10. Colloquial or idiomatic words and expressions.	Στό κάτωκάτω τῆς γραφῆς (after all) Νά χάφτει μύγες (to eat flies)
11. Words and expressions peculiar to the character's idiolect.	Νά μήν ἀποκοτάει (not to dare)
12. Diminutives.	Κεφαλάκι (little head)
13. Repetition.	Μά ὄχι, ὄχι (but no, no)
14. Swear and vulgar words and expressions.	*Ω διάβολε (Oh hell) Κερατάς (cuckold)
15. Folk proverbs.	*Η παπὰς παπὰς ἢ ζευγάς ζευγάς (each to his trade)
16. Similes.	Νά τσακίσει σάν ἄχερο (to crush like straw)
17. Appellations.	Μάνα (mother) Κύριος (master)

3.8.3. Sentence-structure Indices

Linguistic oriented accounts of the perceptibility of FID have privileged either grammatical (i.e. Bally) or syntactical markers (i.e. Ullmann) over other kinds of indices. Grammatical or syntactical indices, as McHale (1978: 269) argues, are not always sufficient to differentiate FID from narration. Therefore it is necessary to include in an analysis of FID other kinds of indicators, (i.e. lexical, typographic etc.). Nevertheless there are certain syntactical and grammatical markers which are characteristic of FID.

Syntactical deviations from the normal syntactical patterns, i.e. the appearance of inadmissible constructions in the syntax of FID sentences, seem to be the most frequently used device to signal FID. Such constructions, which are rarely found in the written language, can be encountered in the spoken language which "is usually less strict in the observance of certain grammatical rules - - especially when the speaker is under emotional stress or when he is thinking rapidly to himself" (see Lethcoe, 1969: 130). Thus one would expect to find in FID passages the incomplete sentences and the elliptical constructions which are present in the spoken language as the following examples will illustrate.

75) 'Η Σόφη ἔγειρε πίσω κι ἀκούμπησε τό κεφάλι της στό ξύλινο χώρισμα. Τή νανούριζε τό ντούκουντούκ τῆς μηχανῆς... 'Αλήθεια, ἐκεῖνος ὁ καρχαρίας στό μουράγιο, τότε μέ τόν *Αλεκ - τί νά γίνεται ἄραγε αὐτός ὁ... Κάτι μουρμούρισε.

(Κ. ΠΟΛΙΤΗΣ: ΤΕΡΜΑ, 152)

76) *Ἐμεινε μιά στιγμή ὁ Μανόλης τόσο παραγμένος, πού τί νά κάμει δέν ἤξερε. Νά βρεῖ ἀφορμή καί νά γυρίσει πίσω νά φύγει, ἢ ν' ἀνοίξει καί νά 'μπει; Κυρία Μπέρη... ἢ παντρεμένη, ἢ ψεύτικο ὄνομα... 'Αγγελούδι... *Ἐχει λοιπόν καί παιδί... Σάν παράξενα ὄλ'

αυτά... 'Ανίσως όμως και πεθάνει στ' αλήθεια... Τονέ νίκησε τόν
έγωισμό μιά φορά ό πόνος και μπήκε.

(Α. ΕΦΤΑΛΙΩΤΗΣ: Ο ΜΑΝΟΛΗΣ Ο ΝΤΕΛΜΠΕΝΤΕΡΗΣ, 62)

Incomplete comparisons or what Lethcoe calls free-floating comparisons (op.
cit., 132) may be another indicator of FIT.

77) Στεκόταν και τήν κοίταζε, νιώθοντας μέσα της μιά τρυφεράδα.
Λές κι ήτανε άθώο κουταβάκι. Μά εκείνα τά σμιχτά της φρύδια...
Πλύθηκε, συγυρίστηκε.

(Κ. ΠΟΛΙΤΗΣ: ΤΕΡΜΑ, 1445)

78) 'Η γυναίκα θέλει τρόπο, έξυπνάδα, γαλιφία. Κι' ήταν τό μόνο
πράμα πού δέν τούλειπε τού Νιόνιου. Φτάνει νά ήθελε, φτάνει νά
τῶβαζε πείσμα... Μά και τί γυναίκα! Σά βασίλισσα, σά νεράιδα, σά
θεά. Κι' άφτονο πράμα, μπόλικο, διπλή μερίδα - όχι σάν κάτι άλλες
πού τίς λένε κι' όμορφες, κι' είναι ζαρωμένες, μικροκαμωμένες,
λειψές, μίζερες, σά νά λυπήθηκε ό Θεός, τήν ώρα πού τίς έπλαθε,
τό ζυμάρι...

(Γ. ΞΕΝΟΠΟΥΛΟΣ: Ο ΚΟΣΜΟΣ ΚΙ' Ο ΚΟΣΜΑΣ, 514)

Sentence fragmentation can also be used to convey the impression of the
spontaneous flow of thought.

79) Βγάζει τέσσερα-πέντε Μηναιά, ένα Ψαλτήρι χειρόγραφο, ένα Πεντηκοστάριον... Τίποτα...

*Εσκιψε στήν άλλη κασέλα... Κι' έδω είναι βιβλία... γνώριμα βιβλία... Πεντηκοστάριον πάλι... 'Ο 'Απόστολος... *Α, "Όμηρος!... Νευρικά τό άνοίγει...

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ: ΟΙ ΜΑΥΡΟΛΥΚΟΙ Α', 65-6)

80) Λιακάδα, ούρανός πεντακάθαρος, περυνιάζει ή παγωνιά. Διαβαίνει ό Πέτρος τήν πλατεία άργοπερπατώντας. Περίεργο! 'Από ποϋ θά ξεκινήσουνε; Μήτε αύτοκίνητο, μήτε καλλιτεχνάδες. Παντοϋ χριστουγεννιάτικη έρημιά. [...]

(Α. ΚΟΤΖΙΑΣ, op. cit., 258)

In the above quoted example the use of the adjective "περίεργο" (strange)¹², further emphasized by the appearance of the exclamation mark after it, denotes a shift from narrative report to FIT.

Deviant word order is another means of signalling FIT. In M.G. word order is more flexible than in English and this flexibility is also present, to a certain degree, in noun phrases. When nouns are modified by the article and by demonstrative adjectives and numerals these modifiers usually precede the noun. Sometimes, however, adjectives can be placed after the noun for emphatic reasons (see Mackridge, 1985: 193-5). Deviant word order can influence the degree of colloquialism of a sentence since sentences with misplaced modifiers appear more colloquial than sentences with normal syntactical patterns (i.e. ex. 81).

¹²According to Lethcoe (1969: 131), elliptical constructions such as "queer", "strange" etc. are frequently employed in English to signal a switch to FIT.

- 81) [...] Μά τότε θά πῆ πῶς ἡ δέν ὑπάρχει διόλου νυχτοφύλακας ἡ ἀρχίζει τήν βάρδιά του τά μεσάνυχτα... Λοιπόν θά τῆς πάρη ἕνα φόρεμα, βέβαια, ἕνα ὠραῖο κατακόκκινο φόρεμα μέ μαύρη ζώνη πού ἔχει ἕνα μεγάλο χρυσό κρίκο γιά νά δένη. "Ὑστερα κάλτσες! Κάλτσες πολλές... κι' ἐσώρουχα, ἕναν στηθόδεσμο σάν κι' ἐκείνους τούς δαντελένιους τοῦ «Κεστός». [...]

(Α. ΒΛΑΧΟΣ: ΤΥΡΟΛΕΖΙΚΟ, 125-6)

Another kind of a syntactic indicator of FIT is the appearance of co-ordinating conjunctions, i.e. "καί" (and), "ἀλλά" (but), in initial position. These conjunctions are no longer used to join two sentences. They function as interjections, especially in the spoken language, and they lay special emphasis on an utterance. Thus their use can indicate a shift from narration to FIT.

- 82) Ἐπόμεινε κεί στήν πόρτα τῆς. Τό μυαλό τῆς σταμάτησε, τά πόδια τῆς κόπηκαν - τί μπορούσε νά ἔναι μέ τό κελάρι καί θύμωσε αὐτός; Καί τό ξέρει ὁ κόσμος, ὄλος ὁ κόσμος, εἶπε. Καί - παράτα μας - ὁ Πέτρος ὁ Μπακατσάς!...

(Δ. ΧΑΤΖΗΣ: Η ΘΕΙΑ ΜΑΣ Η ΑΓΓΕΛΙΚΗ, 96)

- 83) [...] Θά μπορούσε ν' ἀνοίξει πόλεμο μ' ὄλον τόν κόσμο, χωρίς νά πάθει ὁ ἴδιος οὔτε ἕνα τίποτα... Σωστός Πειρασμός... Γιατί μονάχα μέ τό γείτονα; Καί μέ τόν Ἀργύρη τόν πλεονέχτη ὄχι; καί μέ τή Μαρία ὄχι; Πόσα τοῦ ἔχε κάμει αὐτή... Μά ὁ Γιάννης, ὁ Γιάννης ἦταν ἄλλος ἄνθρωπος, αὐτός δέν εἶχε κακοσύνες... Μά, μά ὁ Θεός δέν κάνει σεισμούς, καταποντισμούς, μά δέ ρίχνει ἀστραπές, καί δέ χαλάει ἔτσι ἀδιάφορα τούς ἀδικούς καί τούς δίκαιους; Ἐτσι θά ἔκανε κι ὁ Θωμᾶς... Ἄς ἔπαιρνε καί τό Γιάννη τό σκέδιο... Μά τί δύναμη ἔχει αὐτός, ὁ ἔρημος, ὁ κυνηγημένος,

πού κάθε μέρα ἔσκυφτε καί περισσότερο πρὸς τή γῆ, κάτου ἀπό τό βάρος τῆς δυστυχίας καί τοῦ κατατρεγμοῦ του;

(Κ. ΘΕΟΤΟΚΗΣ, *op. cit.*, 154)

Loose shifts from topic to topic or from sentence to sentence and parataxis, which characterize the spoken language, are also employed in FID to create the impression of rapid thought processes. In the following example lack of subordination and of connectives attempts at reproducing the loose structure of the character's thought processes.

- 84) [...] Ὁ πατέρας τόν πέταξε ἀπό τό σπίτι μέ κλωτσιές, τό ρεμάλι ναί, μήτε στή δύσκολη ὥρα τοῦ ἀδερφοῦ του δέν κρατήθηκε, μιλημένος μέ τούς ἀγοραστῆς ἄρμεξε σάν πουληθήκαν ὅσο ὅσο τά χτήματα τῆς μάνας, ἡ Νενέτα πατοῦσε τά δώδεκα θάμπαινε στό γυμνάσιο... ἔ, καί τώρα; ΦΑΛΚΟ ἡ τεχνική ἑταιρία τους, ἀπό πρόπερσι ὁ πατέρας κι αὐτός ὁ κατάπτυστος μεγαλόσχημοι συνεταῖροι πιά ἀχώριστοι, ἡ μάνα καρδιογράφημα καί ἡ Νενέτα σέ ἀπόγνωση... στό τσεπάκι μαζί μέ τ' ἀπολυτήριο εἶναι τό τελευταῖο γράμμα τῆς ὁ κεραυνός.

(Α. ΚΟΤΖΙΑΣ, *op. cit.*, 21)

Dislocation of syntactical patterns can frequently approximate to near incoherence (see Lethcoe, *op. cit.*, 139).

- 85) [...] Σουλατσάρει ἀπέξω στό πεζοδρόμιο ὁ Πέτρος. Καπνίζει. Δέκα! κι ἀκόμα ψυχή, τί σοί ἐκδρομή... καί καλά ἡ Λία τελοσπάντων εἶναι φυσικό ὕστερα ἀπ' ὅσα ἔγιναν ἂν δέν τήν ἔσφαξε ὁ Βεληγκέκας τελοσπάντων Βεληγκέκας εἶναι, μιά κόμπρα θά τήν πατήσει ξερό ψωμί καί νερό ὄχι ἐκδρομή τριήμερη, ὕστερα ἀπ'

ὄσα ἔγιναν πολὺ φυσικό... μά οἱ καλλιτεχνάδες; Πέταξε καί τό δεύτερο ἀποτοσίγαρο ὁ Πέτρος, τό κλώτσησε, δέκα καί τέταρτο, σίγουρα πρέπει νά τρέξει στό Παγκράτι γι ἀνίχνευση, μᾶλλον στόν Ἰούδα νά τρέξει μπορεῖ καί νά τήν ἔσφαξε. [...]

(A. KOTZIAS, *op. cit.*, 258)

In sum, any deviation from the normal syntactical patterns is permissible in FIT because it aims to reproduce the spontaneous and free form of the sentence-structure that characterizes mental processes.

Next we will turn to the analysis of grammatical indices of FIT.

3.8.4. Grammatical Indices

Bally and Lips assume the primacy of grammatical markers in the recognition of FID, i.e. the transposition of verbs and pronouns and the appearance of the imperfect tense in French. Lethcoe (*op. cit.*, 155) argues that it is the presence of other speech signals that gives a different value to these verbs and pronouns from the one they usually have in narration. Thus verbs and pronouns cannot be considered as the distinguishing features of FID since the imperfect in French is not indicative of FID in all cases. It can have other functions too (i.e. it can denote descriptive habitual actions, duration in the past, conditional past etc.). However, Lethcoe (*op. cit.*, 159) continues, verb shifts or even a shift in aspect in certain cases can be suggestive of FID. The following example will illustrate how a transition from the indicative to the subjunctive in M.G. can denote FIT.

- 86) Ἐμεινε μιὰ στιγμή ὁ Μανόλης τόσο παραγμένος, πού τί νά κάμει δέν ἤξερε. Νά βρεῖ ἀφορμή καί νά γυρίσει πίσω νά φύγει, ἢ ν' ἀνοίξει καί νά ἔμπει; Κυρία Μπέρη... ἡ παντρεμένη, ἡ ψεύτικο

ὄνομα... Ἀγγελούδι... ἔχει λοιπόν καί παιδί... Σάν παράξενα ὄλ' αὐτά... Ἀνίσως ὅμως καί πεθάνει στ' ἀλήθεια...

(Α. ΕΦΤΑΛΙΩΤΗΣ: Ο ΜΑΝΟΛΗΣ Ο ΝΤΕΛΜΠΕΝΤΕΡΗΣ, 62)

Similarly the use of modal auxiliaries such as "πρέπει" (must)¹³ and "μπορεῖ" (can) to refer "to a supposition of obligation or permission on the part of the character, rather than to an objective obligation" can denote FIT (see Pascal, op. cit., 39). Furthermore other impersonal verbs such as "φαίνεται" (it seems, it appears), "γίνεται" (it becomes, it happens, it is done), "τυχαίνει" (it happens that), by describing inner states are more readily attributable to the character than to the narrator.

87) [...] Ἄ, ὄλα πᾶνε στραβά λοιπόν; Θ' ἀποτύχη κ' ἡ παράστασή του; Μά αὐτή πρέπει νά πάη καλά! Σκέφτηκεν ἀμέσως τό μαγειριό τοῦ Ρούκα ἢ «Ἀμφιλοχία». Ἐκεῖ τρώει πάντοτε ὁ Κρυστάλλης - ἄς πάη νά τόν ξαφνίση! Τουλάχιστον θά γελάσουν μαζί. [...]

(Ζ. ΠΑΠΑΝΤΩΝΙΟΥ, op. cit., 103)

88) [...] Ἡ ἀγωνία του ἦταν ἀβάσταχτη. Δέν μποροῦσε νά 'χε χτυπηθεῖ - θά τό καταλάβαινε. Πέταξε ἓνα χωρατό, μά ἡ φωνή του ἦταν ἀλλαγμένη.

(Ν. ΚΑΣΔΑΓΛΗΣ: ΧΩΜΑ ΚΑΙ ΝΕΡΟ, 31)

¹³As Dry (1990: 136) points out, instances of "must" in a passage of FIT in English can heighten the impression of free indirect thought.

- 89) (1) Χαμογέλασε στήν κ. Πάρνη, δίχως νά προσμένει χαμόγελο γι' ανταπόδοση. (2) Τῆς μένει ἀκόμα κάποια ἐλπίδα, ὅτι θ' ἀνοίξει ἡ πόρτα καί θά 'ρθεῖ ὁ Πέτρος... τότε μπορεῖ... μπορεῖ νά σπάσει ὁ πάγος... ἡ κ. Πάρνη, ὁ Πέτρος, αὐτή... στό σπίτι τους...
Τό αἷμα τῆς ἀνέβηκε στό κεφάλι.

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ, *op. cit.*, 148)

In example (89) the shift from the S. Past, i.e. "χαμογέλασε" (she smiled), in S₁ to the present tense "τῆς μένει" (she still has) in S₂ is the first indication that we have entered the character's mind. The impression of FIT is further intensified by the repetition of the impersonal modal auxiliary "μπορεῖ" (it is possible).

- 90) [...] ... Κι ὁ νέος πού ἀγαποῦσε εἶταν τίμιος καί καλός καί ὠραῖος, ἀλλά δέν εἶταν πλούσιος... Κ' εἶχε πιστέψει πῶς μ' ἐκείνον μονάχα θάβρισκε τήν εὐτυχία... καί μιά στιγμή ἐνόμιζε πῶς θά τόν ἔπαιρνε... καί τῆς ἐφαινότου τόσο φυσικό τό νά τόν ἀγαπάει... [...]

(Κ. ΘΕΟΤΟΚΗΣ: ΟΙ ΣΚΛΑΒΟΙ ΣΤΑ ΔΕΣΜΑ ΤΟΥΣ, 59)

In example (90) the appearance of verbs such as "εἶχε πιστέψει" (she had believed), "ἐνόμιζε" (she thought, it seemed to her) and "τῆς ἐφαινότου" (it seemed to her), point to a character who is reflecting internally. In general, verbs which denote psychological states without any reference to the experiencer of those states are more readily identified with the character, who is reflecting internally, than with the narrator (Fillmore, 1976: 99).

The use of the third person constitutes another marker of FIT. As with FIS self-reference is in the third person. In addition, the demonstrative pronoun "αὐτός-τή-ό" and the character's personal name can be used in passages of FIT as indicated by the following two examples.

- 91) Νευριασμένος, πάτησε τή μίζα, τάραξε τή μηχανή στο γκάζι, πέταξε μέ θυμωμένο χέρι τήν τρίτη ταχύτητα κι άμόλησε τό άμάξι στήν άσφαλτο. Κάτι σάν παράπονο άνεξήγητο σκέπαζε τήν ψυχή του. Δέν έκανε καλά, ό Μιχάλης· δέν τοῦ φερόταν σά φίλος πραγματικός. Κρατοῦσε κρυφό ένα μεγάλο μέρος τοῦ έαυτοῦ του. Ένω αὐτός, ό Βάσινας, τοῦ τά 'λεγε όλα. Τόν εἶχε σάν άδερφό.

(Μ. ΚΑΡΑΓΑΤΣΗΣ: Ο ΓΙΟΥΓΚΕΡΜΑΝ Α', 403)

- 92) [...] Έσκυψε νά κοιτάξει άπό μιά χαραμάδα. Έπεσε ή ματιά του ίσια ίσια στή φωτιά άπάνω. Αὐτός νά τουρτουρίζει άπέξω, μισό άπό τή νυχτιάτικη ψύχρα, μισό άπό φόβο κι άπό λαχτάρα, κι έκεί μέσα τέτιος παράδεισος! Άπλωσε τό χέρι μέ κλέφτικη τέχνη, κι έκαμε ν' άνοίξει τήν πόρτα.

(Α. ΕΦΤΑΛΙΩΤΗΣ, op. cit., 40)

Optative expressions, which are indicative of strong wishes and desires, are frequently present in passages of FIT. In M.G. wishes or desires can be expressed by the use of subjunctive markers such as "νά" and "άς". "Νά" can appear either with a non-past form to express a future time wish or with the imperfective past to denote a present or past wish. In the latter case wishes are unfulfilled and they are frequently preceded by the interjection "άχ" (see Mackridge, 1985: 284). Similarly the subjunctive marker "άς" in its hortative function and in combination with the first or the third person pronoun can express a wish or a desire in M.G. (see Mackridge, op. cit., 298).

The following examples demonstrate how optative expressions can produce the effect of FIT.

- 93) 'Οδός Σταδίου στάθηκε σέ μιά βιτρίνα. Εἶναι γεμάτη παιγνίδια. "Όλα έτούτα τά άλογα, οἱ άρκοῦδες, τά καροτσάκια, οἱ κοῦκλες, οἱ

μικροσιδηρόδρομοι, τά τόπια, τήν κάνουν άξαφνα νά σκεφτεί... άχ
άς είχε ένα παιδί!... "Αν είχε ένα παιδί από τό Λουκά... Θεέ μου,
τί μακριά πού είναι ό Λουκάς!... αν είχε ένα παιδί, δέ θά τήν
αίσθανόταν τώρα τόσο βαθιά τήν ανάγκη νά παντρευτεί τόν Πέτρο.

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ: ΜΑΡΙΑ ΠΑΡΝΗ, 147)

- 94) [...] Τά νύχια της μπήχτηκαν στό παχύ ρούχο του πανωφοριού.
Νά μή φύγει... Νά μή φύγει... νά μείνει εκεί κοντά της άς είναι
κι έτσι όπως τό 'θελε... άς είναι χωρίς ανταπόκριση μέ τή δική
της τήν άγάπη... μόνο νά μή φύγει... νά μή φύγει καί τόν χάσει...

(Τ. ΣΤΑΥΡΟΥ, op. cit., 72)

- 95) 'Ο νούς της ταξίδευε μακριά... Νά λάβαινε τουλάχιστον ένα
γράμμα. Ήταν τόσο άθώα ή έπιθυμία της. Δίχως καμιά είδηση
τόσους μήνες. "Αρρωστος, πάνω στά μακρινά βουνά... Τήν
άγαπούσε... [...]

(Κ. ΠΟΛΙΤΗΣ, op. cit., 152)

Likewise spatio-temporal deictics, an area overlooked by Bally and Lips (see McHale, 1978: 265), can be used as indicators of FIT.

In passages of FIT temporal and spatial indices such as "τώρα" (now), "έδω" (here), "αύτός-τή-ό" (this) are anchored in the fictional character and signal the character's position in time and space. The narrator normally employs deictic expressions such as "τότε" (then), "έκεί" (there), which distance the reader from the character and make him realise that he is reading a passage of narrative report and not of FIT. Thus the co-occurrence of present time adverbs with past tense forms can indicate FIT because those past tense verbs are, in effect, no longer past. The time they denote is the "now" of thought which can account for the appearance of present time

deictics. The latter refer to the "now" of "histoire"¹⁴ (story time) and not to the "now" of "discourse". The above mentioned signalling device is illustrated by the following examples.

- 96) [...] Καί ὅμως δέν ἀπεφάσισε νά κρᾶξη. Καλλίτερον θά ἦτο, ἂν ἀμέσως τό εἶχε κάμει. Ἐπὶ ὅποια κακή τύχη! Πῶς τήν ἐπαίδευεν ἡ ἀμαρτία! Ἄν ἦτον τώρα ἡ Κρινιώ ἐδῶ, πόσον εὐκταῖον θά ἦτο!

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: Η ΦΟΝΙΣΣΑ, 61)

- 97) Ἡ Κυριακούλα ἔσκυψε νά βάλῃ τὰ πέδιλά της καί νά μαζέψῃ τό τσίτινο φόρεμά της.

*Ἀχ, πῶς κρύωνε ἐδῶ πέρα! ἄχ πῶς φοβότανε τίς φωνές...

(Α. ΝΑΚΟΥ, op. cit., 469)

- 98) [...] Πῆγε κι' ἔψαξε πολλά κουτιά, πολλά ράφια ἀλλά τοῦ κάκου. τό τυρολέζικο τῆς βιτρίνας θά ἦταν τό τελευταῖο. Καί τώρα; Θά μπορούσε ἴσως νά ξανάρθῃ τήν ἐπομένη Παρασκευή, ὅπως ἀπόψε, καί νά πάρῃ τό καπέλο μαζί μέ ἄλλα. Ἐπὶ ἂν στό μεταξύ κάποιος τ' ἀγόραζε; *Ὁχι, ὅπωςδήποτε ὄχι. *Ἐπρεπε νά τό πάρῃ ἀπόψε. Ἡ μόνη λύση ἦταν νά ξαγρυπνήσει ἐκεῖ, πλάι στό καπέλο, περιμένοντας νά ἔρθουν οἱ μικρές ὥρες, ὅταν ὅλος ὁ κόσμος κοιμᾶται, ἀκόμα κι' οἱ ἀστυφύλακες. [...]

(Α. ΒΛΑΧΟΣ: ΤΥΡΟΛΕΖΙΚΟ, 127-8)

In addition to temporal and spatial¹⁵ deictics, the near demonstrative "αὐτός-τή-ό", which has a deictic meaning of nearness, can be indicative of FIT. Consider for

¹⁴Fillmore refers to this phenomenon as the "displaced ego" use of deictic words with the narrator temporarily assuming the character's point of view (see Fillmore, 1969: 135 and 1970: 269).

¹⁵Pascal (1977: 81-3) and McHale (1978: 266) have drawn attention to the fact that spatial and temporal adverbials are not always reliable markers of FID, especially in the works of certain writers (i.e. Eliot, Dos Passos), because they can also be employed by the narrator in the narrative context.

instance, example (99) in which the demonstrative "αὐτός" functions as a noun modifier.

- 99) Ξανάμεινε πάλι ὥρες καί ὥρες ὀλόμονη στήν κάμαρά της. Στοχάζεται, ἀναμετράει. Ἀναμετράει τό δρόμο πού ἔκανε. Πρέπει νά ἴναι εὐχαριστημένη. Παντοῦ πῆγε, παντοῦ τή δέχτηκαν, παντοῦ ἔλαμψε, παντοῦ ξεχώρισε τί ἄλλο θέλει!... "Α, ἐδῶ εἶναι! Τώρα πού βρέθηκε ξανά λιγάκι μόνη, Θεέ μου, τί μόνη πού εἶναι, τί ἄδεια πού εἶναι ἡ ζωή της, τί κενό βλέπει γύρω της!... "Ὡστε;... "Ὡστε ὅλος αὐτός ὁ πανζουρλισμός, αὐτά τά περίλαμπρα βράδια, αὐτές οἱ ἐπιτυχίες, αὐτό τό μοναδικό ἀνέβασμα μέσα σέ λίγους μήνες;... Τίποτα;... τίποτα;...

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ, *op. cit.*, 111)

The analysis of the above quoted passages reveals that there is a number of grammatical indices that can help characterize a passage as FIT. As with FIS, self-reference is in the third person. The demonstrative pronoun "αὐτός-τή" and the character's proper name may also be used by the character to refer to himself. A shift from the indicative mood to the subjunctive with the latter being syntactically independent, i.e. governing a main clause, can be another marker of FIT. In addition, a switch from the simple past tense to the present or even to the future tense can suggest FIT. Moreover the appearance of modal auxiliaries, of impersonal verbs, of psychological verbs to refer to a character's inner states of mind, of the "near" demonstrative "αὐτός-τή" (this), and the co-occurrence of proximal space and time deictics with past tense forms are further indices of FIT. However, it should be noted that FIT cannot be defined strictly in grammatical terms because grammatical features usually sustain the impression of FIT in combination with other linguistic and contextual indices.

3.9. FIT and Consciousness

In all the examples quoted in sections 3.7. to 3.8.4., FID was used as a means of recording a character's fully articulated thoughts. Whether FID can be extended to embrace that level of consciousness which is beyond verbal formulation, that is whether FID can be used as an instrument for presenting a character's stream of consciousness, differs from one approach to another. This is due to the fact that studies of consciousness modes tend to slight the role of FID as a stream of consciousness technique not because it is insignificant but simply because most categorizations of consciousness modes are based on conceptual rather than formal criteria (see McHale, 1978: 276). On the other hand, as McHale further remarks, theorists seem to have accepted rather uncritically the suitability of FID for reproducing a character's stream of consciousness. There are many instances of FID which occupy a midway position between represented speech and thought rather than being naturalized as stream of consciousness. For instance, Hernadi (1972: 38) using the distinction between arbitrary and (pseudo)natural signs, with the former rendering non-verbal mental events (i.e. authorial narration) and with the latter referring to verbal mental events (i.e. figural language), points out that FID is employed for reproducing mental events which are quasi-verbal.

Generally speaking, accounts of the function of FID as a stream of consciousness device differ in terms of the powerfulness of naturalization they imply. More moderate approaches include those of Ullmann's and Pascal's. Ullmann considers FID as the mode that "foreshadows such modern experiments as internal monologue and the 'stream of consciousness' technique" (1964: 134). Pascal (1977: 45) has also identified passages of FID which are indicative of the attempts of certain nineteenth century novelists to render "that level of awareness that cannot properly be put into words in the form of direct speech or narratorial explanation and that even seems to resist grammatical and literate expression altogether". More radical approaches are those of Banfield's and Lethcoe's. In addition to sentences of

represented thought, Banfield (1982: 198) recognizes another group of sentences, namely the sentences of non-reflective consciousness which render not only perceptions but also all non-reflective mental states. An indirect free form of reporting perceptions and auditions has been described by Fehr (1938: 98) who uses the terms "substitutionary perception" and "substitutionary audition" to refer to "vision by proxy" and "audition by proxy" respectively.

Similarly Lethcoe (1969: 206) has noted that narrated consciousness, as he calls it, is not restricted to visual perceptions. Sensations occasioned by external (sound, smell, taste, touch) and internal (balance, temperature, weight, muscular extension, pleasure, pain) stimuli are also possible. Imaginary states of a character's mind can also be represented in FID (e.g. dreams, memories, anticipations, hallucinations etc.). According to Lethcoe (op. cit., 214) the main advantage of narrated consciousness is that perceiving is not simply seeing but "seeing and evaluating, seeing and possibly commenting to oneself on one's perception". Narrated consciousness can be identified through linguistic and contextual indices with FID being one of the markers.

The examples that follow (see Sections 3.9.1 to 3.9.7.) illustrate how FID has been exploited by M.G. novelists to render different kinds of consciousness.

3.9.1. Visual Impressions

This section will examine the reproduction of a character's visual perceptions.

100) (1) 'Ο Μούρκας κύταξε πέρα. (2) Πάνω στά στάχια σκιές, σκιές φαινότανε νά τρέχουν, σκιές μαύρες, γρήγορες...

(Δ. Ν. ΒΟΥΤΥΡΑΣ: ΔΙΩΓΜΕΝΗ ΑΓΑΠΗ, 12)

In this brief example the appearance of the explicit verb "κύταξε" (he watched) in the first narratorial sentence serves as a signal of free indirect perception. The sentence immediately following represents the character's visual perception. The

repetition of the word "σκιές" (shadows), the separation of the phrases by commas, the character's impression that the shadows move, the appearance of the adjectives "μαύρες" (black), "γρήγορες" (quick) after the noun "σκιές" (shadows) for emphatic reasons, and the suspension marks at the end of the sentence, constitute the main indices of the character's visual perception.

- 101) (1) Οι τοίχοι με την ταπετσαρία, ακριβή. (2) Το πάτωμα, μάρμαρο.
 (3) Τρία τραπεζάκια στρογγυλά, γυάλινα. (4) Τέσσερις δερμάτινες πολυθρόνες τό καθένα. (5) Θα 'λεγες ακριβό ξενοδοχείο. (6) Η πολυτέλεια έδινε άνεση.
 (7) Ο Κώστας δοκίμασε να σηκωθεί, μα η νοσοκόμα τον έσπρωξε σταθερά.

(N. ΚΑΣΔΑΓΛΗΣ: ΑΓΟΣ, 108)

This example appears at the beginning of one of the chapters without explicitly indicating whose perception this is. However, the depiction of the main character waiting in a hospital dispenses any doubt about the identity of the experiencing subject. The main characteristic of this piece of consciousness rendered in FI form is the absence of verbs in Ss 1 to 4 and the use of evaluative adjectives after the noun they modify in an attempt to render the character's sense impressions in a natural way, i.e. with evaluation following his visual perceptions. The use of the colloquial phrase "Θα 'λεγες" (you would say) in S₅ is suggestive of the way the character compares the waiting room in the hospital to the lounge room in an expensive hotel. The passage concludes with the character's comment that luxury is synonymous with comfort.

- 102) (1) Τό τραίνο κόβει πάλι ταχύτητα, σπιτάκια, περιβόλια, τό κοιμητήρι του χωριού έχει άσβεστωμένο φράχτη, στ' άνάρια κυπαρίσσια από κάτω ένας παπάς μέ καλυμμαύκι και πετραχήλι, μιά μαυροφόρα γονατιστή θυμιατίζει ένα μνήμα... (2) Στο φτωχικό

σταθμό σκουριασμένες λαμαρίνες, σβουνιές και μπόχα. (3) Πλάι στην αποβάθρα ένα δίπατο σπίτι πράσινο, στο παραθύρι μιά στρουμπουλή μπογιατισμένη, άρματωμένη ίδια γοργόνα άγναντεύει τό σιδηρόδρομο, μασουλάει μαστίχα και περιμένει. (4) Στήν κάμαρα πίσω της μιά μπόλια στον τοίχο, μιά πλεξάνα σκόρδα, ένας ξέφτιος καθρέφτης. (5) Τί περιμένει; (6) Παρέκει ένας γάιδaros άπολιθωμένος στο λιοπύρι άναίσθητος· στον ίσκιο μιάς συκιās μιά κοκαλιάρα γριά μέ μαβί μεσοφόρι άνακλαδισμένη μασουλάει σπόρια, άγναντεύει και κείνη τό σιδηρόδρομο, τό φαφούτικο στόμα άλέθει και φτύνει φλύδια. (7) Τί περιμένει; (8) Κι ό ήλιος καίει, τίποτα σά νά μή σαλεύει άπνοια φρυγμένη γής σιγαλιά άπόλυτη, τό άμείλιχτο φώς άξαφνα λές και μαύρισε... (9) Ξεκινήσανε. (10) Ή στρουμπουλή στο παραθύρι μασουλάει μαστίχα, τό πράσινο σπίτι χάθηκε.

(Α. ΚΟΤΖΙΑΣ: Ο ΓΕΝΝΑΙΟΣ ΤΗΛΕΜΑΧΟΣ, 17)

In this passage the character is depicted in the act of perceiving as the train he is on is slowing down. The main characteristic of this extract is the use of staccato phrases, placed one next to the other and separated by commas, which along with the omission of the verbs in many sentences and the descriptive nature of the language employed, represent in a more direct and natural way the character's visual perceptions. The appearance of a phrase such as "τό τραίνο κόβει πάλι ταχύτητα" (the train is slowing down again) in S₁ suggests that what follows is the character's sense impressions. Visual images are presented in the present tense and in the order they are perceived by the character, i.e. first the houses, then the orchards and finally the cemetery, which is described in more detail, as the use of the phrase "άσβεστωμένο φράχτη" (whitewashed fence) and the character's reference to the priest's clothes and to the actions of a woman who happens to be there at that time denote. The suspension marks at the end of the sentence are indicative of a shift to

another perception. In S₂, which is verbless, the condition of the station is described through the employment of adjectives such as "φτωχικό" (poor), "σκουριασμένες" (rusty) and the phrase "σβουλιές και μπόχα" (cow manure and stink). "Μπόχα", however, renders the character's olfactory impression. Now that the train has arrived at the station the character can have a good view of the area around it. Thus S₃ and 4 reproduce the character's visual perception of a house near the station. S₃ gives a description of the exterior of the house, as the adjectives "δίπατο" (two-storey) and "πράσινο" (green) indicate, and of the woman who happens to be at the window. It is worth noting that the character refers to the woman by using descriptive adjectives such as "στρουμπουλή" (plump), "μπογιατισμένη" (heavily made-up) and by omitting the noun "κοπέλα/γυναίκα" (girl/woman). These adjectives are at the same time evaluative. So is the simile he uses to refer to her jewellery, i.e. "άρματωμένη ίδια γοργόνα" (armed like a mermaid), and the verb "μασουλάω" in the phrase "μασουλάει μαστίχα" (she is chewing gum). The use of the verb "μασουλάω" in the place of "μασάω", which usually collocates with the word "μαστίχα" (gum), describes vividly the movement of her jaw. The character has the impression that the woman is waiting for something as the use of the verb "περιμένω" (I am waiting) suggests. S₄ describes the things the character can see in the room she is in. In the next rhetorical question, which can be either FDT or FIT due to lack of a grammatical indication, the character is wondering what the woman is waiting for. In long S₆, which is broken up into two parts through the use of the semi-colon, there is a description of the area near the house. The impression of a donkey that seems to be suffering from the heat is followed by the perception of an old woman munching pumpkin seeds. The woman's outward appearance and movements are described by the use of adjectives such as "κοκαλιόρα" (skinny), "μαβί" (purple), "ανάκλαδισμένη" (leaning back) and by the phrase "τό φαφούτικο στόμα άλέθει και φτύνει φλύδια" (the aged mouth grinding and spitting the husks), which depicts vividly the movement of her jaw. S₇ is a repetition of the character's rhetorical question in S₅. S₈ refers to the unbearably hot weather. The appearance of the co-

ordinating conjunction "κι" (and) initially suggests that the character can feel the heat all the time he is depicted in the action of perceiving. The suspension marks at the end of the sentence introduce the character's next thought, which can be either FD or FI due to the absence of any grammatical indicators. The last sentence renders the character's last impression as the train is leaving the village.

- 103) α) Μιά κατεβασιά άρχοντικά - κάγκελο και γαρνιτούρα κι άγαλματάκι, κλαδεμένοι κήποι, κιόσκια και γκαράζ, τέντες, φέρφορζέ και γλάστρες πήλινες, κεραμίδια σωληνωτά κι άκροκέραμα, σύν μια δεντροστοιχία εύκάλυπτους δεξά ζερβά στά πεζοδρόμια, σύν κάτι πλακούρες τά πεζοδρόμια μέ γρασίδι στους άρμούς.
- β) (1) 'Ο Στέφανος κλότσησε τούς σωρούς τά ξερόφυλλα. (2) Τύλιξε τό κασκόλ στό λαιμό του, λεωφόρος σου λέει. (3) πάντα μειδιούσε μ' αύτή τή λεωφόρο. [...]
- γ) [...] (1) Πέρασε μουνδιασμένος στό άπέναντι πεζοδρόμιο. (2) Ένας ταξιτζής κόρναρε επίμονα, «τό βράδι στη Μαρίνα», φώναξε στό τρίκυκλο πού κατέβαινε προς τό λιμάνι. (3) 'Ο Στέφανος ύπολόγισε. (4) στά πενήντα της κοντά χρόνια πόσο βαστιέται μια γυναίκα; (5) Κι αν άνοιξε μαγαζί; (6) αν άκόμη άνοιξε μπορντέλο; (7) Δέν του τό 'λεγε; (8) πενηντάρι τό πενηντάρι ίσιωνε μπρός του ή Μαρίνα τά χαρτιά πού ξεφουκάρωνε άπ' τά βυζιά της και του 'κλεινε τό μάτι δίχως νά χάνει τό λογαριασμό. (9) «- Έγώ πού βλέπεις μια μέρα θά κουμαντάρω στην πόλη. Δέν τό πιστεύεις;» Έ, ρώτησε τόν πατέρα σου». (10) 'Ο πατέρας του λαδέμπορας. (11) Πληρώνει ό πατέρας και γαμει ό γιός ήταν τό περιγέλασμα, όταν ένα φεγγάρι έρωτεύτηκε ό Στέφανος τή Μαρίνα κ' ένα σκέλεθρο ή μάνα του μέ τριχωτό πηγούνι, «- μάνα μουστάκι αφήνεις;» κ' ύστερα σιγά σιγά μίσησε τά βαρέλια τά λάδια.

δ) (1) "Όμως έκοβε ξανάκοβε στά στενά. (2) 'Ελάχιστοι οί άνθρωποι στους δρόμους, λιγνεμένοι, σκουντούφληδες. (3) Φτηνοψησταριές για την έργατιά, ψωρομπακάλικά, περίπτερα άδεια, δέντρα κρουλιάρικά. (4) Πέρασε έξω άπ' τό 'Ορφανοτροφείο.

(Μ. ΔΟΥΚΑ: ΑΠΟΗΧΟΣ ΑΠΟΓΕΜΑΤΙΝΗΣ ΜΟΥΣΙΚΗΣ, 52-3, 56)

In the above quoted example the first extract appears at the beginning of the story. Although there are no explicit introductory markers to indicate that this is a reproduction of the character's visual perceptions the use of staccato short phrases, separated by commas, the lack of verbs and of full stops throughout the passage and finally the description of the character walking along the street in the immediately following paragraph suggest consciousness rendered in FI form. The character's first perception is a row of mansions. There follows a detailed description of those houses which is introduced by a dash. The character's sense impressions are presented in the order they impinge on his consciousness further intensified by the use of the conjunction "καί" (and), which in this particular passage has an additive function, i.e. it adds new details to the descriptive process. This additive function is also denoted by the use of the word "σύν" (plus), a mathematical term, which the character employs to refer to the perception that concludes this paragraph, i.e. the row of trees on the pavements and the big paving-stones.

The first sentence in the second paragraph confirms our judgement about the preceding paragraph, i.e. it renders the character's perceptions. In the first sentence the character, to whom the narrator refers by name, is depicted as kicking the heaps of dried leaves in the street. This fact can account for the description of minor details in the first paragraph such as the size of the paving-stones and the grass in the joins. S₂ begins as narratorial but after the comma it shifts into the character's mind. The colloquial structure of the phrase "λεωφόρος σου λέει"¹⁶ (boulevard they call it)

¹⁶As Tannen (1986: 316) observes, in M.G. the spoken expression "σου λέει" (lit. she/he/one says to you) can be used figuratively (i.e. she/he/one says to her/him/oneself) in a narrative context to report a character's thoughts.

indicates FIT. The sentence that appears after the semi-colon seems more likely to belong to the character than to the narrator as it expresses the character's feelings about the islanders' insistence on calling this street a boulevard.

The next extract occurs a few lines later. The first two sentences are narration. However, in the second sentence there is a direct quotation of a taxi-driver's words, which are enclosed within inverted commas and are introduced with a dash. The taxi-driver's DS and the mention of the name "Μαρίνα" impinge on the character's consciousness and provoke past memories. In S₃ the phrase "ὁ Στέφανος ὑπολόγισε" (Stefanos calculated) along with the semi-colon, which appears after it, serve as markers of FIT. In Ss 4 to 7 the character is wondering what has happened to a common woman called Marina, whom he used to know when he was young. He even recalls the conversation he had with her about her plans to become rich and powerful one day. Her exact words are placed within quotation marks and they are introduced with a dash to create the impression of DS (S₉). The next verbless sentence (S₁₀) is triggered by the woman's reference to the character's father and we are told about his father's occupation. Long S₁₁ is characteristic of the associations that the character's mind makes. The vulgar term "γαμῆ" (he has sex), the colloquial phrase "ἕνα φεγγάρι" (at one time), the phrases "σκελεθρο" (skeleton) and "τριχωτό πηγούλι" (hairy chin) which describe his mother's outward appearance, the direct question "- μάνα, μουστάκι ἀφήνεις;" ("- mother, are you growing a moustache?"), which is placed within quotation marks and is introduced with a dash and shows the character's lack of respect for his mother, and finally his hatred for everything that had to do with the oil trade are further signals of FIT.

The last extract from the same story reproduces the character's visual perceptions as he is walking round the streets of the island. The first sentence is narratorial. S₂ renders the character's impressions through the use of paratactic verbless phrases, which are separated by commas, and through the appearance of some of the descriptive adjectives encountered in this sentence after the nouns they modify. In S₃ in addition to the occurrence of the adjectives after the nouns, compound nouns, i.e.

"φτηνοψησταριές" (cheap restaurants), "ψωρομπακάλικα" (lousy grocer's shops), are used for evaluation. The complete sentence that follows denotes a return to narration.

3.9.2. Auditory and other sense impressions

Representation of a character's consciousness need not be restricted to visual impressions. Other kinds of consciousness are possible with auditory perceptions being one of them. The following examples illustrate the use of FID for the presentation of different kinds of consciousness.

104) (1) Οἱ νιόπαντροι ἀνεβαίνουν ἴσια στό δωμάτιό τους. (2) Ἡ ξύλινη παρκεταρισμένη σκάλα, ὁ φαρδύς διάδρομος πού μυρίζει κερί. (3) Οἱ πόρτες στή γραμμή. (4) Ἐννιά ἢ δέκα χτύπησε ἐκεῖνο τό ρολοῖ;... (5) Οὐφ, ἡ κάμαρά τους εἶναι γεμάτη λουλούδια. (6) Ἡ Εἰρήνη τά φρόντισε ὅλα.

(Θ. ΠΙΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ: ΜΑΡΙΑ ΠΑΡΝΗ, 72)

In this passage the first sentence is a description of the spatial position of the newly-wed couple and it belongs to the narrator. S₂, however, denotes a shift into consciousness rendered in FI form as impressions are filtered through the character's consciousness, i.e. there is a description of what the character can see or smell while she is going up the stairs. It is worth noting that FID is reserved for the representation of the main character's sensory impressions and not for her husband's. In S₂ the character's sensory impressions are presented in a paratactic form through the omission of any co-ordinating conjunctions. The use of the adjectives "ξύλινη" (wooden) and "παρκεταρισμένη" (parquetted) for the description of the staircase, of the adjective "φαρδύς" (wide) to describe the corridor, and the smell of the bees-wax that reaches her nostrils are further indications that the reader has access to the

character's consciousness. S₃, which is elliptical through the omission of the verb, reproduces the character's visual perception probably from the top of the stairs where she can have a complete view of the hotel rooms. S₄ renders the character's self-questioning as to how many times the clock chimed. The question mark at the end of the sentence is indicative of her uncertainty about the time it chimed. The use of the demonstrative adjective "ἐκεῖνο" (that) denotes that the character can only hear the clock; she cannot see it because it is out of her vicinity. The suspension marks that occur at the end of the sentence indicate a change of spatial position. S₅ renders the character's visual perception when she has entered the hotel room. Her interjection "οὐφ" (Oh) at the beginning of the sentence suggests her displeasure at seeing the room full of flowers. This piece of consciousness concludes with the character's observation that her sister, to whom she refers by name, took care of everything. In sum, in this passage FID has been employed to present the sensory impressions of sight, sound and smell.

105) (1) *Αξαφνα νύχτωσε. (2) Εἶδε τή νύχτα πού ἀλαφροκάθησε κάτω στόν κάμπο, ἀπάνω ἀπ' τό χωριό, δύο-τρία φωτάκια παίζουνε πέρα στ' Ἀθαλάσσι... (3) Ὁ μπάτης ἀργεῖ νά ξαναφυσήσει... (4) θά 'πεσε κι' αὐτός... (5) *Α, νά φέρνει καί μυρουδιές ἀπό χόρτο... (6) Θουκυδίδης... (7) «- Ποῦ εἶναι τό δισάκι;...» (8) Βιαστικά σκύβει, τό ξεθηλικώνει καί χώνει μέσα τά χειρόγραφα... (9) Δέ θά 'ναι μόνο Θουκυδίδης, θά 'ναι κι' ἄλλα... (10) εἶναι πολλά... (11) Γρήγορα, σπασμωδικά, ἀδιάφορα, βάζει τώρα μέσα στίς κασέλες πίσω τά βιβλία, τά μεγάλα λειτουργικά βιβλία καί τούς Ἀρχαίους... (12) Περίεργο, νά μήν ἔχει Βασίλειο, Χρυσόστομο, Δαμασκηνό... (13) Αὐτός νόμιζε... [...]

[...] (1) Ὁ ἀχός τοῦ γρύλου κατηφορίζει μαζί του. (2) Τοῦ πῆρε τ' αὐτιά. (3) Νά κι' ἄλλο ἀστέρι ἐκεῖ ψηλά, κι' ἄλλο, κι' ἄλλο... (4) Ἔφτασε στά βουρλοτόπια, ἀκούστηκαν τά βατράχια... (5) Ὁ φρε-

Μάρκος, καθώς βαδίζει γοργά, νιώθει τὰ πόδια του, γυμνά μέσ' στα σαντάλια, νά πατάνε στα λασπόνερα. (6) Μά ἔτσι εἶναι ἐτοῦτος ὁ δρόμος, τί νά γίνει, ὄλο βοῦρκος εἶναι.

(Θ. ΠΙΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ: ΟΙ ΜΑΥΡΟΛΥΚΟΙ Α', 67-8)

In this extract the character's sensory impressions are found in combination with his verbally formulated thoughts. The first sentence is narration. The verb "εἶδε" (he saw) in S₂ is a signal of consciousness rendered in FI form because in the same sentence there is a slip into the character's consciousness as the change from the S. Past tense, i.e. "εἶδε" (he saw), "ἀλαφροκάθησε" (lightly settling), to the Present tense, i.e. "παίζουνε" (they are flickering), denotes. This change is further intensified by the appearance of the suspension marks at the end of the sentence. Dots of ellipsis are employed throughout this passage in an attempt to reproduce typographically the character's FIT and consciousness. In Ss 3 to 5 the character's thoughts are directly associated with the external data that impinge on his consciousness. For instance, his observation that the breeze takes its time to blow in S₃, his reasonable conclusion expressed by the modal form "Θά 'πεσε" (it must have stopped blowing) in the next sentence and the appearance of the interjection "Α" (Oh) and the particle "νά" (there), which are common in the spoken language, to indicate his misjudgment in S₅, suggest the FI style. The word "Θουκυδίδης" (Thucydides) in S₆ denotes a shift to a different kind of thoughts. This impression is reinforced by the brief phrase that follows, which is introduced by a dash, as if it were DS, and is enclosed within quotation marks. S₈ is a narratorial description of the character's movements. Ss 9 and 10 are in FDT. The next long descriptive sentence (S₁₁) belongs to the narrator and the switch to the character's mind is denoted by the adjective "περίεργο" (strange) and the negative subjunctive "νά μήν ἔχει" (not one) in S₁₂ and by the incomplete sentence which concludes this extract (S₁₃). In S₁₃ the demonstrative pronoun "αὐτός" (he) is used for self-reference.

In the next short extract, which occurs in the same novel a few lines further on, visual and auditory impressions appear along with FIT. The phrase "ὁ ἀχὸς τοῦ γρύλου" (the cricket's sound) in the first narratorial sentence prepares the ground for the presentation of the character's perceptions. S₂, which simply consists of the colloquial phrase "τοῦ πῆρε τ' αὐτιά" (it captured his hearing), renders the character's auditory impression. It is immediately followed by the character's perception (S₃). The initial position of the particle "νά" (there) and the repetition of the phrase "κι ἄλλο" (and another) point to the character who counts the stars in the sky. The appearance of the suspension marks at the end of the sentence intensifies this effect. S₄ is narration. In this sentence the paratactic use of the two phrases, the employment of the passive verb form "ἀκούστηκαν" (they could be heard) in the phrase "ἀκούστηκαν τὰ βατράχια" (the frogs could be heard) and the suspension marks at the end create the impression that we still have access to the character's perceptions. S₅ renders the tactile impression of the character's feet walking in mud. The character's name "φρέ-Μάρκος" is used for self-reference. The final sentence is FIT. In this sentence lack of co-ordination and the use of the conjunction "μά" (well) along with the adjective "ἐτοῦτος" (this) and the colloquial expression "τί νά γίνει" (what to do) produce the impression of speech.

The following example, in addition to a number of auditory perceptions, also contains an audition by proxy. The latter has been identified by Fehr (1938: 106) and refers to scraps of conversation picked up by a character listening. The reader receives both these scraps and the listening process through the character.

106) (1) Ἐμεινε ξαπλωμένος προύμυτα... (2) Τό κεφάλι του, ὦχ, τό κεφάλι... (3) Βοῦίζαν κουδουνίσματα... (4) σά νά καλπάζουν ἄλογα... (5) οἱ ρόδες αὐλακώνουν... (6) Οἱ πυροσβέστες, βέβαια. (7) Φτάσανε πιά οἱ πυροσβέστες... (8) Τό νερό σφυρίζει... σφυρίζει... σφυρίζει...

(9) Πότε θά πάψει τοῦτο τό κακό;... (10) Κρατάει... Κρατάει... Κρατάει...

(11) Μιλοῦν ἐδῶ κοντά μέσα στό περιβόλι, πηγαινοέρχεται ὁ κόσμος... (12) Ξέρει γιά ποιό μιλοῦν, τό ξέρει: ἀστυνομία... τά παιδιά... οὔτε ἡ παραμικρή ἀμφιβολία... ἐμπρησμός... ἀποζημίωση... τά ξύλα μπρός τήν πόρτα τοῦ μαντρότοιχου... ἡ ἀντλία (τί κουτοί νά τήν ἀφήσουν, τί κουτοί! - καί ὁ Κλεόβουλος πού κάνει τάχα καί τόν ἀρχηγό!)

(Κ. ΠΟΛΙΤΗΣ: EROICA, 191)

Narratorial S_1 is a description of the character's spatial position. The suspension marks at the end of this sentence are the first indication of a slip into the character's mind. Suspension marks are employed throughout the passage to create the impression of consciousness rendered in FI form. In the second elliptical sentence the repetition of the word "τό κεφάλι του" (his head) and the interjection "ὦχ" (Oh) express vividly the character's pain and anxiety. The staccato structure of the next three brief sentences, i.e. 3 to 5, further reinforces the effect of consciousness rendered in FI form. They are indicative of the character's distorted impression which results from his poor physical condition, i.e. he can feel his ears ringing. In S_4 and S_5 the character can actually hear the galloping of the horses pulling the fire-engine. It is only in S_6 that he associates the buzzing noise with the bells of the fire-engine. The use of the adverb of certainty "βέβαια" (of course) strengthens this impression. S_8 renders his auditory perception of the hissing water further intensified by the repetition of the verb "σφυρίζει" (it is hissing). In S_9 , which is FIT, the character is wondering when the hissing sound will stop. S_{10} is FIT. The repetition of the word "κρατάει" (it is still going on) in this sentence emphasizes the fact that the water is still running. In the next paragraph more auditory impressions impinge on the character's consciousness. He can hear people talking near him, as the expression "ἐδῶ κοντά" (near here) indicates, and people going in and out of the orchard. In the next sentence, which is FIT, the

repetition of the word "ξέρει" (he knows) and the colon at the end prepare the ground for the appearance of an audition by proxy. We get scraps of the conversation of the people talking in the orchard and the mention of the word "άντλία" (the pump) provokes more thoughts in FI form, which are placed in parenthesis. The repetition of the phrase "τί κουτοί" (what fools) in the first parenthetical sentence and the exclamation mark at the end give the impression of speech. In the second parenthetical sentence, which is introduced by a dash, the occurrence of the conjunction "καί" (and) initially and the use of the exclamation mark at the end express the character's unfavourable comment on the boy who is their leader.

In addition to sense impressions, Lethcoe has noted that even sensations in a character's own body can be rendered in free indirect form. The markers for identifying such kinds of consciousness are the same as those for visual and auditory perceptions. In the following example the burning sensation that the character feels provokes the reproduction of his thoughts in FID.

- 107) (1) Παρ' όλη τήν παγωνιά πούκανε, ξνιωσε ξαφνικά μιά θέρμη νά φουντώνει σ' όλο του τό κορμί. (2) *Επιασε τό μάγουλό του, κι ξκαιγε.
- (3) Τώρα θάδειχνε στήν κυρία Μίνα ποιός ήταν τό καλύτερο παιδί τής τάξης. (4) Ή κυρία Μίνα δέ θάστελνε πιά μόνο τό Μποζέλη στό γραφείο του διευθυντή νά φέρει κιμωλία.
- (5) Γρήγορα.
- (6) Πρώτα τόν πολλαπλασιαστέο.
- (7) Ή ούρίτσα του 9 ήταν λίγο μακρουλή.
- (8) Πήρε τή γομολάστιχα, τόσβησε, καί τό ξανάγραψε.
- (9) Τώρα τόν πολλαπλασιαστή.
- (10) Τή γραμμή.
- (11) *Όχι μέ τό χέρι.

(12) Μέ τό χέρι θά γινόταν στραβή.

(13) "Ανοιξε γρήγορα τή σάκα του, κι έβγαλε τό χάρακα. [...]"

(Κ. ΤΑΧΤΣΗΣ: ΖΗΤΗΜΑ ΙΔΙΟΣΥΓΚΡΑΣΙΑΣ, 20-1)

In the first two narratorial sentences expressions such as "έννοιωσε ξαφνικά μιá θέρμη νά φουντώνει σ' όλο του τό κορμί" (he suddenly felt heat spreading through his whole body) and "έκαιγε" (it was burning) describe the sensation of warmth that the character feels, which contrasts with the cold weather. In S₃ the initial position of the present-time deictic "τόωρα" (now) denotes a shift into the character's mind. The use of expressions such as "τό καλύτερο παιδί" (the best child) in S₃, and "δέ θάστελνε πιά μόνο τό Μποζέλη" (she would no longer send only Bozelis) in S₄, are indicative of the young boy's efforts to win the teacher's appreciation. The next two brief verbless phrases suggest that he is in a hurry to finish first. In S₇ the use of the evaluative adjective "λίγο" (a bit) belongs to the character. S₈ is narratorial and contains a description of the character's actions. A return to the character's thoughts is denoted by the initial position of the time deictic "τόωρα" (now) in the immediately following verbless sentence. The lack of verbs in Ss 10 and 11, the use of the negative particle "όχι" (not) in S₁₁, and the character's explanation for using a ruler to draw a line in S₁₂, further reinforce the impression of FIT. The descriptive nature of S₁₃ indicates a return to narration.

3.9.3. Memories

FID can also be employed to render a character's imaginary states (i.e. memories, dreams, anticipations, reconstructions, fantasies, hallucinations). Although this function of FID, as Lethcoe (op. cit., 24) remarks, has been recognized by both Herdin and Fehr, there has not been a systematic analysis of this phenomenon. In M.G. fiction FID has been used to reproduce a character's memories as illustrated by

the following examples. Examples (108) and (109) appear in authorial narration whereas example (110) occurs in figural narration.

- 108) (1) Κ' ἐθυμήθηκε τά νέα της χρόνια. (2) Ὁ κόσμος ὅλος ἀλλαζε γοργά, γοργά... (3) Κι ὁμως ἡ ἀνθρώπινη καρδιά ἔμνησκε πάντα ἡ ἴδια!... (4) Ἐβλεπε τώρα πάλι μπροστά της ἀνανεωμένην τὴν ἱστορία της... (5) Ὡς καὶ ἡ κυρία Ὀφιομάχου εἶχε ἀγαπήσει, ὅταν εἶταν κόρη, ἀλλὰ ἄτολμα, κρυφά κι ἀμίλητα, φυλάγοντας μέσα στή ζέστη τῆς παρθενικῆς καρδιάς της τό ἀγνό ἐκεῖνο λουλούδι τῆς νιότης της, πού τοῦ μελλότουν νά μαρασθεῖ!... (6) Κι ὁ νέος πού ἀγαποῦσε εἶταν τίμιος καὶ καλός καὶ ὠραῖος, ἀλλὰ δέν εἶταν πλούσιος... (7) Κ' εἶχε πιστέψει πῶς μ' ἐκεῖνον μονάχα θάβρισκε τὴν εὐτυχία... (8) καὶ μία στιγμή ἐνόμισε πῶς θά τόν ἔπαιρνε... (9) καὶ τῆς ἐφαινότουν τόσο φυσικό τό νά τόν ἀγαπάει!... (10) Ὄταν ὀλομεμιάς οἱ γονεοὶ της τὴν εἶχαν δώκει τοῦ Ὀφιομάχου, χωρὶς οὔτε νά τὴν ρωτήσουν, ὅπως εἶταν ἡ συνήθεια τῆς ἐποχῆς... (11) Τόν εἶχαν προτιμήσει γιατί εἶταν πλούσιος καὶ ἀριστοκράτης... (12) Κι αὐτὴ δέν εἶχε βρεῖ οὔτε τὴ δύναμη, οὔτε τὴ θέληση ν' ἀντισταθεῖ στὴν ἀπόφασή τους, καὶ ἔτσι ἔμεινε γιὰ πάντα κρυφὴ ἢ ταπεινὴ τῆς ἀγάπης, θαμένη μέσα στά φυλλοκάρδια της.

(Κ. ΘΕΟΤΟΚΗΣ: ΟΙ ΣΚΛΑΒΟΙ ΣΤΑ ΔΕΣΜΑ ΤΟΥΣ, 59)

In narratorial S₁ the appearance of the explicit verb "Ἐθυμήθηκε" (she remembered) serves as a memory indicator. S₂ represents the character's FIT as the repetition of the adverb "γοργά" (quickly) and the suspension marks at the end denote. Suspension marks are used throughout the passage to suggest FIT. Exclamatory S₃ and declarative S₄ also render the character's thoughts in free indirect form. The next long sentence, however, belongs to the narrator who refers to the character by the social title "ἡ κυρία" (Mrs.). In addition, the phrase "ὡς καὶ ἡ

κυρία 'Οφιομάχου είχε αγαπήσει" (even Mrs. Ofiomachou had fallen in love) and the exclamation mark at the end of the sentence produce a slightly ironic effect as if the narrator did not expect a submissive person like her to be capable of strong emotions. The main characteristic of Ss 6 to 9 is that they are all introduced with the conjunction "καί" (and) in an attempt to indicate the loose structure of past thoughts. In S₆ the appearance of the conjunction "καί" in front of the adjectives "καλός" (nice) and "ώραϊος" (handsome) has an additive function as it is employed by the character in reference to the good qualities of the man she was in love with when she was young. In S₇ the main verb, i.e. "είχε πιστέψει" (she had believed) occurs in the pluperfect, which is the characteristic tense for the presentation of a character's memories (see Lethcoe, op. cit., 242). In S₉ the use of the demonstrative pronoun "τόσο" (so), of the impersonal verb "τῆς ἐφαινότουν" (it seemed to her), and of the exclamation mark at the end further reinforces the impression of memory rendered in FI form. S₁₀ expresses the surprise she felt when her parents decided to marry her to another man without asking her. The next sentence explains the reasons that made them take such a decision, i.e. "είταν πλούσιος καί ἀριστοκράτης" (he was rich and an aristocrat). The last long sentence, which is structured according to the normal patterns of syntax, is more readily identified with the narrator rather than with the character.

- 109) (1) Τό χέρι του σφίγγει τά χειρόγραφα (τά συλλογίστηκε ξάφνω)...
 (2) Γαλήνη, γαλήνη... (3) Μονάχα ό γρύλος τριβελίζει τή σιγαλιά.
 (4) Είναι ό άχός αυτός ώσάν άχνα πού βγαίνει άπό λεπτό τριβέλι
 μέσ' στό δειλι... (5) 'Αλήθεια, γαλήνη! (6) Μιά γυναικεία
 στραγγισμένη μορφή, ή σκιά μιās μάνας σάλεψε στά βάθη, στά
 κατάβαθα του καιρού... (7) "Ένα παιδάκι τρέχει ξυπόλητο, χτυπώντας
 τίς πατούσες... (8) «Μάρκο, Μάρκο!...» του φωνάζουνε... (9) Πήρε
 μιάν άνάσα βαθειά, νά μπει ό άέρας καλά μέσα του, ήταν άνάγκη...

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ: ΟΙ ΜΑΥΡΟΛΥΚΟΙ Α', 66-7)

The first descriptive sentence is narration. The appearance of the explicit verb of thinking "τά συλλογίστηκε" (he thought of them) in the parenthetical sentence and of the suspension marks after the parenthesis serves to introduce the character's ensuing thought which consists of the repetition of the word "γαλήνη" (serenity). Suspension marks also appear at the end of this sentence. Ss 3 and 4 are narratorial and refer to the quiet and peace of the countryside. In exclamatory verbless S₅ the mention of the word "γαλήνη" (serenity) is associated with past memories, i.e. it reminds the character of his mother. In S₆ the phrase "σάλεψε... στά κατάβαθα του καιρού" (it appeared... out of the immense depths of time) and the suspension marks at the end prepare the ground for the presentation of the character's memory. Ss 7 and 8 render the character's memory in the present tense. S₇ resembles a visual perception with the character visualizing himself as a small child running in a yard. In S₈ the character can hear his mother's voice calling his name, which is enclosed within quotation marks and is followed by an exclamation mark to produce the impression of DS. In the last sentence the first clause is narrative but the rest of the sentence is ambiguous between narration and FIT. However, it is more readily attributed to the character than to the narrator due to lack of subordination. In other words in a narratorial sentence the secondary clause "νά μπεῖ ὁ ἀέρας καλά" (so that the air would fill his lungs) would be subordinated to the main clause "ἦταν ἀνάγκη" (it was necessary) instead of preceding it. The suspension marks at the end of the sentence are indicative of the end of the memory. They can also be interpreted as denoting the character's unfinished sentence.

- 110) (1) Ὁ Πέτρος τούδωσε τή φωτογραφία. (2) *Ἐξω ἀπό τό παράθυρο φεύγουνε τώρα λεῦκες, ὕστερα πάλι τηλεγραφόξυλα, ὁ ἥλιος γέρνει, στίς χαμηλές πλαγιές μαζεύονται οἱ πρῶτοι ἴσκιλοι... (3) Ἀμέσως μετά τήν κατοχή ἡ μάνα ξεπούλησε τά πατρογονικά της χτήματα στήν Ἡγουμενίτσα, τό σπίτι εἶχε ἀδειάσει στά χρόνια τῆς μαύρης πείνας, ἔπιπλα καί χαλιά, βιβλία, ρούχα γινήκανε

ρεβύθια, μπλιγούρι, λάδι· κι ό Πέτρος δευτεροετής στό Πολυτεχνείο, τό απέκλεισε ή μάνα νά πιάσει ό Πέτρος προσωρινά δουλειά - ή παπάς παπάς ή ζευγάς ζευγάς. (4) *Έπειτα καί ό πατέρας στήν ανάρρωση μετά τήν έγχείρηση - ή Θερμοπυλίτις είναι νόσος ανίατος, ό καημένος ό Λεωνίδας! χαριτολογούσε πίσω τους ό καπετάν μασκαράς πού λεηλατούσε τότε τίς Κρατικές Προσόδους, άφού είχε γερά ματσώσει στήν κατοχή πουλώντας στους Γερμανούς άρβύλες, πρότεινε καί στόν πατέρα μιá ιλιγγιώδη έργολαβία όχρωματικά στήν Κρήτη. (5) Μήν είσαι πτωχαλαζών κολοσσιαία κομπίνα, έλεγε, κανονισμένη ρολόι μέ τό στρατηγό *Έρμαν Κάουμπερ, θά θησαύριζαν καί οί τρείς βαθύπλουτοι. (6) *Ό πατέρας τόν πέταξε άπό τό σπίτι μέ κλωτσιές, τό ρεμάλι ναί, μήτε στή δύσκολη ώρα του άδερφού του δέν κρατήθηκε, μιλημένος μέ τούς άγοραστές άρμεξε σαν πουληθήκαν όσο όσο τά χτήματα τής μάνας, ή Νενέτα πατούσε τά δώδεκα θάμπαινε στό γυμνάσιο... (7) έ, καί τώρα; (8) ΦΑΛΚΟ ή τεχνική έταιρία τους, άπό πρόπερσι ό πατέρας κι αυτός ό κατάπτυστος μεγαλόσχημοι συνεταίροι πιά άχώριστοι, ή μάνα καρδιογράφημα καί ή Νενέτα σέ άπόγνωση... (9) στό τσεπάκι μαζί μέ τ' άπολυτήριο είναι τό τελευταίο γράμμα της· ό κεραυνός.

(Α. ΚΟΤΖΙΑΣ, *op. cit.*, 20-1)

The opening sentence of this extract is narration. In S₂ the shift from the S. Past into the present tense, to be in accordance with the present time deictic "τώρα" (now), and the paratactic structure of the phrases introduce the character's visual perception. The suspension marks at the end of the sentence, the return to the past tense and the appearance of the phrase "άμέσως μετά τήν κατοχή" (immediately after the Occupation) signal memory rendered in FI form. The character's memories in the third long sentence, which is broken up into two parts through the use of the semi-colon,

are probably triggered by the scenery out of the window. In S₃ the use of the kinship term "ἡ μάνα" (mother) in reference to his mother, the employment of his proper name for self-reference, the dash to introduce his mother's objections when she heard that he wanted to get a job and the staccato rhythm of the phrases create the impression of a memory rendered in free indirect form. In S₄ the character recollects more past events, i.e. his father's illness and his uncle's attempts to persuade his father to go into business with him. His uncle's witty remarks about meaningless sacrifices are introduced by a dash and they are emphasized by the use of the exclamation mark to suggest DS. The character's reference to his uncle by expressions such as "ὁ καπετάν μασκαράς" (the captain trickster) and "ρεμάλι" (the scoundrel) rather than by the kinship term "Θεῖος" (uncle) creates a temporary difficulty for the reader who until he has read the whole passage does not understand that the character is talking about his uncle. In S₅ his uncle's FDS is mingled with the character's coloured indirect report. In the next sentence the character recalls his father's reaction to his uncle's proposals. The phrase "τό ρεμάλι ναι" (the scoundrel yes) can be either a quotation of his father's words which lacks an introductory marker, or the character's comment on his past thoughts. The suspension marks at the end of this sentence and the appearance of the present time deictic "τώρα" (now) in elliptical interrogative S₇ denote the end of the character's memory. Ss 8 and 9 render the character's present thoughts. The absence of verbs in S₈, the character's reference to his sister by name,¹⁷ instead of the use of the kinship term "ἀδελφή" (sister), the occurrence of the adjective "ἀχώριστοι" (inseparable) after the noun "συνεταῖροι" (partners), the suspension marks at the end of S₈ to emphasize his sister's despair, and the appearance of the word "κεραυνός" (thunderbolt) after the semi-colon in S₉ to suggest how unexpected the news was, reinforce the impression of FIT.

¹⁷Since passages of FIT represent a character's thoughts it is only natural that a character would refer to people he knows by personal name without explaining to the reader who they are (see Fillmore, 1976: 98).

3.9.4. Anticipations

Not only a character's memories but also his anticipations can be portrayed in FID. In contrast to memories which put the narrative backwards, since they refer to past incidents, anticipations "can be used to project the narrative forward into an imagined future" (see Lethcoe, *op. cit.*, 252).

The following two examples are indicative of the way the character's mind visualizes future events.

111) (1) Ὁ νοῦς του ἐπέταξε ἀλλοῦ. (2) Ἐκεῖ κάτω στό καλύβι του, ὁ γείτονας τοῦ Ἀργύρη εἶχε δύο καματερά μεγάλα σάν στοιχειά...
[...]

[...] (3) Τά δύο μεγάλα καματερά θ' ἀναχάριζαν τώρα ἤσυχα-ἤσυχα κάτου ἀπό τές ἐλιές. (4) ὦ νά τοῦ τά ψοφοῦσε, καί νά τόν ἔβλεπε ἔτσι δυστυχησμένον ὡς κ' ἐκείνον... (5) Νά μιά χαρά τῆς ζωῆς πού μποροῦσε νά τή δοκιμάσει... (6) Θά 'κλαιγε ὁ γείτονας, θά χτυποῦσε τά στήθια του... (7) ξαπλωμένα τά ζῶα... (8) Θά 'κραζε τόν καταφρονεμένο τό Θωμᾶ νά τοῦ δώσει βοήθεια τό Θωμᾶ... (9) Χά, χά, χά! ἐγέλασε. (10) Λίγα βελόνια περασμένα στ' ἄχυρα, καί τά ζῶα σέ δύο τρεῖς μῆνες θά 'ταν ψόφια!

(Κ. ΘΕΟΤΟΚΗΣ: Η ΖΩΗ ΚΑΙ Ο ΘΑΝΑΤΟΣ ΤΟΥ ΚΑΡΑΒΕΛΑ, 153-4)

The opening sentence, which depicts the character as thinking, prepares the ground for the appearance of FIT in the second sentence. In S₂ the simile "σά στοιχειά" (as goblins) and the suspension marks at the end more readily identify this as the character's thought rather than the narrator's report. In S₃ the use of Θά+imperfect "Θ' ἀναχάριζαν" (they would be grazing), of the present time deictic "τώρα" (now), and the repetition of the adverb "ἤσυχα" (quietly) are indicators of imaginary reconstruction. The semi-colon at the end of the sentence has the same

function as the suspension marks, which are used throughout the passage to create typographically the impression of thoughts passing through the character's mind. In S₄ the character's wish to kill his neighbour's animals and upset him is expressed by the co-occurrence of the interjection "ὦ" (Oh) with the subjunctive form "νά τοῦ τά ψοφοῦσε" (to make them die). S₅ is the first indication that what follows is the character's anticipation. In Ss 6 to 8 the appearance of the conditional forms "Θά 'κλαιγε" (he would cry), "Θά χτυποῦσε τά στήθια του" (he would beat his breast), "Θά 'κραζε" (he would call) depict vividly the character's anticipations rendered in FI form. In S₈ the character's name "τό Θωμά", which appears twice, is used for self-reference. According to Lethcoe (op. cit., 252) anticipations are usually rendered by the conditional. In S₉ the repetition of the interjection "χά" (Ha) and the use of the exclamation mark at the end recall spoken language. The appearance of the verb "γέλασε" (he laughed) indicates the presence of a narratorial voice. The exclamatory sentence that concludes this paragraph is FIT and expresses the character's joy at the thought that the animals would be dead in two or three months.

112) (1) Μέ βήμα ἀργό προχώρησε κατά τήν πλατεία Λουδοβίκου. (2) Μά μπροστά στή βαθύχρωμη σειρά τῶν σταματημένων αὐτοκινήτων, κοντοστάθηκε. (3) Τί τό ἤθελε τό ταξί; (4) Ποῦ θά πήγαινε; (5) Στό σπίτι της θά πήγαινε, στήν Καστέλα, κοντά στήν Ἀσπασία. (6) Θά ξαπλωνόταν στό κρεβάτι, νά κοιμηθῆ. (7) Αὔριο θά ξυπνοῦσε· θά σκούπιζε τίς κάμαρες, θά πότιζε τόν κήπο, θά μαγείρευε. (8) "Ὅπως ἄλλοτε, ὅπως πάντα. (9) "Ὅπως γιά πάντα...

(M. ΚΑΡΑΓΑΤΣΗΣ: ΓΙΟΥΓΚΕΡΜΑΝ Α', 365)

In this extract the first two sentences are narratorial. The interrogative nature of Ss 3 and 4, which are indicative of the character's emotional stress, denote a shift into FIT. S₅ is the character's answer to the previously self-posed question in which she is wondering where she is going. In S₆ the use of the conditional "Θά ξαπλωνόταν στό

κρεββάτι" (she would lie on the bed) suggests anticipation rendered in FI form. This impression is further intensified in S7 by the enumeration of the things she imagines herself doing the following day. In this sentence all verb forms are in the conditional. The semi-colon that appears after the first verb form denotes mental pause. The time deictic "τώρα" (now) refers to the near future. However, the effect of the character's imaginary anticipations is partly destroyed in the verbless sentence that follows in which we realize that the character is describing her daily routine which is unlikely to change in the future as the last verbless sentence and the emphatic use of the suspension marks at the end of the sentence denote.

3.9.5. Fantasies

Another kind of imagination that can be reproduced in FID is a character's day dreams or fantasies.

The following passage illustrates the representation of a character's fantasies in FID. The main characteristic of fantasies rendered in FI form is the presentation of partly real and partly unreal states of consciousness (Lethcoe, *op. cit.*, 257).

- 113) (1) Ξαφνικά άκουσε βήμα, τό βήμα της, στην πλακοστρωμένη αύλή
καί σέ λίγο τήν είδε νά φανή.
(2) Ή σελήνη φώτιζε 'κει μέ τό άδύνατο, άπαλό φώς της.
(3) *Αρχισε αύτή νά περπατᾶ σιγά πάνω, κάτω.
(4) Ποτέ άλλοτε δέν τό έκανε, ποτέ! (5) Πάντα κύταζε και
πρόσεχε αύτή νά μή βρεθῆ μόνη μ' αύτόν! (6) Τώρα; (7) Καί είδε
ότι τόν είχε παρατηρήσει ποῦ βρισκόταν εκεί. (8) Πάλι τό
κεφαλάκι της στράφηκε σ' αύτόν, πάλι. (9) Μά τί συνέβαινε; [...]
[...] (10) -*Αρια! είπε σιγά, σιγά, ἤ πιό καλλίτερα στέναξε.
(11) Αύτή στράφηκε όλάκερη τώρα και ἡ σελήνη φώτισε τό
πρόσωπό της καλά.

(12) [- Τί θέλεις; τόν ρώτησε. 'Ακόμα; Αὐτά νά τ' ἀφήσης!. "Οτι ἔκανα τότε εἶμουνα μικρή, ἄμυαλη!. Σὺ ἔφταιγες πού ἦσουνα κοτζάμ ἄνδρας!. 'Εγὼ θά τ'ἀλεγα στή μαμά, ἀλλά σέ συγχωρῶ γιὰ τώρα!.. "Αλλοτε οὔτε νά μέ κυτάζης δέ θέλω! 'Ακοῦς; 'Ο καθένας μέ τή θέση του!. Νά ἡ Μαρία, ἡ Γεωργία!.]

(13) Κινήθηκε ντροπιασμένος καί συνήρθε.

(14) 'Η σελήνη ἔλαμπε καί φώτιζε μόνη, μόνη τό ἔρημο πλακόστρωτο καί ἡσυχία, ἡσυχία πού μέσα ὁ θόρυβος τῶν φύλλων ἔπεφτε.

(15) - Μά τί ἔπαθα; ρώτησε τόν ἑαυτό του. Μά πῶς μοῦ φάνηκε; σά νάται!

(16) 'Αλλά πάλι σά νά λησμόνησε ὅτι αὐτά ἦτανε πλάσματα δικά του, ἦτανε ψεύτικα, γέμισε ὁ νοῦς του ἀπ' τήν ἐνθύμησή της δυνατά δυνατά.

(Δ. Ν. ΒΟΥΤΥΡΑΣ: ΔΙΩΓΜΕΝΗ ΑΓΑΠΗ, 21-2)

In this extract there is no indication at the beginning that this is a presentation of the character's fantasies. Only at the end of the passage do both the character and the narrator refer explicitly to the character's fantasies. The first three sentences are narratorial and describe the character's movements. In S₃ the depiction of one of the characters as walking up and down the yard provokes the other character's FIT. Ss 4 to 9, with the exception of S₇ which is narratorial, represent the character's thoughts in free indirect form. The use of the demonstrative pronoun "αὐτός" and of third-person verb forms for self-reference, the repetition of certain words at the beginning and the end of the same sentence for emphatic reasons, e.g. "ποτέ" (never) in S₄ and "πάλι" (again) in S₈, the appearance of the exclamation mark at the end of Ss 4 and 5, and the interrogative nature of sentences 6 and 9, with S₆ consisting only of the time deictic "τώρα" (now), are the main indices of FIT. S₁₀ which occurs a few lines further on, presents the character's DS which is introduced with a dash. The use of the

exclamation mark and of the dot of ellipsis after the girl's name along with the repetition of the adverb "σιγά" (quietly) create immediacy and directness. The descriptive nature of S₁₁ more readily identifies it with the narrator. Then follows an imaginary reconstruction, as is made clear at the end of the passage. The character imagines the angry speech that the other character addresses to him. This imaginary speech is introduced with a dash. S₁₃ belongs to the narrator. The next sentence, however, is more readily recognized as the character's rendering of visual and auditory perceptions because of the repetition of words such as "μόνη" (alone) and "ήσυχια" (quietness). S₁₅, which is a direct presentation of the character's verbally articulated thoughts and the last narratorial sentence indicate explicitly that the whole passage has been a product of the character's imagination.

3.9.6. Dreams

In addition to fantasies, dreams are also possible in FID. Although dreams render unreal states of consciousness, they are represented in fiction with the same means and vividness as reality (Lethcoe, op. cit., 257). The following two examples appear in authorial and figural narration respectively.

- 114) (1) Ἡ Κίσσα στήν ἴδια κάμαρη κοιμότανε βαθιά. (2) Ἀξαφνα βγάνει ἓνα βογγητό· κρύος ἴδρωτας τήν τσακίζει· τά χέρια της κινούνται σάν νά θέλουν κάπου νά πιαστούν. (3) Ἀχ! τί ὄνειρο πού βλέπει ἡ δόλια! (4) Ἦταν, λέει, μέσα σ' ἓνα μεγάλο σπίτι, γεμάτο ἀπό χρυσάφι καί μάλαμα, ἀπό διαμάντια καί ρουμπίνια. (5) Ἦταν σκοτάδι, βαθύ σκοτάδι· ἡσυχία, πού ἄκουε τήν ἀνάσα του κανείς! (6) Καί ἡ Κίσσα ἔπαιρνε χρυσάφια, ἔπαιρνε ρουμπίνια, ἔχωνε ἀποδῶ - ἀποκεῖ, στίς τσέπες, στό στόμα της... (7) Πάει, θά διώξη τή φτώχεια, δέ θά ξενοδουλεύη πιά! (8) Θά γίνη καί κείνη μεγάλη ἀρχόντισσα! (9) Ἀξαφνα τό σπίτι φωτίζεται· ἀκούονται γέλια,

χαρές, τραγούδια... (10) Ποῦ νά πάη νά κρυφτῆ; (11) Νά, ἀκούονται πατήματα· κάποιος τήν πιάνει ἀπό τό χέρι. (12) Εἶναι ἡ ἀδερφή της, ἡ πεθαμένη ἀδερφή της, ἡ Αὐγή!... (13) - Τί θέλεις ἐδῶ; τῆς λέει· τ' ἦρθες νά κάμης; (14) Ἐκείνη θέλει νά μιλήσῃ, ἀνοίγει τό στόμα της, μά δέ μπορεῖ οὔτε ν' ἀνασάνῃ... (15) Καί ἡ ἀδερφή της δέν τή γνωρίζει... (16) - Ἦρθε νά κλέψῃ· λέει μιὰ ἄλλη γυναίκα, μαύρη, κατάμαυρη, ἀπαράλλαχτη σάν τή Χάρμαινα. (17) Ναί· ἦρθε νά κλέψῃ! (18) Καί γελώντας τήν ἀρπάζει στά δυνατά μπράτσα της καί τήν πετάει κάτω ἀπό τό παραθύρι... (19) Ἡ Κίσσα ξύπνησε μέ τρομάρα.

(Α. ΚΑΡΚΑΒΙΤΣΑΣ: Η ΚΑΚΗ ΑΔΕΡΦΗ, 239-240)

In this extract the dream is introduced explicitly by narratorial Ss 1 and 2. More specifically in the second long sentence, which is broken up into smaller components through the use of semi-colons, the character is described as dreaming. In S₃ the appearance of the interjection "Ὦ Ἄχ" (Oh) initially, further intensified by the exclamation mark, the use of the evaluative term "ἡ δόλια" (the poor one), and the exclamation mark at the end of the sentence, are the first indices of the rendering of the character's consciousness. Ss 4 to 6 relate the character's dream. The lack of coordinating conjunctions, the use of typographic markers such as the exclamation mark in S₅, which is divided into two parts through the use of the semi-colon, and the suspension marks in S₆, the repetition of words such as "σκοτάδι" (dark) and "ἔπαιρνε" (she was taking) further intensify the impression of a dream rendered in FI form. The structure of the two exclamatory sentences that follow suggests that the character has temporarily mistaken the dream for reality as she starts talking about her future plans. In S₉, which is broken up into two parts through the use of the semi-colon, the character's dream changes into a nightmare. To her horror the character realizes that she is no longer alone in the house and instinctively she is looking for a hiding place as interrogative S₁₀ indicates. In S₁₁, which is broken up into two parts

through the use of the semi-colon, the initial position of the particle "νά" (here), which is peculiar to the spoken language, intensifies the impression of an audition rendered in FI form. In S₁₂ the use of both the exclamation mark and the suspension marks at the end of the sentence and the repetition of the phrase "ή αδερφή της" (her sister) express the character's surprise when she sees her dead sister alive in front of her. S₁₃ presents in direct form the actual words of the character's sister which are introduced with a dash. S₁₄ is indicative of the character's shock further intensified by the appearance of the suspension marks at the end. In S₁₅ the initial position of "καί" (and) and the suspension marks at the end express the character's horror when she realizes that her sister has not recognized her. Ss 16 and 17 present in direct form, as the initial position of the dash denotes, another character's words who accuses the main character of having come into the house to steal. The recurring appearance of the phrase "ήρθε νά κλέψη" (she came to steal) along with the exclamation mark in S₁₇ give special emphasis to the utterance. In S₁₈ the initial position of the conjunction "καί" (and) and the suspension marks at the end describe vividly how the character is thrown out of the window. The last sentence, which is narration, signals the end of the character's dream.

- 115) (1) Τυλίχτηκε ὡς τό λαιμό μέ τήν κουβέρτα της κι ἔσβυσε τό φῶς.
- (2) Δέν μπορούσε νά ξέρει πόση ὥρα εἶχε περάσει ἀπό τότε - ἄξαφνα εἶχε νιώσει πῶς δέν ἦτανε μονάχη της μέσα στό δωμάτιο.
- (3) Γύρω της βούιζαν φωνές, πολλές μαζί φωνές, ξένες κι ἄλλες πάλι γνώριμες καί φωνές πού τίς εἶχε πολύ ἀγαπήσει, παληά. (4) Ἔκανε νά σηκωθεί, νά δεῖ ἀπό ποῦ μπορούσαν ν᾿ρχονται τοῦτες οἱ φωνές, ὅμως τό σῶμα της ἦτανε βαρú σά μολύβι καί οἱ φωνές ἦτανε κοντά της τώρα, πολύ κοντά.
- (5) «Εὔα... Εὔα...» ἔκανε ἡ φωνή τοῦ Δημήτρη, μιά φωνή ζεστή, πάνω ἀπ' τίς ἄλλες.

- (6) «Δημήτρη...» βόγγηξε χωρίς κανέναν ήχο ό φόβος μέσα της.
- (7) Μπροστά της πέρασε ύστερα σάν ανάσα ζεστή ή φωνή του Κώστα Άστεριου - τούτη ή φωνή δέν μιλούσε, δέν έλεγε τίποτα.
- (8) Μονάχα πού τήν άγγιξε σά μνήμη από χείλια έπίμονα. (9) *Όχι, όχι... (10) Τό φιλι έκείνο δέν τ'όθελε κείνη, δέν τ'όθελε... (11) Ούτε καί τότε... (12) Τότε πού πήγε μέ κείνο τόν ξένο. (13) Δέν ήθελε νά πάει... (14) Πόσο πολύ τόν μισούσε! (15) Τόν σιχαινόταν. (16) Κι ώστόσο είχε πάει, τό θυμότανε καλά...
- (17) «Πατέρα...» χύμηξε άκράτητη νάγκαλιάσει τή φωνή του. (18) *Ήτανε πολύ λυπημένη τούτη ή φωνή καί δέ στάθηκε λεφτό νά τήν περιμένει...
- (19) «Εΰα...» έκανε μέ παράπονο ή σκιά του μικρού. (20) Κι ή μητέρα, τό ίδιο παληά, χρόνια πίσω, πέρασε κοντά της μέ μιá φωνή ραγισμένη. (21) Κι ύστερα έκείνος ό πρώτος της έρωτας, ποίηση καί χώμα μαζί, μπλεγμένα: «Εΰα... Εΰα...»
- (22) *Έκανε μιá μέ τίς μικρές της παλάμες νά τίς σπρώξει όλες μαζί, μακρυά της τούτες τίς φωνές, νά φύγουνε πιά άπ' τή ζωή της όριστικά.
- (23) «Εΰα...» έκαναν όλες μαζί οι φωνές. (24) Καί κείνη, όλοένα κι έβαζε τήν πιό μεγάλη της δύναμη, νά γλυτώσει πιά καί νά μείνει μονάχη της, όλομόναχη.

(Κ. ΜΗΤΡΟΠΟΥΛΟΥ: ΛΕΩΦΟΡΟΣ ΧΩΡΙΣ ΟΡΙΖΟΝΤΑ, 174-5)

In this passage narratorial S₁ depicts the character as lying in bed. In S₂ the appearance of inner state expressions such as "δέν μπορούσε νά ξέρει" (she couldn't tell) and "είχε νιώσει" (she had felt) prepares the ground for the reproduction of the character's dream. In the next two sentences she is described as hearing voices next to her. The fact that she tries to get up but she cannot because her body is as heavy as lead intensifies the impression that she is dreaming. S₅ renders an

auditory impression. She can hear the first voice calling her name, which is enclosed within quotation marks. Although in the sentence immediately following she tries to respond she makes no sound. Ss 7 and 8 describe another voice which is not talking but is only touching the character on the lips and as a result it triggers past thoughts. Ss 9 to 16 render the character's memory. The use of suspension marks to create the impression of consciousness rendered in FI form, the short elliptical phrases, i.e. 9 and 11, the lexical repetition, i.e. "ὄχι" (No), "δέν τῶθελε" (she didn't want it), the occurrence of direct negative replies, e.g. "ὄχι" (No), of negative forms, i.e. "οὔτε" (neither), "δέν τῶθελε" (she didn't want it), "δέν ἤθελε" (she didn't want to) to express her regret for a fleeting relationship she had, the occurrence of verbs such as "τόν μισοῦσε" (she hated him), further intensified by the exclamation mark in S₁₄, and "τόν σιχαινόταν" (she was disgusted by him) in S₁₅, reinforce the impression of the character's memory. In S₁₇ she thinks she can hear her father's voice and she calls him by using the kinship term "πατέρα" (father). Her words are enclosed within quotation marks and as with the other voices suspension marks are used to create the impression of auditory perceptions impinging on the character's consciousness. Ss 19 to 21 render more voices, i.e. her brother's voice, her mother's, to whom she refers by the kinship term "μητέρα" (mother), and her first lover's. Ss 22 to 24 are characteristic of the character's attempts to push all these voices away from her but since the narrator's language is close to the character's mental idiom they stand ambiguously between narration and consciousness rendered in FI form.

3.9.7. Hallucinations

In addition to dreams, confused states of a character's mind or hallucinations can be rendered in FID. In the following example FID is provoked by the character's heavy drinking.

116) (1) Έπαράγγειλε στό σαστισμένο ύπηρέτη μία μπουκάλα δυνατό πιοτό κ' έβάλθηκε νά πίνει. (2) Μέ τά πρώτα ποτηράκια ό νούς του έσκοτίστηκε. (3) Έ καρδιά του άλάφρωσε όλομεμιάς· ή λύπη άφανίστηκε· τόν έπλημμύρισε σιγά σιγά άκράτητη όρεξη νά γελάσει... (4) Έθυμότουν μόνο πώς είχε ιδεί ένα άσκημο όνειρο καί τ' όνειρο τώρα είχε διαλυθεί, κ' είταν τόσο εύτυχισμένος σ' αύτήν τήν πραγματικότητα... (5) Μόνο πού τό κεφάλι του έγύριζε κάπως... (6) κ' έβούζαν κάπως άσυνήθιστα τ' αύτιά του... (7) άλλά βέβαια κι αύτό σέ μία στιγμή θά περνούσε... (8) είταν όλότελα καλά... (9) δέν είχε κανένα φόβο για τήν ύγεία του... (10) δέν έκανε καθόλου κρύο εκείνο τό βράδυ... (11) *Ας έπινει!... (12) Έ Εύλαλία είταν δική του... (13) θά τήν έπαιρνε... (14) αύτό τοϋ είχε είπεί εκεί στό σπίτι της... [...]

[...] (15) *Ω, οι άνθρωποι είταν όλοι άγαθοί!... (16) δέν τούς άρεσε νά βασανίζουν κανέναν... (17) ό Όφιομάχος είχε μετανειώσει... (18) είχε ιδεί πόσο είταν άδικο αύτό πού ζητούσε... (19) είχε βλογήσει τήν άγάπη τους... (20) είταν κ' εκείνος άνθρωπος τόσο άγαθός!... (21) Κ' έπειτα είχε φοβηθεί κ' εκείνος ένα πράμα άνύπαρχτο... (22) Καμμία στενοχώρια δέν τόν έσφιγγε... (23) ήμπορούσε νά ζεί όπως ήθελε, στό παλιό του τό σπίτι, εύτυχισμένος κ' εκείνος... (24) ναι, ναι σ' όλον τόν κόσμο έβασίλευε μία άδιήγητη εύτυχία... (25) μία άδολη χαρά... (26) Τί ώραία πού είταν ή ζωή!... (27) *Ας έπινει!...

(28) Μά γιατί έγύριζε έτσι τό κεφάλι του... (29) καί μάλιστα όταν έκλειούσε τά μάτια... (30) καί τά μάτια του όμως ήθελαν νά κλείσουν... (31) Μά από τ' άλλο μέρος ποτέ δέν είταν τόσο καλά σάν εκείνο τό βράδυ... (32) Ποτέ του!... (33) Καί ποτέ δέν είταν τόσο βέβαιος πού δέ θ' άρρώσταινε πλια!... (34) Είχε δυναμώσει... (35) είχε μία ύγεία άκλόνητη... [...]

[...] (36)* ΑΣ έπιπυει!...

(Κ. ΘΕΟΤΟΚΗΣ: ΟΙ ΣΚΛΑΒΟΙ ΣΤΑ ΔΕΣΜΑ ΤΟΥΣ, 170-1)

In this extract the first three narratorial sentences describe the effects that alcohol has on the character's mind. His grief and thoughts of putting an end to his life disappear and alcohol makes him feel optimistic again. The suspension marks at the end of the third sentence are the first indication of a shift into the character's inner world. In S₄ the use of the evaluative adjective "τόσο" (so) is more readily attributable to the character than to the narrator. Short Ss 5 to 14, with the suspension marks at the end to create the impression of fleeting thoughts, are readily attributed to the character's confused mind. The use of evaluative adverbs such as "κάπως" (somehow), of the modal word "βέβαια" (of course) for affirmation, the repetition of the negative particle "δέν" (not) to persuade himself that he is completely well, constitute the main indices of the character's FID. A few lines further on, the character's mind is still depicted as being in a confused state. Under the influence of alcohol he starts having a distorted view of reality. He believes that he will marry the girl he is in love with and that he has misjudged her father to whom he refers by proper name. Everybody seems nice to him. This impression is emphasized by the use of the interjection "Ω" (Oh) in S₁₅ and by the exclamation mark that appears at the end of Ss 15, 20, 26 and 27. Moreover, the occurrence of the pluperfect forms "είχε μετανοιώσει" (he had regretted it), "είχε ιδεί" (he had realized), "είχε βλογήσει" (he had blessed) in Ss 17 to 19, to refer to anterior actions along with the repetition of the phrase "κ'... εκείνος" (he ... too) in Ss 20 and 21, and of the direct reply "ναί" (yes) in S₂₄, intensify the effect of FIT. In Ss 28 to 30, which appear in the last extract, the character is wondering why he feels dizzy and drowsy as the phrases "μά γιατί" (but why), "καί μάλιστα" (and especially), denote. In the sentences that follow, i.e. 31 to 36, the repetition of the word "ποτέ" (never) and the appearance of phrases such as "τόσο καλά" (as well), "ύγεία άκλόνητη" (unshakeable health) are indicative of the character's attempt to persuade himself that there is nothing wrong

with him and that he has recovered completely from his illness. The repetition of the phrase "Ἄς ἔπινε" (Let him have a drink) throughout the passage suggests that the character has been drinking heavily during the time that these thoughts are passing through his mind. Thus FID helps to render the character's self-delusions since in reality his health has been impaired for ever after a serious illness and he has lost the woman he is in love with.

3.9.8. Summary of the analysis of FIT and Consciousness in third-person narration

The analysis of the passages quoted above should have given some idea of the use of FID in M.G. fiction for the presentation of a character's consciousness. FID is not restricted to a reproduction of a character's sense impressions. Imaginary states of a character's mind can also be presented in FID. More specifically a character's visual perceptions when encountered in authorial narration are usually introduced explicitly by verbs which depict the character in the act of perceiving, i.e. example (100). In figural narration, most of the time, there is no explicit preparation in the context. Moreover a character's visual perceptions can appear in the opening paragraph of a chapter or of a short story without identifying the person who is having these perceptions, i.e. examples (101), (103). Representation of a character's visual impressions is achieved mainly through the use of paratactic sentences in which the descriptive adjectives often appear after the nouns they modify. This impression can be further reinforced by the employment of typographic markers such as suspension marks. As we move from authorial to figural narration dislocation of normal syntactical patterns is more obvious because of the omission of verbs and the staccato rhythm of the paratactic elliptical sentences, e.g. (101), (102). In addition, the absence, in certain cases, of any typographic markers makes the text seem, at a cursory look, indistinguishable from narration, ex. (103).

Auditory impressions usually appear in conjunction with other kinds of perceptions and FIT (examples 104, 105). Auditions by proxy may also be encountered in certain passages of FID (ex. 106). As with visual perceptions, auditions can be introduced explicitly and suspension marks can be used to create the impression to the reader that he has access to a character's consciousness (105, 106).

Not only a character's sense impressions but also imaginary states of his mind (i.e. memories, anticipations, fantasies, dreams, hallucinations) can be reproduced in FID.

A character's memories can either be preceded by certain verbs or expressions that function as memory indicators (examples 108, 109) or be provoked by different sense impressions which impinge on a character's consciousness (ex. 110). The tenses used to render a character's memories depend on the context in which they appear. The S. Past can often be encountered in passages that represent a character's past thoughts. The pluperfect, although sparsely used, is also possible. In authorial narration suspension marks may be employed to produce the impression of past memories (examples 108, 109). In examples of figural narration past thoughts are usually presented in the form of paratactic sentences which may blend with past conversations that the character recalls (ex. 110).

Another kind of imaginary states that can appear in FID is a character's anticipations. They occur in combination with the character's FIT and they can be recognized by the use of conditional verb forms (examples 111, 112).

FID can be exploited to produce a character's fantasies, dreams and hallucinations. All the above mentioned states of consciousness are presented in the same way as reality is depicted in fiction. Thus FIT can be combined with the character's sense impressions and even with DS in an attempt to represent vividly a character's products of imagination or unreal states of his consciousness (examples 113, 114, 115, 116).

Having analysed passages of FIT and consciousness in third-person narration we can now proceed with the examination of the effects of the technique.

3.10. Effects and uses of FIT

The analysis of the passages of FIT in third-person narration is indicative of the diversity of the technique and of the variety of its uses. Presentation of a character's inner world in FIT can range from fleeting thoughts, verbally articulated, to a representation of a character's non-verbalized perceptions as they occur in his consciousness. Unlike FIS, which has a somehow distancing effect, FIT gives a more immediate portrayal of a character's inner workings through a suspension of the character's consciousness "on the threshold of verbalization in a manner that cannot be achieved by direct quotation" (see Cohn, 1978: 103). The reason why FIT appears more natural than the direct forms of thought presentation is that in real life direct perception of other people's thoughts is not plausible (see Leech and Short, *op. cit.*, 345). Consequently FIT retains the vividness of DT, through the use of a number of direct features, without its artificiality. In addition, it enables the narrator to slip in and out of a character's or even several characters' mind without any intervening narrative sentences. With the alternation of narration and FIT the reader can have access to both the external world (i.e. narrative report) and a character's internal world (Doležel, *op. cit.*, 49).

Passages of FIT arising in authorial narration are often short. A character's FIT is sometimes confined to a brief exclamatory or interrogative sentence interrupting temporarily the flow of the narrative (ex. 97). In longer passages questions and exclamatory sentences abound and give a faithful reproduction of a character's mental processes. In passages arising in figural narration FIT becomes more elliptical and shifts to a character's inner self are often abrupt and unprepared. The logical form that characterizes instances of FIT in authorial narratives is frequently violated in figural narration to provide a closer approximation to a character's mental life. Although most examples of FIT, especially those encountered in authorial narratives, can clearly be distinguished from narrative report, i.e. there is an unambiguous distinction between the focalizer and the narrator, there are passages of FIT, arising mostly in a figural

context, which stand ambiguously between narration and FIT. The narrator's language is so strongly contaminated by the character's mental idiom that it is difficult to draw borderlines between narration and FIT. Nevertheless a narrator is distinctly present and irrespective of how impersonal the tone of a FIT passage seems to be it still commits the narrator to attitudes of sympathy or irony.

The following examples will illustrate how ironic or sympathetic effects are produced in FIT passages.

117) [...] (1) Τώρα όμως ποῦ δέν εἶχε σέ ποιόν νά μεταδώση τή χαρά του ἀνησύχησε. (2) Ἦταν ἀλήθεια τό λοιπόν! (3) Τό εἶπαν καί τῶκαμαν: (4) Ἡ μάνα του ἔφυγε· ὁ ἀδερφός του τό ἴδιο. (5) Καί ποῦ πήγαν; ποιός ξέρει. (6) Τό βέβαιο εἶναι πῶς ἔφυγαν, τόν παράτησαν, δέ θέλουν νά ζοῦν μαζί του· δέ θέλουν νά τόν ξέρουν, οὔτε νά τόν ἀκοῦν! (7) Μά γιατί· γιατί αὐτή ἡ συφορά; (8) Τί κακό ἔκαμε; (9) σέ τί τούς ἔβλαψε; (10) Καλά ὁ ἀδερφός του· τέτοιος ποῦ ἦταν, καλά ἔκαμε κ' ἔφυγε. (11) Ἄν ἔμενε, ἐμπόδιο θά τοῦ ἔφερνε καί τίποτ' ἄλλο. (12) ὦρα του καλή! (13) Μά ἡ μάνα του· ἡ γλυκειά, ἡ πονετική, ἡ ἄγια του μαννοῦλα! (14) Πῶς ἔκαμε κι ἄφηκε ἔρμο τό παιδί της! (15) Πάντα ἦταν καλή, περιποιητική, ἀφωσιωμένη σέ δαῦτον. (16) Κ' ἐκεῖνος τό ἴδιο· λόγο δέν τῆς γύρισε ποτέ, παράπονο δέν τῆς ἔκαμε. (17) Ἡ ἀγάπη του δέν ἦταν ἀπό κείνες πού ἔχουν τά παιδιά στή μητέρα τους. (18) Ἦταν λατρεία φανατικοῦ στή θρησκεία του. (19) Ἀπό τά μικρά του χρόνια κάθε σκέψη του σ' ἐκείνη τήν ἀφιέρωσε. (20) Πῶς νά τήν ἰδῆ εὐτυχισμένη καί δοξασμένη, καμάρι τῶν φίλων, ἀγκάθι τῶν ὀχτρῶν της. (21) Ἀκόμα καί οἱ τωρινοί κόποι του γιά κείνη γίνονταν. (22) Νά δείξῃ στόν κόσμο τή σειριά της· νά τήν θαυμάσουν καί νά τήν προσκυνήσουν οἱ αἰῶνες. (23) Μά ἐκείνη,

ἀντί νά τόν συντράμη στόν ἀγῶνα, τόν ἄφησε μάρμαρο. (24) Εἶναι
ἢ δέν εἶναι ν' ἀπελπίζεται κανείς!

(Α. ΚΑΡΚΑΒΙΤΣΑΣ: Ο ΑΡΧΑΙΟΛΟΓΟΣ, 1320)

In the above quoted example the character's FIT is represented with ironic detachment. In the first sentence, which is narration, there is a touch of irony when the narrator remarks that the character only realizes that he has been deserted by his family when he has no-one to share his joy about his archaeological finds. In exclamatory S₆, which is broken up into two parts through the use of a semi-colon, the repetition of the negated phrase "δέ θέλουν" (they don't want), the occurrence of the negative particle "οὔτε" (not... either), and the use of verbs such as "ἔφυγαν" (they left), "τόν παράτησαν" (they deserted him), recall the whining of a small child. This impression is reinforced in S₁₄ in which the character is wondering how his mother, to whom he refers in the previous sentence by the endearment term "μαννοῦλα" (little mother), could have deserted him, i.e. "ἄφηκε ἔρμο τό παιδί της" (... leave her child alone). The exaggerated tone of S₁₈ in which he compares his love for his mother to a religious person's worship of God and the enumeration of all the things he has done for his mother since his childhood in Ss 19 to 22 are indicative of the character's self-delusions. The reader knows that the character's actions are self-motivated since his only concern is how to prove to other people the greatness of his family. The sentence that concludes the character's FIT recalls soliloquy and thus it creates a mock-effect.

- 118) (1) *Εμεινε μιά στιγμή ό Μανόλης τόσο παραγμένος, πού τί νά κάμει δέν ήξερε. (2) Νά βρεϊ άφορμή καί νά γυρίσει πίσω νά φύγει, ή ν' άνοίξει καί νά 'μπει; (3) Κυρία Μπέρη... (4) ή παντρεμένη, ή ψεύτικο όνομα... (5) 'Αγγελούδι... (6) *Εχει λοιπόν καί παιδί... (7) Σάν παράξενα όλ' αΰτά... (8) 'Ανίσως όμως καί πεθάνει στ' άλήθεια... (9) Τονέ νίκησε τόν έγωισμό μιά φορά ό πόνος, καί μπήκε.

(Α. ΕΦΤΑΛΙΩΤΗΣ: Ο ΜΑΝΟΛΗΣ Ο ΝΤΕΛΜΠΙΕΝΤΕΡΗΣ, 62)

In the example quoted above the narrator's disagreement with the character's hypocrisy and selfishness creates an ironic effect. With the narrator's withdrawal into the background the reader has access to the character's thoughts who is in a quandary about what to do (S₂). The use of phrases such as "ή ψεύτικο όνομα" (or a false name) in S₄ and "σάν παράξενο" (rather strange) in S₇ suggests a person of mistrustful nature. The narratorial remark that concludes the extract is ironical as the narrator criticizes the character's behaviour.

- 119) [...] ... (1) *Εφερε ποτήρια άπό τήν κουζίνα, άδειασε σ' ένα πιάτο τά παγάκια του ψυγείου καί τά έβαλε όλα στό τραπέζι του λίβιγκ ρούμ. (2) Τί νά τήν ήθελε; (3) Τί θά τής έδειχνε; (4) Πάντως δέ θά έκανε τή δύσκολη, θά του κρατούσε συντροφιά στό πιοτί... (5) Κι αν... (6) *Αν άπλωνε τό χέρι; (7) *Ενωσε τ' αΰτιά της νά καίνε. (8) Φαντάσου νά νόμισε πώς τά χωρατά για τό διαζύγιο ήταν μιά έμμεση πρόσκληση... (9) Τί γνώμη θά σχημάτισε; (10) *Ετσι τήν πάθαινε πάντα, μιλούσε μ' όλη της τήν άφέλεια, καί ό άλλος... (11) 'Αφέλεια; (12) *Ηξερε λοιπόν τόσο καλά τόν έαυτό της; (13) Τό ύποσυνείδητο...

(14) "Όταν άκούστηκε ή πόρτα, ή Νάν κοιτάχτηκε στόν καθρέφτη
[...]

(Σ. ΤΣΙΡΚΑΣ, op. cit., 48)

In this example the colloquialization of the narrator's language so that it approaches the character's idiom, produces a sympathetic effect since it presupposes not only access but also a certain kind of affinity with the character's mind (see Chatman, 1978: 207). The interrogative nature of Ss 2, 3 and 6, in which the character is wondering why her friend wants to see her and how she would react if he made a pass at her, the way she is telling herself off in Ss 9 and 10, and her attempt at self-analysis in Ss 11 to 13, are indicative of the narrator's identification with the character's mind.

120) (1) 'Η ψύχρα τής αύγής τήν έκανε νά ριγήση. [...]
[...] (2) Κι ή 'Ασπασία; (3) Τί θά γινόταν ή 'Ασπασία; (4) Πώς θά
βαστοῦσε μιά τέτοια πίκρα;
(5) Σήκωσε τούς ώμους. (6) Τί τή νοιάζει τήν 'Ασπασία, τή
γλυκειά, τήν καλή γριά άδερφή; (7) Μήπως δέν έφαγε κι αύτή τό
άνοστο ψωμί της; (8) *Ας πεθάνη κι αύτή. (9) *Άλλο ένα στόμα
λιγότερο: (10) ένα γέρικο στόμα, πού θ' άνοιγε δρόμο σέ δυό
ρόδινα χειλάκια γεμάτα φωνές, γελάκια, όρέξεις, ψελλίσματα: (11)
στό παιδί του Χαρίτου και τής Νιόνιας...

(M. ΚΑΡΑΓΑΤΣΗΣ, op. cit., 368-9)

In this extract the dialogue that the character carries with herself denotes the emotional stress she is under after her decision to kill herself. The dialogic form of the character's FIT suggests the narrator's identification with the character's emotional tension which accordingly creates a sympathetic effect.

In sum, it can be said that FIT is used as a means of ironic distancing when it presents a character's errors, self-delusions, exaggerations, hypocritical excuses and in general actions which are not in accordance with his personality. On the other hand the narrator's identification with the character's emotional tension and anguish produces sympathetic effects.

In the next section we will examine the use of FIT in first-person narration.

3.11. FIT in first-person narration

Although instances of FIT abound in third-person narratives the technique is not frequently used in first-person narratives. The relative scarcity of FIT can be attributed to the structure of first-person novels. The mingling of two voices, i.e. that of the character's and that of the narrator's that characterizes FID, no longer results in "a true doubling of the perspective" in autobiographical narratives "because the narrating self ultimately retains an existential link with his earlier, experiencing self" (see Stanzel, 1984: 221). In addition, in first-person narratives FID is restricted¹⁸ to presenting the thoughts and consciousness of the first-person narrator, who is both the experiencing and the narrating self since, unlike third-person narrators, first-person narrators do not have access to other characters' mind¹⁹. FID usually appears when the narrating self momentarily identifies with the experiencing self. The narrator abandons the narrative detachment from the events recounted in order to relate past uncertainties and anxieties. Sometimes, as Cohn (1978: 168) claims, first-person narrators employ FIT in order to relive past experiences and crises that have remained unresolved and in this way to free themselves from them. Another reason that can account for the lower frequency of FIT in first-person narratives, Cohn continues, is that representation of a character's thoughts and consciousness in FID presupposes the narrator's self-effacement.

¹⁸Even in cases in which the first-person narrator "does not mention any blanks in his memory", his possession of knowledge is limited (see Glowinski, 1977: 109).

¹⁹Lanser (1981: 159-60) has identified cases in which the first-person narrator has access to other characters' minds.

However, few first-person narrators seem willing or even able to silence completely this narrating voice. They also seem to be less introspective than third-person narrators in the sense that they are more interested in the events they relate and in the other characters than in presenting their own past agitations and uncertainties. At the same time they prefer to retain their distance from the events recounted.

Nevertheless, first-person narrators do resort to FIT to render their past experiences and agitations and the shift from the narrating to the experiencing self can be denoted through a number of indices as the analysis of passages in the following section will illustrate. All the examples arise in first-person narratives of recollection. The main indices of FIT encountered in each example are presented in tabular form.

3.11.1. Analysis of FIT in first-person narratives

121) (1) Τήν αὐγήν ἐπανήλθεν εἰς τήν αὐλήν ἡ σιωπή, ἀλλ' ἐξηκολούθει ἐντός τοῦ χωρίου ὁ θόρυβος. (2) Πόσον βραδέως αἱ ὥραι παρήρχοντο! (3) Θά ἐπανέλθουν οἱ Τοῦρκοι πλησίον μας; (4) Θά τοὺς ἔχωμεν καί τήν νύκτα πάλιν; (5) Ἦσθανόμεθα ὅλοι, ὅτι δέν δυνάμεθα νά ἀνθέξωμεν πλεϊότερον.

(Δ. ΒΙΚΕΛΑΣ: ΛΟΥΚΗΣ ΛΑΡΑΣ, 65)

In this extract the first sentence belongs to the narrating self who uses past tense forms such as "ἐπανήλθεν ἡ σιωπή" (it was silent) and "ἐξηκολούθει ὁ θόρυβος" (it was noisy) to recount past events. However, in S₂ there is a shift to the experiencing self which is indicated by the appearance of an exclamatory sentence. The narrating self would most probably have used a descriptive sentence such as "Αἱ ὥραι παρήρχοντο βραδέως" (the hours were passing slowly). The exclamatory nature of S₂ expresses the experiencing self's awareness of the fact that time passed really slowly when he and his family were hiding from the Turks in a stable. The next two questions (Ss 3 and 4), which occur in the future tense, further reinforce the

impression of FIT. These brief interrogative sentences are indicative of the experiencing self's fear and uncertainty about the return of the Turks and they would seem out of place if posed by the narrating self who already knows the answer to these questions. The last sentence by describing the emotional stress that the experiencing self and his family were under at that time, i.e. they had come to the end of their endurance, denotes a return to the narrating self.

Indices of FIT in example 121

1. Exclamatory sentences.
2. Questions.
3. The appearance of the future tense in the interrogative sentences.

122) (1)'Από τήν άγωνία καί τή ζέστη έτρεχεν ό ιδρώτας ποτάμι από τό μέτωπό μου. (2)'Εσώπασα πάλι κι έξεροκατάπινα. (3) Νά πώ καί για τ' άλλα παιδιά; (4)'Αλλά τί νά πώ, δι' όνομα Θεού! (5) Μήπως τά 'ξερα καλά καλά; (6) Στρέφομαι λιγάκι καί λέγω χαμηλόφωνα στό χωρικό: [...]

(I. ΚΟΝΔΥΛΑΚΗΣ: Ο ΕΠΙΚΗΔΕΙΟΣ, 360)

In this extract the character recalls the unpleasant experience he had when he was asked to make a funeral oration at the funeral of his friend's father, something he had never done before. The first two sentences, which describe the character's emotional state by the use of past tense verbs such as "έτρεχεν ό ιδρώτας ποτάμι" (the sweat was running like a river), "έσώπασα" (I kept silent), "έξεροκατάπινα" (I was swallowing) and by the phrase "άπό τήν άγωνία" (from the agony), belong to the narrating self. The use of the subjunctive and of the question mark in S₃ signals FIT. They express the experiencing self's confusion when one of the mourners suggests to him that he should mention the rest of the dead person's children in his speech. In S₄ the employment of the subjunctive after the interrogative pronoun "τί" (what), and of

the oath "δι' ὄνομα Θεοῦ" (for God's sake), which is followed by an exclamation mark, indicates the difficult position the character is in. In interrogative S₅, which is introduced with "μήπως"²⁰, the repetition of the adverb "καλά" (lit. well) for emphatic reasons reproduces features of the spoken language and reinforces the impression of FIT. The last sentence indicates a shift to the narrating self. The tense used in this sentence, however, is the simple present and not the past in order to "convey the synchronization of the points of view of author²¹ and character" (see Uspensky, 1973: 72).

Indices of FIT in example 122

1. Shift from the S. Past to the subjunctive.
2. Oaths.
3. Repetition.
4. Interrogative sentences.

²⁰In M.G. direct questions can also be introduced with "μήπως". In this case, however, "μήπως" no longer constitutes a subjunctive marker and consequently it can appear at the end of the sentence (see Mackridge, 1985: 301).

²¹The use of the term "author" by Uspensky is equivalent to the term "narrator".

123) (1) Ἡ ἀποσβόλωσή μου αὐξαινε ἀπό τίς πολλές ἀπορίες, ποῦπεσαν διά μιᾶς στό λογισμό μου. (2) Γιατί τώρα δέν τολμοῦσα νά κυτάξω τό Βαγγελιό στά μάτια; (3) Γιατί τήν ντρεπόμουνα, σάν νά τήν ἔβλεπα πρώτη φορά; (4) Γιατί ἔλεγε πῶς τώρα πού μεγάλωσα δέν ἔπρεπε νά μέ φιλοῦν; (5) Κέγώ ποῦμουν τόσον ἀνυπόμονος νά μεγαλώσω! (6) Μήπως θά καταντοῦσα τώρα νά τό θεωρῶ δυστύχημα πῶς μεγάλωνα; (7) Ἀπό τή ψυχρή σιωπή τῆς μάνας μου κατάλαβα πῶς περισσότερο κι ἀπό τό Βαγγελιό ἦτο τῆς γνώμης ὅτι στήν ἡλικία μου δέν μοῦ ταίριαζαν πιά φιλιὰ καί χάδια. (8) Σήμερα σκέπτομαι ὅτι τό Βαγγελιό πέταξε κείνο τό λόγο γιά νά δῆ τήν ἐντύπωση καί τή γνώμη τῆς μητέρας μου.

(I. ΚΟΝΔΥΛΑΚΗΣ: Η ΠΡΩΤΗ ΑΓΑΠΗ, 14)

In this passage expressions of inner state such as "ἡ ἀποσβόλωσή μου αὐξαινε" (my dumbfoundness was increased) and "στό λογισμό μου" (I was thinking) describe explicitly the character's bewilderment and prepare the ground for the shift into the experiencing self. This shift is indicated by interrogative Ss 2, 3 and 4. All three of them are introduced by the interrogative adverb "γιατί" (why) to express the character's confusion and inability to account for his reactions. In Ss 2 and 4 the combination of a past verb form such as "δέν τολμοῦσα" (I didn't dare) and "μεγάλωσα" (I had grown up) with a present time temporal deictic such as "τώρα" (now) further intensifies the impression of FIT. The temporal adverb "τώρα" (now) refers to the time of the experiencing self and not to the "now" of the narration. In exclamatory S₅ the appearance of the co-ordinating conjunction "καί" (and), in its contracted form and in initial position, and the use of the intensifying adjective "τόσον" (so) create a speech-like effect and vividly express the young boy's disappointment when he finds out that his wish to grow up quickly provokes different reactions from the ones he had expected. In the last interrogative sentence the present time deictic "τώρα" (now) co-occurs with the Θά+imperfect (future-in-the-past), i.e.

"Θά κατανοῦσα" (I would come) to indicate the experiencing self's fear that his development might turn out a misfortune. S₇ denotes a return to the narrating self and S₈ contains the wise narrating self's present interpretation of the past events he has just recounted as the use of the phrase "σήμερα σκέπτομαι" (today I think) indicates.

Indices of FIT in example 123

1. Clauses introduced by the interrogative adverb "γιατί" (why).
2. Co-occurrence of past time verb forms with present time deictics.
3. Initial position of the co-ordinating conjunction "καί" (and).
4. Intensifying adjectives.
5. Introduction of a direct question with the conjunction "μήπως" (perhaps).
6. Exclamations.

124) (1) Αἰσθάνθηκα κάποιο πόνο, ἀλλ' ἡ σκέψη μου δέ χρονοτρίβησε πολύ στό Βαγγελιό καί τίς ἀρρώστειες της. (2) ὦχ! ἀδερφέ, κι αὐτή ὄλο ἄρρωστη θάναί; (3) Τί νά τόν κάνω ἔγω τό βήχα καί τίς κλάψες της; (4) Ἡ ἀρρώστεια της, ποῦγινε ἐμπόδιο στά νέα μου ὄνειροπολήματα, ἀρχιζε νά μοῦ πειράζῃ τά νεῦρα.

(I. ΚΟΝΔΥΛΑΚΗΣ, *op. cit.*, 47)

This extract appears in the same novel a few pages further on. In S₁ the occurrence of an expression of inner state such as "αἰσθάνθηκα κάποιο πόνο" (I felt some pity), and of a phrase equivalent to a verb of thinking such as "ἡ σκέψη μου δέν χρονοτρίβησε" (my mind didn't spend too much time), is the first indication of a shift into the experiencing self. The two brief interrogative sentences that follow express the experiencing self's annoyance and indifference. In S₂ the phrase "ὦχ! ἀδερφέ" (Oh! brother), and the use of the exclamation mark after the interjection "ὦχ" (Oh), intone the sentence as speech because the phrase "ὦχ! ἀδερφέ" (Oh! brother) is characteristic of the spoken language. In interrogative S₃ the appearance of phrases

such as "τό βήχα" (her cough) and "τίς κλάψεις της" (her whining), and of the subjunctive, which is introduced by the interrogative pronoun "τί" (what), denotes the experiencing self's irritation at the girl's illness. S₄ is narration and the narrating self explicitly describes how the girl's illness is interfering with his daydreams and how annoying the whole situation is.

Indices of FIT in example 124

1. Brief interrogative sentences.
2. Interjections further intensified by an exclamation mark.
3. Colloquial phrases.

125) (1) Κι όσο φανταζόμουν ότι ή άρρώστεια του Βαγγελιού θα τελείωνε μετά ένα ή δύο μήνες στο θάνατο, μουσφιγγε άπελπισία τήν καρδιά. (2) Νάποθάνη και νά νομίζη πώς δέν τήν άγαπώ, πώς τή σιχάθηκα και τή μίσησα ίσως; (3) Δέ θάτونه προτιμότερο νάποθάνω κέγώ μαζί της; (4) Νάποθάνη και νά μή τή ξαναϊδώ σ' αυτόν τόν κόσμο!... (5) Μά ήτο τόσο βέβαιον, ήτο άφευκτο νάποθάνη; (6) 'Η φοβερή ιδέα που σχημάτιζα περί του άνίκητου θανάτου αύξαινε τόν πόνο που μαζευτόταν στην καρδιά μου κι αναδημιουργούσε τήν άγάπη μου, μιά νέα άγάπη προς τή ψυχή από τή ψυχή.

(I. ΚΟΝΔΥΛΑΚΗΣ, *op. cit.*, 53)

In this extract the first sentence, which depicts the character's despair and grief for his girlfriend's impending death with the expression "μουσφιγγε άπελπισία τήν καρδιά" (despair clutched at my heart), belongs to the narrating self. The shift into FIT is signalled by interrogative S₂. Verb forms appear in the subjunctive, which is not governed by a main clause, i.e. "νάποθάνη" (were she to die), "νά νομίζη" (were she to think), in an attempt to suggest the experiencing self's horror at the thought that the

girl will die with the impression that he does not love her or even worse that he despises her and maybe hates her. In addition to the subjunctive, the repetition of the conjunction "πῶς" (that) is suggestive of the experiencing self's strong emotions. The next sentence is also interrogative and it expresses the experiencing self's wish to die with her. In S₄ the subjunctive verb forms "νάποθάνη" (she were to die), "νά μή τή ξαναἰδῶ" (I was not to see her again), along with the point of exclamation and the suspension marks, which appear at the end of this sentence, indicate the experiencing self's fear that he will never see her alive again, not in this world at least. The next question, which is introduced by the conjunction "μά" (but), which is common in the spoken language, is also posed by the experiencing self who wonders if her death is inevitable as the use of phrases such as "τόσο βέβαιον" (so certain), "ἄφευκτο" (inevitable) denote. In the phrase "τόσο βέβαιον" (so certain), the use of the intensifying adjective "τόσο" creates special emphasis. Long S₆ explains in detail the character's feelings about death and it belongs to the narrating self.

Indices of FIT in example 125

1. Use of independent νά-clauses.
2. Interrogative sentences.
3. Use of the point of exclamation and of suspension marks for emphatic reasons.
4. Appearance of conjunctions characteristic of the spoken language, i.e. "μά" (but).
5. Intensifying adjectives.

126) (1) Πέσαμε μπρούμυτα πίσω ἀπ' τόν ξερό κορμό, ὁ Σεραφεῖμ, ὁ Σωτήρης κι' ἐγώ ἀπό πάνω τους. (2) Μέ τῶνα χέρι ὁ Σωτήρης μ' ἀγκάλιασε. (3) Κι' ἀρχίσανε. (4) Τό χέρι τοῦ Σωτήρη μέ σφίγγει σάν νᾶμουν ἀσπίδα του. (5) Κλείνω τά μάτια καί ζαρώνω. (6) Μάνα, δέ θά μέ ξαναδεῖς. (7) Πέφτουνε μπόμπες, κι' ὁ κρότος Θεέ μου

ὁ κρότος! (8) Λές καί θά σοῦ πάρει τό κεφάλι νά στό τινάξει πέρα. (9) Σφίγγονται ὄλοι οἱ μῦς μου ἔτσι ἀθελά μου, ἀπό ἀντίδραση. (10) Τό σῶμα μου νοιώθει τόν κίνδυνο καί θέλει νά ὑπερασπισθεῖ κάνοντας ἕνα θώρακα ἀπ' τήν ἴδια του τή σάρκα. (11) Νά μπορούσα νά χωθῶ δλόκληρος σέ μιά τρυπίτσα τόση δά, νά μή μέ βλέπει θεοῦ μάτι! (12) Θά σηκωθῶ νά τρέξω! (13) Νά τρέξω ὅπου βγεῖ! (14) Σάν τρελλός! (15) Ὅπουδῆποτε ἀλλοῦ παρά ἐδῶ. (16) Τό χέρι τοῦ Σωτήρη μέ σφίγγει δυνατά, σπασμωδικά, σέ κάθε ἔκρηξη. (17) Θέλω νά τοῦ φωνάξω:

(18) «Ἄσε με! Ἄσε με εἰδεμή σέ σκοτώνω! Ἄσε με νά τρέξω, νά χαθῶ ἀπό δῶ.» (19) Ὅχι ὅμως, Καλύτερα ἐδῶ. (20) Ὅ,τι πάθουνε αὐτοί, θά πάθω κι' ἐγώ. (21) Θά τρέμουμε κι' οἱ τρεῖς μαζί ἐδῶ. (22) Πίσω ἀπ' τό ξερό ἔλατο. (23) Ὅ,τι γίνεῖ, ἄς γίνεῖ. (24) Ἐδῶ μᾶς βρῆκε ἡ κακή ὥρα καί τούς τρεῖς. (25) Δέν χωρίζω τήν τύχη μου ἀπ' αὐτούς. (26) Δέν μπορῶ! (27) Θά τρέξω, θά κυλήσω μόνος μου κάτω στή χαράδρα, στά ἔλατα. (28) Νά κρυφτῶ, νά μή μέ βλέπουνε. (29) Νά μή μέ δοῦνε, εἰδεμή χάθηκα.

(30) Ἡ σκέψη μου παλαβωμένη, λαχανιασμένη, δέν ξέρει τί νά διατάξει. (31) Ποῦ νά πάω; (32) Ποῦ νά πάω; (33) Νά μείνω ἐδῶ; (34) Κι' ἡ καρδιά μου κλωτσάει δυνατά σάν νᾶθελε νά ξεσηκώσει στό γρήγορο ρυθμό της ὄλο μου τό σῶμα, νά φύγει μακριά ἀπό δῶ.

(Α. ΒΛΑΧΟΣ: ΤΟ ΜΝΗΜΑ ΤΗΣ ΓΡΙΑΣ, 70-1)

In this extract the first three sentences describe the character's movements by the use of past verb forms such as "πέσαμε" (we dropped), "μ' ἀγκάλιασε" (he hugged me), "ἀρχίσανε" (they started). In S₄, however, there is a shift from the past tense to the present tense. The transition to the present tense creates a more dramatic effect and at the same time prepares the ground for the appearance of FIT. S₆, which begins with

the kinship term "Μάνα" (mother), indicates a switch into the experiencing self who expresses his fear that his mother will not see him again. S₇ renders the experiencing self's auditory impression, as the repetition of the word "ὁ κρότος" (the boom) to describe the unbearable noise of the explosions denotes. This auditory impression is further emphasized by the use of the oath "Θεέ μου" (My God) in front of the word "ὁ κρότος" (the boom), by the exclamation mark that appears at the end of this sentence and by S₈, which contains the simile that the experiencing self uses to refer to the noise of the bomb explosions. Ss 9 and 10 give a description of the way his body reacts to the danger. In S₁₁ there is a return to the experiencing self's inner mind as the use of the subjunctive form "νά μπορούσα" (if only I could) to express the self's wish, of the diminutive ending -ιτσα in the word "τρυπίτσα" (little hole), of the intensifying phrase "τόση δά" (that small), appearing after the word "τρυπίτσα" (little hole), of the expression "Θεοῦ μάτι" (God's eye), and of the exclamation mark at the end of the sentence indicates. In exclamatory S₁₂ the use of the future tense suggests the experiencing self's impulse to get up and run away. The repetition of the subjunctive form "νά τρέξω" (to run) in exclamatory S₁₃, the appearance of the next verbless exclamatory phrase, which consists of the simile "σάν τρελλός" (like a madman), and the occurrence of the spatial deictic "ἐδῶ" (here) in verbless S₁₅ depict vividly the experiencing self's pressing need to run away from the noise and the explosions. S₁₆ describes how tightly his friend's hand is clutching him during each explosion and S₁₇ refers to the experiencing self's desire to cry to him to let him go. The actual words that the experiencing self is thinking of crying to his friend are enclosed within quotation marks and introduced by a colon. The main characteristic of these imagined words is the repetition of the phrase "ἄσε με" (let me go), with which each of the three sentences begins, and the appearance of the exclamation mark for emphatic reasons at the end of the first two sentences. Ss 19 to 25 indicate that the character, on second thoughts, has changed his mind and he no longer wishes to desert his friends and fellow-combatants. In S₁₉ the self's new decision is expressed by the negative particle "ὄχι" (No), which occurs at the beginning of this verbless

sentence, the use of a capital "K" instead of a small "κ" in the word "Καλύτερα" (Better) and of the spatial deictic "ἐδῶ" (here), which refers to the experiencing self's spatial position. Ss 20 to 25 express his self-persuading arguments about his decision to stay with his friends and not to desert them. More specifically the appearance of the future tense forms "Θά πάθω" (will happen to me), "Θά τρέμομε" (we will shake) in Ss 20 and 21 respectively, the use of the spatial deictic "ἐδῶ" (here) in Ss 21 and 24 to refer to the experiencing self and his friends' spatial position, further specified by the verbless sentence "πίσω ἀπ' τό ξερό ἔλατο" (behind the dry fir-tree), and the fatalistic attitude expressed in Ss 23 to 25, suggest the character's attempt to persuade himself about the soundness of his judgment. Ss 26 to 29 express the character's inability to stick to his resolution as the exclamatory phrase "Δέν μπορῶ" (I can't) denotes. In S₂₇ the use of the future verb forms "Θά τρέξω" (I'll run), "Θά κυλήσω" (I'll roll), refer to the experiencing self's plans of future action from which his friends are excluded as the phrase "μόνος μου" (on my own) indicates. The expression "μόνος μου" (on my own) contrasts with the first-person plural forms and with expressions such as "καί τούς τρεῖς" (all three of us), "ἀπ' αὐτούς" (from them), which were suggestive of the feeling of companionship that was prevalent in the previous section. Ss 28 and 29 appear in the subjunctive and denote the character's anguish, which is further intensified by the repetition of the same verb "βλέπω" (I see) but in a different tense. In S₂₈ the verb "βλέπω" (I see) occurs in the present subjunctive (νά μή μέ βλέπουνε) whereas in S₂₉ it appears in the aorist subjunctive (νά μή μέ δοῦνε) to be in agreement with the past verb form "χάθηκα" (I am lost, lit. I was lost). S₃₀ explicitly refers to the confused state of his mind. The three interrogative phrases that follow depict vividly the character's inability to think rationally and to take a decision as the repetition of the phrase "ποῦ νά πάω" (where was I to go?) in Ss 31 and 32 and the use of the subjunctive "νά μείνω" (was I to stay) along with the spatial deictic "ἐδῶ" (here) in S₃₃ suggest. The descriptive nature of S₃₄, which refers to the way emotional tension affects his physical condition, denotes a return to the narrating self.

Indices of FIT in example 126

1. Shift into the present tense.
2. Use of kinship terms in the vocative.
3. Repetition.
4. Oaths.
5. Questions.
6. Exclamations.
7. Ellipsis.
8. Subjunctive forms not subordinated to a main clause.
9. Similes.
10. Diminutive endings.
11. Proximal deictics.
12. Negative direct replies and negated verb forms.

127) (1) Καί ξανάρχισε τό βάδισμα. [...]

[...] (2) Ἡ νύστα μέ ζαλίζει, τά πόδια εἶναι βαριά, μολύβι. (3) Τά σέρνω. (4) Νά μπορούσα νά κοιμηθῶ. (5) Θεέ μου, νά κοιμηθῶ. (6) Ὅ,τι θέλει ἄς γίνει, ἕνα πράμα μόνο. (7) Νά κοιμηθῶ. (8) Μά κάπου ἐδῶ πρέπει νά ναι τά σύνορα. (9) Πῶς δέν φαίνονται; (10) Ποῦ ἔντα; (11) Μή μᾶς γέλασαν; (12) Ποῦ εἶναι αὐτή ἡ γραμμὴ πού πᾶμε νά τήν περάσομε...

(13) Μπροστά ἔπεσε ἕνας καί κλαίει. [...]

[...] (14) Γεμίζει ἡ νύχτα ἀπ' τοὺς λυγμούς του, ἀπ' τήν ἀπελπισιά του. (15) Γιά τό Θεό, μή χαλαρώσουν καί μένα τά νεῦρα μου. (16) Μήν ἀρχίσω κι' ἐγώ τά κλάματα πέφτοντας καταγῆς. (17) Βάδιζε, Ἄντρέα, Βάδιζε! (18) Κι' ἂν εἶναι νά πέσεις, νά πέσεις πεθαμένος. (19) Μέ τό χάραμα, σάν χλώμισαν τ' ἀστέρια, εἶδαμε σ' ἕνα λόφο μπροστά μας, τά «σύνορα», τό φυλάκιο. (20)* Ἀσπρο σπιτάκι πάνω στήν κορφοῦλα ἑνός λόφου, λές καί βγήκε ἐκεῖ ψηλά νά μᾶς

περιμένει. (21)*Αντε άκόμα πεντακόσια μέτρα... άκόμα διακόσια...
 άκόμα έκατό... Τέλος!... (22) Κι' έπεσα στό χώμα, μπρούμυτα. μέ
 τό γυλιό στους ώμους.

(Α. ΒΛΑΧΟΣ, op. cit., 104-5)

The above quoted extract appears a few pages further on. Narration also begins in the simple past (i.e. S₁) but quickly slips into the present tense, i.e. Ss 2 and 3, which by describing the character's physical condition, i.e. he is exhausted from walking for many hours and from lack of sleep, prepare the ground for the appearance of FIT. The shift into FIT and thus into the experiencing self is denoted by the use of the subjunctive form "νά μπορούσα" (if only I could) to express the self's wish in S₄. The repetition of the subjunctive form "νά κοιμηθώ" in Ss 4, 5 and 7, with the latter consisting of only this phrase, is suggestive of the character's need for sleep. This impression is reinforced by the appearance of the oath "Θεέ μου" (My God) in S₅ and by the use of the fatalistic expression "ό,τι θέλει άς γίνει" (what will be will be) in S₆, which denotes that sleep is the only thing he cares for. In Ss 8 to 12 the experiencing self's mind is preoccupied with different thoughts. He is wondering how far away the frontier is. The use of the phrase "μά κάπου έδω" (but somewhere here) and of the phrase "πρέπει νά'ναι" (it must be) in S₈, are characteristic of the experiencing self's reasonable conclusion that the frontier must not be far away. Interrogative Ss 9 to 11 express the experiencing self's doubts about the location of the frontier and his fear that he and his comrades have been misled (S₁₁). S₁₂ begins with the interrogative adverb "πού" (where) and one would expect to find a question mark at the end of the sentence. Instead suspension marks are used to denote a mental pause caused by the appearance of a visual perception (i.e. S₁₃) that temporarily interrupts the continuity of his thoughts. In S₁₃ there is a reference to a soldier who has fallen down and is crying. S₁₄ refers to the sound of the soldier's desperate sobs and prepares the ground for the rendering of the experiencing self's thoughts. The shift into the experiencing self is indicated by the occurrence of the oath "για τό Θεό" (for

God's sake) in S₁₅. The negative hortative verb forms "μή χαλαρώσουν και μένα" (let them not desert me as well), "μήν αρχίσω" (let me not start), are suggestive of the experiencing self's effort not to lose his nerve. In S₁₇ the repetition of the imperative form "Βάδιζε" (walk) and the use of his name, i.e. "Αντρέα" (Andreas) for self-reference, are indicative of the way the experiencing self urges himself to keep on walking. In S₁₈ self-reference is in the second person, i.e. "νά πέσεις" (to drop down). In S₁₉ the reference to the border occurs in the past tense. S₂₀ contains a description of the guardhouse and stands ambiguously between narrative report and the character's visual perception. The use of the diminutive endings -ακι in "σπιτάκι" (a little house) and -ουλα in "κορφούλα" (the little top) and of the simile, which begins with the phrase "λές και" (as if), point more readily to an experiencing self. This impression is further reinforced by S₂₁ which renders his FIT. In this verbless sentence the repetition of the phrase "άκόμα" (more, lit. still) and the count-down of the metres he still has to cover to reach the guardhouse belong to the experiencing self. The word "άντε" (come on), which appears at the beginning of the sentence and is common in the spoken language, is used by the experiencing self to urge himself to go on walking since the guardhouse is very nearby. The suspension marks that separate the phrases which begin with "άκόμα" (more) represent his mental and physical effort. The word "τέλος" (finish) and the appearance of the point of exclamation and of the suspension marks after it denote that the experiencing self has reached the guardhouse, like a runner who has got to the finish line. In S₂₂ the use of the simple past indicates a return to the narrating self who describes how the character has collapsed on the ground with the knapsack on his shoulder.

Indices of FIT in example 127

1. Use of subjunctive forms not subordinated to a main clause.
2. Oaths.
3. Modal auxiliaries for reasonable conclusions.
4. Interrogative sentences.

5. Questions of doubt, introduced by the conjunction "μή" (I wonder).
6. Negative hortatives.
7. Self-reference also in the second person and by the character's name.
8. Exclamation and suspension marks.
9. Diminutives.
10. Repetition.
11. Omission of verbs.

128) [...] (1) Κι' ἔμεινα κάτω μέ τή θειά μου, νά περιμένω, νά περιμένω γιά νά τήν ξαναϊδῶ. (2) Θέ μου, πόσο ἀργούσαν ἀπάνω! (3) Τί ἔκαναν ἄραγε; (4) Μά δέ θά ξανακατέβαιναν ὡς τό βράδυ; (5) Καί θάρχόταν ὁ ὑπηρέτης νά μέ πάρη, νά φύγω, χωρίς ν' ἀντικρύσω ἄλλη μιά φορά τά μάτια καί τό χαμόγελο τῆς Ἀθανασίας; [...]
 [...] (6) Καί νά, σέ λίγο, ὁ ὑπηρέτης γιά νά μέ πάρη. (7) Ἀπό τώρα;! (8) Μοῦ ἦρθε νά τόν δειρῶ πού βιάστηκε ἔτσι... (9) Μ' ἀνακουφίστηκα, ὅταν ἡ θειά μου μοῦ εἶπε πῶς μποροῦσα νά πάω ἀπάνω, ν' ἀποχαιρετήσω τήν ξένη...

(Γ. ΞΕΝΟΠΟΥΛΟΣ: ΑΘΑΝΑΣΙΑ, 468-9)

In this extract the repetition of the subjunctive form "νά περιμένω" (to wait), which expresses the character's anxiety caused by the wait, is the first indication of the appearance of FIT. The shift into the experiencing self is signalled by the use of the oath "Θέ μου" (My God), by the spatial deictic "ἀπάνω" (upstairs), which indicates that the experiencing self is waiting downstairs, by the interrogative adverb "πόσο" (how long) and by the exclamation mark at the end of S₂. The three interrogative sentences that follow express the young boy's impatience and fear that he might not be able to see the lady that made such an impression on him before the servant comes to collect him. In S₄ the appearance of the conjunction "μά" (but), which is peculiar to the spoken language, in initial position creates the impression of speech. The same

effect is produced by the initial position of the co-ordinating conjunction "καί" (and) in S₅, further intensified by the paratactic use of the subjunctive forms "νά μέ πάρη" (to collect me), "νά φύγω" (were I to go), which have a similar meaning.

A few lines further on, the shift into FIT is signalled by S₆ which lacks a main verb. However, the reader can easily infer from the context that the missing verb is "ἦρθε" (he came). In S₆ the use of phrases such as "καί νά" (and there) and "σέ λίγο" (in a while) recall spoken language. The next elliptical phrase is highly intoned by the appearance of both the question and the exclamation marks at the end of it to suggest the young boy's annoyance at the servant's early arrival. In S₈ the use of the phrase "μοῦ ἦρθε νά τόν δείρω" (I felt like beating him) is indicative of the boy's irritation as it is unlikely that a young boy will beat up an adult. The suspension marks that appear at the end of the sentence emphasize the improbability of such an action. S₉ denotes a return to the narrating self.

Indices of FIT in example 128

1. Interrogative sentences.
2. Oaths.
3. Spatial deictics indicative of the character's spatial position.
4. Initial position of co-ordinating conjunctions.
5. Subjunctive forms.
6. Use of the point of exclamation and of suspension marks.
7. Colloquial phrases.
8. Exaggerations.

129) (1) Ἐξακολούθησα νά ψάχνομαι, πασχίζοντας νά καταλάβω ἂν εἶμουν χτυπημένος κι ἄλλοῦ, ἂν τά μέλη μου εἶταν ἀκέραια. (2) Ζοῦσα, μά πῶς ζοῦσα; (3) Εἶμουν ἄραγε ἀνάπηρος, τσακισμένος γιά πάντα καί ἀνίκανος γιά ὅτιδήποτε στό ἐξῆς; (4) Καί πονοῦσα, πονοῦσα. (5) Μοῦ ξαναρχότανε κι ἡ δίψα πού αἰσθάνθηκα σάν

κυλίστηκα στό πεδίο τῆς μάχης. (6) Κι ἡ ἀνάγκη γιά λίγη συμπόνοια, λίγη γυναικεία τρυφερότητα μέσ στήν ἀγριάδα πού μ' ἔπνιγε.

(Γ. ΘΕΟΤΟΚΑΣ: ΑΣΘΕΝΕΙΣ ΚΑΙ ΟΔΟΙΠΟΡΟΙ Β', 195)

The first sentence belongs to the narrating self and describes how the character keeps feeling himself to make sure that his limbs are intact. Brief interrogative S₂ indicates a shift into the experiencing self. The repetition of the verb "ζούσα" (I was alive) in this sentence belongs to the experiencing self who does not know how badly he has been injured. The next interrogative sentence is again posed by the experiencing self who is wondering how serious his condition is as the interrogative particle "ἄραγε" (I wonder) denotes. The appearance of the co-ordinating conjunction "καί" (and) in initial position for emphatic reasons in S₄ and the repetition of the verb "πονοῦσα" (I was in pain) are indicative of the experiencing self's anguish and pain. The descriptive nature of Ss 5 and 6 denotes a return to the narrating self.

Indices of FIT in example 129

1. Interrogative sentences.
2. Repetition.
3. Interrogative particles.
4. Initial position of the co-ordinating conjunction "καί" (and).

130) [...] (1) Κατάλαβα νά μέ πλακώνει ἡ ἔρημιά καί γιά μιά στιγμή εἶπα πώς ὀνειρεύομαι... (2) Ἡ πολυάνθρωπη Ἰνδία!... (3) Νύσταζα... (4) Τί διάβολος συμβαίνει μέ τούτη τή νύστα;... (5) Χωρίς νά τό καταλάβω ξεντύθηκα γιά νά κολυμπήσω, κολλημένος στή σκέψη πώς ἀληθινά ὑπῆρχε στόν κόσμο ἡ Μπομπάη καί πώς ὁ φουκαράς ὁ Κόρσε σάπιζε ἐκεῖ πού τόν ἄφησα.

(Φ. ΚΟΝΤΟΓΛΟΥ: ΠΕΔΡΟ ΚΑΖΑΣ, 36)

In the first sentence the phrase "είπα πώς όνειρεύομαι" (I thought that I was dreaming) and the suspension marks at the end of the sentence are suggestive of the character's hazy state of mind and thus prepare the reader for a shift into the experiencing self. Suspension marks are used throughout this passage of FIT. Elliptical exclamatory S₂ is the first signal that this thought belongs to the experiencing self. The word "νύσταζα" (I was drowsy) that immediately follows and the appearance of interrogative S₄, which begins with the swear expression "τί διάβολος" (what the hell), further reinforce the impression that we have access to the experiencing self's thoughts. Long S₅ indicates a return to the narrating self.

Indices of FIT in example 130

1. Ellipsis.
2. Swear words.
3. Suspension marks.
4. Points of interrogation and of exclamation.

131) (1) 'Η έμπροσθοφυλακή ανέβαινε ήδη προς τό άπέναντι βουνόν και ανέβαινε μετά βίας. (2) 'Η πρώτη μου σκέψις ήτο ότι δέν έλαβον εκείνοι καιρόν ν' αναπνεύσουν. (3) Μή πάθωμεν τό αυτό και ήμείς; (4) Καί τότε; (5) Ούτε αναψυχή ούτε άνάπαυσις ούτε νερόν έκ της πηγής! (6) Καί έδίψων, ώ! πώς έδίψων. (7) "Ότε και ήμείς τελευταίοι έφθάσαμεν τρέχοντες υπό τά δένδρα, ό άρχηγός όρθιος έμπροσθεν της πύλης της έκκλησίας συνωμίλει μυστικώς μέ τούς τρεις νεοελθόντας.

(Δ. ΒΙΚΕΛΑΣ: ΔΙΑΤΙ ΕΜΕΙΝΑ ΔΙΚΗΓΟΡΟΣ, 118)

The first two sentences belong to the narrating self. S₁ is a description of the climbing up of the reconnaissance team. In the second sentence the appearance of the phrase "ή πρώτη μου σκέψις ήτο" (my first thought was), introducing IT, serves

to prepare for the FIT of the following sentences. Interrogative S₃, which is introduced by "μή" (maybe) suggests FIT. It expresses the experiencing self's fear that they, like the reconnaissance team, will not be given any time to rest before they start climbing up the mountain. Elliptical interrogative S₄, which begins with the coordinating conjunction "καί" (and), produces a speech-like effect. In verbless exclamatory S₅ the repetition of the negative conjunction "ούτε" (neither) emphasizes all the negative effects that will result from lack of rest. In S₆ the occurrence of the coordinating conjunction "καί" (and) in initial position, which is peculiar to the spoken language, the use of the interjection "ὦ" (Oh) further emphasized by an exclamation mark, and the repetition of the verb "έδ(ι)ψων" (I was thirsty), depict vividly how thirsty the experiencing self feels. Long S₇ indicates a shift into the narrating self.

Indices of FIT in example 131

1. Questions.
2. Ellipsis.
3. Repetition of negative conjunctions for emphasis.
4. Initial position of the co-ordinating conjunction "καί" (and).
5. Interjections further emphasized by an exclamation mark.
6. Exclamations.

132) (1) *Εστρεψα ὀλίγον τά βλέμματα ἀριστερά καί δεξιά, διά νά ἴδω τοῦλάχιστον τήν πηγήν, ὅπου ἤλπιζον νά δροσιθῶ, ἀλλά δέν τήν εἶδα. (2) *Εκεῖτο, φαίνεται, ὅπισθεν τῆς ἐκκλησίας. (3) Ὑπομονή! (4) Θ' ἀποζημιωθῶ μετ' ὀλίγον. (5) Ἐμπρός!

(Δ. ΒΙΚΕΛΑΣ, *op. cit.*, 119)

This extract is taken from the same short story and arises a few lines further on. S₁ is narrative and belongs to the narrating self. The shift into the experiencing self is signalled by S₂ in which the use of the inner state verb form "φαίνεται" (it seems) is

attributed to the experiencing self who assumes that the spring must be behind the church since it is not within view. The occurrence of fragmentary S₃ consisting of just the word "ὑπομονή" (patience) emphasized by an exclamation mark, recalls spoken language. In S₄ the use of the future tense along with the temporal phrase "μετ' ὀλίγον" (after a while) suggests the experiencing self's effort to urge himself to keep on walking and not to despair because he will be able to quench his thirst in a while. This impression is further intensified by the word "ἐμπρός!" (come on!) immediately following and emphasized by an exclamation mark at the end.

Indices of FIT in example 132

1. Verbs of inner state.
2. Fragmentary sentences emphasized by an exclamation mark.

133) [...] θέλω νά σκεφτώ. θέλω νά ἀναπολήσω... [...]

[...] - Τί παλιόκαιρος!

(1) Ἡ καρδιά μου χτύπησε. (2) Ἄ, ἄρχισε νά γίνεται ἐνοχλητικός.

(3) Μά παρατράβηξε αὐτό. (4) Τώρα θά τόν βάλω στή θέση του.

- Ἄκοῦστε, κύριε...

(N. ΘΕΟΔΩΡΟΥ: ΠΑΛΙ ΣΚΟΤΑΔΙ, 264)

This passage is an extract from the character's recollections of past events as the phrases "θέλω νά σκεφτώ" (I want to think), "θέλω νά θυμηθῶ" (I want to remember) indicate. It is interposed between two reports of direct speech. S₁ describes the character's emotional state. The appearance of the interjection "Ἄ" (Oh) in initial position in S₂ indicates a shift into the experiencing self who is annoyed by the customer's impoliteness. In S₃ the use of the conjunction "μά" (but) at the beginning of the sentence, which is characteristic of the spoken language, and of the colloquial word "παρατράβηξε" (this has gone too far), further emphasizes her annoyance with the man. In the last sentence the co-occurrence of the present time temporal deictic

"τώρα" (now) with the future tense suggests the experiencing self's determination to put the man in his place.

Indices of FIT in example 133

1. Initial position of interjections.
2. Conjunctions peculiar to the spoken language.
3. Colloquialisms.
4. Use of future tense.

134) (1) Μέ μιά βίαιη κίνηση τοῦ χεριοῦ του, μέ ἄρπαξαν οἱ δύο ζαπτιέδες του, μέ κατέβασαν στό ὑπόγειο. (2) Διάδρομος μακρύς, κελιά δεξόζερβα. (3) Στό βάθος ἄλλος μικρός διάδρομος, στενός, σκοτεινός. (4) Σταματήσαμε μπρός σέ μιά σιδηρόπορτα, ἄνοιξαν, μέ πέταξαν μέσα. (5) Σκοτάδι πυκνό, μούχλα, ὑγρασία. (6) Θά εἶχε καιρό πολύ νά στεγάσει ἄλλο δυστυχισμένο, γιατί σέ κάθε κίνησή μου οἱ ἀράχνες πέφτανε στά μούτρα μου.

(Γ. ΜΑΓΚΛΗΣ: Ο ΠΕΡΙΠΛΑΝΟΥΜΕΝΟΣ, 226)

This extract is an example of consciousness rendered in FI form in a first-person narrative. The character who has just been put in jail describes his first impressions of the cell. S_1 , which belongs to the narrating self, refers to the rough treatment he had. In S_2 the paratactic style of the verbless phrases suggests a shift into the experiencing self. These phrases are separated by commas and they depict the experiencing self's visual impressions as he is taken down to the cellar. In the first phrase the appearance of the adjective "μακρύς" (long) after the noun "διάδρομος" (corridor) further reinforces the impression of consciousness rendered in FI form. The experiencing self's visual perception is continued in S_3 , which is also verbless. The use of the phrase "στό βάθος" (at the far end) suggests the experiencing self's angle of vision. The adjectives that are used to describe the short corridor are also placed one after the

other and are separated by commas. S₄ is narration. S₅ renders the external data of sight and smell as they impinge on his consciousness. These perceptions are placed one after the other and they are separated by commas. The normal syntactical pattern of the last sentence denotes a return to the narrating self.

Indices of FIC in example 134

1. Parataxis.
2. Appearance of adjectives after the nouns they modify.
3. Omission of verbs.

3.11.2. Summary of the analysis of FIT in first-person narratives

The analysis of the passages quoted above has shown that FIT, although sparsely used in first-person narratives, does appear when the focus is on the experiencing self. Despite the use of the first-person pronoun in reference to both the narrating and experiencing self, FIT can be recognized through the use of contextual and linguistic indices.

Contextual indices that facilitate the narrator's temporary identification with his younger self include verbs and expressions denoting an inner process of thinking or feeling (examples 124 and 131) or in general the narrating self's relation of past moments of emotional crisis, anguish and bewilderment (examples 121, 122, 123). Furthermore, a shift from the simple past to the present tense that the narrating self may employ when recounting intense feelings can smooth the transition to the experiencing self (126, 127). Sometimes a passage of FIT can immediately follow a passage of DS which is attributable to the experiencing self (ex. 133). Thus first-person narratives seem to favour contextual indices which are similar to those encountered in third-person narration. FIT in third-person context also appears in the vicinity of verbs of mental activity or after a description of a character's emotional state

or impressions. In addition, it can arise in the neighbourhood of other kinds of discourse, i.e. DD, ID, FDD.

In addition to contextual markers, linguistic indices which belong to the categories of graphology, grammar and lexis can help to identify a passage as FIT.

The main typographic markers include the points of interrogation and exclamation and suspension marks. Past uncertainties, states of wonderment and agitations are often expressed by interrogative sentences. These questions, however, do not constitute the narrating self's present interpretation of the past events he recounts, as they have long since been answered. On the contrary, they denote a shift to the experiencing self. Likewise exclamatory sentences or words and phrases, which are followed by an exclamation mark for emphatic reasons, suggest strong emotional tension and they are more readily identified with the narrator's past self. Moreover, suspension marks can intensify the impression of a transition from narration to the experiencing self. The above mentioned typographic markers also abound in passages of FIT in third-person narration. In addition, in third-person context suspension marks can occur within a passage of FIT to create the impression of mental activity, i.e. to indicate mental pauses, hesitations or a change in topic. Similarly, dashes may be used for pauses and self-interruptions and along with the colon can even introduce passages of FIT in third-person narratives.

The main grammatical indices that indicate FIT in first-person narratives are the following:

1. Use of the first-person pronoun or the character's name for self-reference.
The appearance of the second-person pronoun is also possible.
2. Subjunctive forms which, in most cases, are not subordinated to a main clause.
3. Co-ordinating conjunctions used in initial position.
4. Ellipsis.
5. Proximal deictics.
6. Negation.
7. Co-occurrence of past verb forms with present time deictics.
8. Modal verbs.
9. The appearance of tenses is directly associated with the context in which they occur. The most frequently used tenses are the S. Past, the Present and the Future.
10. Brief sentences.
11. Parataxis.
12. Appearance of adjectives after the nouns they modify.
13. Conjunctions peculiar to the spoken language.
14. Verbs denoting inner states.

The above quoted grammatical indices are also present in passages of FIT in third-person narration. In addition, incomplete comparisons and loose shifts from topic to topic can be encountered in passages of FIT in third-person narratives. In such a context self-reference is in the third person. The demonstrative pronoun "αὐτός-ή" may also be used by the character in reference to himself.

Lexical indices include the following:

1. Repetition.
2. Interjections.
3. Oaths.
4. Swear words.
5. Similes.
6. Colloquialisms.
7. Intensifying adjectives.
8. Diminutives.
9. Kinship terms.

The above quoted lexical indices can also be found in passages of FIT in third-person narration. The use of emotive and idiosyncratic elements aims to intensify the impression of a character thinking in his own language rather than in the narrator's. In addition, in third-person narratives there is use of modal adverbs of certainty, uncertainty or denial, of evaluative adjectives, of lexical fillers, of direct reply particles, of contracted forms, of words or expressions peculiar to the character's idiolect and of folk proverbs. The absence of some of the above mentioned lexical indices, i.e. contracted forms, idiosyncratic speech elements, in passages of FIT in first-person narration may be attributed to the fact that the narrating and the experiencing self are the same person and thus their language displays similarities.

Having isolated the markers of FIT in first-person narratives we can proceed with an examination of its effects.

3.11.3. Effects of FIT in first-person narratives

It has already been mentioned that FIT, unlike FIS, suggests immediacy because it creates the illusion that the reader has direct access to a character's thoughts without

the continuous interventions of a narrator. In third-person narratives FIT is employed as a means of either irony or sympathy. The latter effect, however, arises more frequently because of the narrator's affinity with the character's mind. In autobiographical narratives FIT is conventionally limited to the thoughts and consciousness of the first-person narrator who is both the narrating and the experiencing self. In first-person narratives, as Stanzel (1984) notes, FIT occurs when the narrating self has withdrawn and the emphasis is on the experiencing self. Stanzel prefers to talk about the withdrawal of the narrating self rather than his absence from passages of FIT in first-person narration, as Cohn does, because he believes that complete denial of his presence would result in a silent monologue rather than in FIT. The use of FIT for thought rendering elicits the reader's sympathetic response to the experiencing self "much more frequently than it ironizes or creates distance between the experiencing and the narrating self" (see Stanzel, *op. cit.*, 224). However, FIT passages, which present the anxiety or bewilderment of a young child or an adolescent, can produce a slightly ironic effect because of the simplified reasoning (ex. 126) or the exaggerated reactions (ex. 129) of the inexperienced younger self.

3.11.4. Differences between the representation of speech and of thought in FID

Before we conclude this chapter it is worth pointing out that despite the similarities that the representation of speech and of thought in FID displays, as far as the means of their identification is concerned, there are also differences between them. For that reason the two techniques were examined separately.

The analysis of FIS in Chapter 2 and of FIT in the present Chapter has shown that the two modes can be recognized through the use of similar markers, i.e. linguistic indices which belong to the levels of grammar, lexis and graphology and usually create the impression of FIS or FIT by appearing in clusters. This similarity, however, should not obscure the fact that firstly, FIS and FIT are different modes of expression

and as such they have been exploited in a variety of ways by different authors, and secondly that their effects are not the same. FIS is used to represent a character's speech whereas FIT is employed as a means for producing not only a character's thought, which can be presented either as fully articulated or half-formed in a character's mind but also different states of his consciousness. The effects of the two modes are also different. As has been mentioned, FIS creates more often an ironic effect because of the interposition of the narrator's voice between the character and the reader which, as a result, distances the latter from the character who has produced the speech. On the other hand, FIT puts the reader directly inside the character's mind and produces more frequently a sympathetic effect, especially in figural narratives in which the narrator's mind is in greater affinity with the character's mind.

Thus the differences between FIS and FIT are functional rather than formal.

3.12. Conclusion

In this chapter we have concentrated on the analysis of modes of thought rendering and of their effects in first and third-person narratives. In terms of decreasing narratorial intervention the following categories were distinguished: a) NRTA, b) IT, c) FIT, 4) DT and 5) FDT.

Examples from all five categories were given but special emphasis was placed on the technique of FIT, which, as far as thought reproduction is concerned, appears more plausible than the direct modes of DT and FDT. In contrast to direct forms of speech representation, i.e. DS and FDS, which produce an effect of immediacy by presenting a character's speech in a direct way, DT and FDT appear more artificial than the most indirect forms of NRTA and IT simply because direct access to somebody else's thought processes is not plausible in real life. It was probably this artificiality of FDT that led modern novelists, (i.e. Politis ex. 10, Karagatsis ex. 12, Mitropoulou ex. 13), to develop and further refine it so that it renders a character's inner mind directly without narratorial mediation, thus creating the impression of internal focalization.

FIT, on the other hand, by retaining the expressive elements of the spoken language without suppressing the narrator's voice provided a natural means for producing not only a character's inner thoughts, which can be presented either as fully articulated or half-formed in a character's mind, but also different states of his consciousness (i.e. sense impressions, products of imagination). Representation of a character's consciousness, however, arises more often in figural rather than in authorial narration since the technique of FIT appears more refined and of greater psychological complexity in such context. In addition, it is spread among a wider range of characters. FIT is not restricted to third-person narration. It also occurs in first-person autobiographical narratives though in a much lower frequency because of the structure of first-person narratives, i.e. the narrating and the experiencing self are the same person and the only way the narrating self can relive past events is by relying on his good memory. Nevertheless, extensive use of his mnemonic skills can produce an unrealistic effect. In both first and third-person narration FIT can be identified through a number of indices, i.e. contextual and linguistic, which usually sustain the impression of FIT by appearing in clusters. In addition, the effects of each technique were examined. As with speech presentation, the way in which a character's thoughts are presented can influence the reader's sympathetic or ironic response to the character. With regard to NRTA and IT, which are characterized by narratorial overttness, the narrator's attitude towards the characters can create either irony or sympathy. As far as the most direct forms of thought presentation are concerned, i.e. FDT and DT, which present the character in control of his thoughts by giving a direct quotation of his inner mind, sympathetic or ironic effects depend on the narratorial comments that may precede or follow thought representation, and on the extent to which the character's thoughts contradict or are in harmony with his deeds. FIT, unlike FIS, creates more frequently a sympathetic effect especially in novels which are dominated by a focalizer character since the narrator's mind appears to be in affinity with the character's mind. However, presentation of a character's self-delusions, misjudgements and exaggerations can often produce ironic detachment. Even in first-person novels in

which there is identification between the narrating and the experiencing self, the narrator can comment ironically on the younger self's immaturity and fallacies.

In the next chapter there will be an examination of the technique of QM which is regarded as the most mimetic form of thought presentation.

CHAPTER 4

QUOTED MONOLOGUE

4.1. Introduction

In this chapter we will examine the technique of Quoted Monologue in first and third-person narratives. The term QM is adopted by Cohn (1978: 12) and is equivalent to what most other critics call "interior monologue". Although there are two kinds of monologue, that is "exterior monologue" or "soliloquy" (i.e. uttered monologue) and "interior monologue" (i.e. unspoken monologue), the present chapter will focus only on the analysis of "interior monologues".

Before we proceed with the examination of the monologic technique in M.G. texts, we will remind the reader of Cohn's techniques of inner representation because Cohn's theory has shed light on many areas of thought presentation and especially on the use of the technique of monologue (see also Chapter 1, 49-51). Cohn's theory also merits consideration because of the emphasis placed on the division of the techniques by person.

Although Cohn's (1978: 11) discussion of modes of inner representation is more literary than linguistic, her definitions of the techniques are linguistic rather than stylistic. According to the relative contribution of the character and of the narrator to the discourse, Cohn recognizes three basic techniques for rendering consciousness in third-person narration: "psycho-narration", "narrated monologue" and "quoted monologue".

"Psycho-narration" is the most indirect of the three techniques. It is the "narrator's discourse about a character's consciousness" (Cohn, *op. cit.*, 14). As Wales (1989: 383) notes, it is not identical to Leech and Short's NRTA because the narratorial report may be coloured by the character's perspective or verbalized thoughts. Unlike the more direct techniques of "quoted monologue" and "narrated monologue", "psycho-narration" can present sub-verbal consciousness since this kind

of consciousness can only be narrated, i.e. it cannot be quoted directly or indirectly. "Narrated monologue", which is equivalent to Leech and Short's FIT, presents "a character's mental discourse in the guise of the narrator's discourse" (Cohn, op. cit., 14). "Quoted monologue" is the most direct of the techniques. By "quoted monologue" Cohn means a monologue that is directly presented. QM is an extended stretch of FDT. It renders "a character's mental discourse" (Cohn, op. cit., 14). Although from a grammatical point of view, as Cohn observes, the technique of QM is the simplest to define, critics' tendency to polarize techniques historically has complicated the definition of this technique. Under the influence of Dujardin critics have differentiated between monologues in traditional novels using the terms "traditional monologue" or "silent soliloquy", and monologues in stream-of-consciousness novels using the term "interior monologue", considering the latter as a twentieth-century novelistic device. This distinction, in which "soliloquy" is regarded as rational and reasoned while "interior monologue" is regarded as illogical and associative, is based on psychological and stylistic criteria. However, as Cohn (1978: 13) has pointed out, it is very difficult to distinguish between "soliloquies" and "interior monologues" on such grounds because it is common for soliloquies to contain illogical patterns. Such definitions, as Cohn remarks, fail to take into account the linguistic evidence which underlies these monologues, irrespective of their style and content, i.e. the use of the first (or second) person by the character to refer to himself and of the present tense. It is this presence of the first (or second) person and of the present¹ tense that clearly differentiates the most direct technique of inner presentation from the other two techniques in third-person narration. Thus for Cohn (1966: 105, 1978: 98) both "silent soliloquies" and "interior monologues" are instances of the same technique, i.e. the technique of "quoted monologue" as she calls it, which has developed over the years.

As far as the term "interior monologue" is concerned, Cohn believes that the adjective "interior" in this term is near redundant because in modern narratives the

¹Mendilow (1952: 104) attributes the effect of immediacy and presentness in interior monologues to the use of the present tense.

interiority of monologues is generally assumed and should, on logical grounds, be replaced by "quoted". In addition, "in third-person context the direct expression of a character's thought (in first-person form) will always be a quotation, a quoted monologue" (Cohn, op. cit., 15). However, since the term "interior monologue" seems to be firmly established she has decided to use the combined term "quoted interior monologue" with the option "to drop the second adjective at will, and the first whenever the context permits" (Cohn, op. cit., 15). But Cohn has also drawn attention to the fact that the direct expression of a character's thought can be presented outside a narrative context as an independent text (eg. the Penelope text in *Ulysses*). Cohn (op. cit., 17) calls this type of text "autonomous interior monologue" or "interior monologue text". In contrast to "quoted interior monologues" which are introduced by the narrator "autonomous interior monologues" are free of all narratorial mediation. They consist entirely of the single, uninterrupted, direct quotation of a character's inner mind. With regard to the use of the adjective "interior" in the combined term "autonomous interior monologue", Cohn points out that it can safely be omitted in most cases. Thus Cohn (1981: 169), taking as a criterion the presence or absence of a narrative context, differentiates terminologically between "quoted interior monologue", i.e. passages with interior monologue found embedded in authorial or figural narration, and "autonomous interior monologue", i.e. nonmediated interior monologues appearing as independent texts.

According to Cohn the same basic techniques also appear in first-person narration. The same terms can apply modified by prefixes to indicate the altered relationship of the narrator to the subject of his narration. Therefore in first-person narration "psycho-narration", "narrated monologue" and "quoted monologue" become respectively "self-narration", "self-narrated monologue" and "self-quoted monologue". However, the analogy between first and third-person narrative texts, as Cohn (op. cit., 14) claims, "stops as soon as one goes beyond the definition of the basic techniques" because of the "profound change in narrative climate as one moves between the two territories". This change is due to the different relationship which exists between the

narrator and the protagonist who, in first-person narration, is none other than the narrator's past self. This relationship affects mostly the presentation of inner events as past thoughts have not only to be remembered but also expressed by the self. Furthermore, there is another reason for the differentiation by person. It concerns the use of the term "interior monologue" which, as we have seen, has been employed to describe two different phenomena without anyone noticing the ambiguity: a) a narrative technique for giving a direct quotation of a character's consciousness in a surrounding narrative context and b) a narrative genre which consists entirely of a character's self-address (e.g. *Les Lauriers sont coupés*, the Penelope text in *Ulysses*). Although the technique and the genre share some psychological and stylistic characteristics their presentation is not the same. The first case is mediated because there is an explicit or implicit quotation of the character's thought by a narrator who uses the third person to refer to the monologist in the narrative context. The second is an unmediated autonomous first-person form and for that reason it can be regarded as a limit-case of first-person narration. As noted above, Cohn calls this first-person genre "autonomous interior monologue" or "interior monologue text" (or "novel").

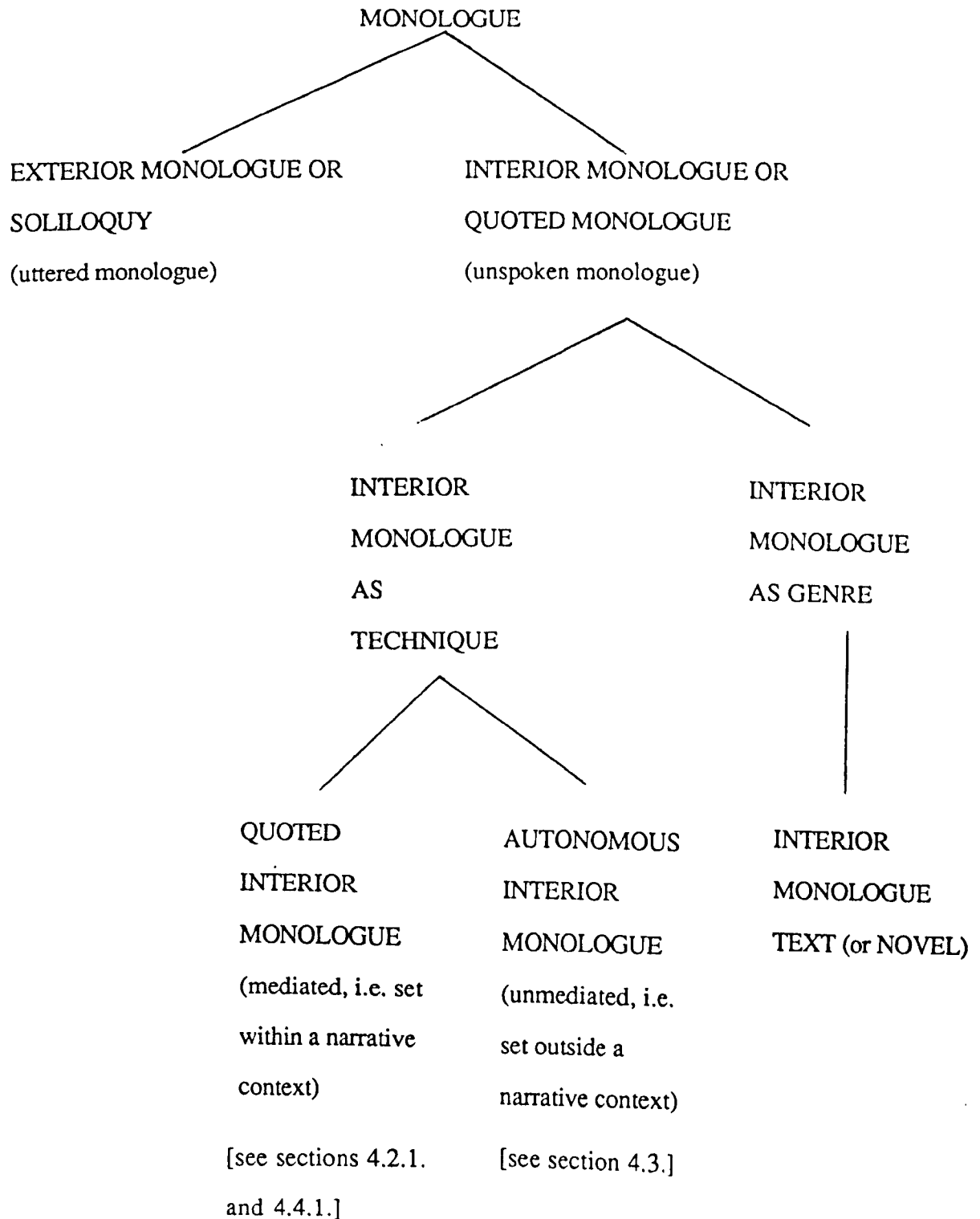
Following Cohn, we will also define the technique of monologue in M.G. fiction grammatically, because we also believe that the main characteristic of all monologues, regardless of their style and content, is the use of the first person and/or the second person by the monologist to refer to himself and of the present tense. Thus we will analyse a number of monologic passages in both first and third-person narratives, which belong either to the traditional, logically constructed type or to the inchoate type that approximates to deeper levels of consciousness or to an intermediate type that lies between the two extremes, in an attempt to show what devices M.G. authors use to create the impression of a monologizing self.

We will adopt Cohn's term "Quoted Monologue" (QM) because it is inclusive of both embedded and autonomous interior monologues. We will begin the analysis with monologues in third-person narration. Taking as a criterion the presence or absence of a narrative context we will examine both interior monologues which are set within a

narrative context and interior monologues which are presented outside a narrative context. In particular in section 4.2.1. we will analyse interior monologues which are quoted either in authorial narratives (examples 1 to 5) or in figural narratives (example 6). In addition to the analysis of quoted interior monologues, there will be a discussion of the effects of the technique of QM in third-person narration. Then we will deal with the examination of autonomous interior monologues (examples 7 and 8 in section 4.3.). More specifically example (7) arises in a novel which alternates, from chapter to chapter, between third-, second- and first-person narratives. The monologue analysed constitutes a chapter on its own. Example (8) appears in a short story, or to be more precise the whole story is presented through the character's monologue.

Then we will proceed to the examination of the technique of QM in first-person narration. Self-quoted Monologues, as they are called, arise in first-person narratives although not so often as quoted monologues in third-person narratives because of the general structure of the first-person novel, i.e. the narrating and the experiencing self are the same person and there is always the risk that the reader might mistake the narrating self's present thoughts for the experiencing self's past thoughts due to the use of the present tense and of the first person by both of them. In section 4.4.1 we will analyse monologues which are quoted either in autobiographical narratives dominated by the presence of the narrating self (examples 9 to 11) or in narratives in which the narrating self has withdrawn allowing the experiencing self to dominate (examples 12 to 16). In addition to the analysis of the technique of QM in first-person narratives, there will be a discussion of its effects.

The following tree illustrates the categorization of monologue.



4.2. Quoted Monologue in third-person narration

We will begin the analysis with the examination of interior monologues which are quoted in third-person context (examples 1 to 6 in section 4.2.1). In particular, examples 1 to 5 are presented within authorial narration whereas example 6 is found embedded in a modern psychological novel that uses figural narration. There will also be a discussion of the effects of the technique of QM in third-person context. Then we will proceed with the analysis of autonomous interior monologues (examples 7 and 8 in section 4.3.). The analysis of each monologic passage will be followed by a summary of the main devices employed to create the impression of a monologizing self.

4.2.1. Quoted Interior Monologues

- 1) (1) «Τί ἔπραξα», ἔλεγε, «καί πρὸς τί καταδιώκομαι τόσο ἀδυσωπῆτως; (2) Εἶμαι ἢ δέν εἶμαι ἀθῶος; (3) Ὅταν μ' ἔκαυσαν ὄλους τοὺς στάχυν μου, ὅταν κατέστρεψαν ὅ,τι εἶχα ἐπὶ τῆς γῆς, τί ἦτο τό πταίσμά μου; (4) Ὅτι εἶχον ἀδελφόν ληστήν; (5) Καί ἐρώτησαν ἂν εἶχον τά μέσα νά τόν ἐμποδίσω; (6) Ἀλλά δέν ἔφθασεν ὁ ἐμπρησμός, ἐμέ θέλουν, ἐμέ καταδιώκουν, διότι ἔφυγα τάς βασάνους τοῦ μοιράρχου. (7) Ἴσως ἡ ἐξορία μου ἤθελε μέ καταστήσει εὐτυχέστερον μακράν τοιούτων ἀνθρώπων τῆς ἀδικίας, ἂν δέν ἐπῆρχετο νέος σίφων καί δέν μετέπιπτον πάλιν ἀπό κρημνοῦ εἰς κρημόν! (8) Ἀλλά τίνα ἠδίκησα, τίνα ἔβλαψα, τίνα ἐζημίωσα!... (9) Τιμωροῦμαι διότι εἶμαι ἀδύνατος, διότι εἶμαι μόνος, ἄσημος καί ἄγνωστος. (10) Ἄνευ συμπράξεως δυνατοῦ, ἄνευ δώρων καί τεχνασμάτων ὁ ἀθῶος δέν εἰσακούεται; (11) Δέν ἔχει ὀφθαλμούς, δέν ἔχει ὦτα ἢ δικαιοσύνη; (12) Ναί! (13) Ἡ ἀδικία ἔχει τάς ἑκατόν χεῖρας καί τοὺς ἑκατόν πόδας, διά τοῦτο φθάνει παντοῦ... (14) Τάχα πρέπει νά γίνω κακοῦργος, διά νά εὔρω τήν ἔξοδον αὐτοῦ τοῦ σπηλαίου; (15) Μή γένοιτο!»

(Π. ΚΑΛΛΙΓΑΣ: ΘΑΝΟΣ ΒΛΕΚΑΣ, 92-3)

This QM, like the narrative context, is in Katharevousa. It is introduced by the verb "ἔλεγε" (he said) but it is not difficult for the reader to realise that this verb refers to verbalized thoughts rather than to actual speech because in the immediately preceding paragraph the narrator describes the emotional stress under which the character is with the sentence "... καί πικροί στοχασμοί διέτρεχον τόν νοῦν του" (and bitter thoughts were crossing his mind). In addition, at the end of the monologue, which like direct speech is enclosed within quotation marks, the narrator's descriptive sentence "καί βαθεῖς στεναγμοί διέτρεχον τήν σειράν τῶν ἰδεῶν

του" (and deep sighs were accompanying the flow of his thoughts) disperses any remaining doubt about the monologic nature of this passage. The language in which the character monologizes is not very different from that of the authorial narrator's. However, the character uses the present tense and the first person for self-reference in his monologue whereas the narrator employs the past tense and the third person in reference to the character. The impression of a thinking self is created by the following means:

a) the character's rhetorical questions which are interspersed in the text and create the impression of speech, i.e. S₂.

b) the repetition of certain words such as "ἐμέ" (me) and the interrogative pronoun "τίνα" (who) for emphatic reasons in Ss 6 and 8.

c) the use of the particle "ναί" (yes) in S₁₂, further emphasized by the exclamation mark that appears after it, to produce the impression of speech.

d) the exclamatory sentences that are suggestive of the character's violent emotions and especially the phrase "Μή γένοιτο" (may it not come to that) which concludes his monologue and indicates the character's determination not to turn into a criminal even though this means spending the rest of his life in jail.

e) the use of suspension marks to suggest self pauses (Ss 8 and 13).

f) the employment of metaphorical language such as "ἂν δέν ἐπήρχετο νέος σίφων καί δέν μετέπιπτον πάλιν ἀπό κρημνοῦ εἰς κρημόν" (if a new whirlwind hadn't hit me and if I wasn't falling from precipice to precipice) for a more vivid description of the character's misfortunes (S₇).

g) and finally the personification of the abstract concepts of justice and injustice which creates a more dramatic effect, Ss 11 and 13.

- 2) (1) Για τόν ἑαυτό του ἔλεγε· «(2) Δέν ἔχω οὔτε φωτεινό μνημονικό οὔτε εὐκολία λόγου καί οὔτε ριζωμένες πεποιθήσεις, ἀπαραίτητες γιά νά μιᾶ κανεῖς σέ ἀνθρωπομαζώματα, καί θέλω νά

εἶμαι κοινοβουλευτικός πολιτικός; (3) Τί εἰρωνεῖα! (4) Καί δέν μπορῶ νά μιλήσω γιά ὅλα τά πολιτειακά ζητήματα εἴτε ἐπειδή δέν τά ξέρω εἴτε ἐπειδή δέν μ' ἐνδιαφέρουν ἀρκετά γιά νά τά μάθω, ἐνῶ μ' ἐνδιαφέρουν ἄλλα. (5) Καί ὅμως ἔχω κάποιο πολιτικό μυαλό καί τέχνη ἢ ἐπιτηδειότητα πολιτική στήν πράξη. (6) Ὅπως καί ἂν εἶναι, καί ἂν ἐξακολουθήσω νά πολιτεύωμαι ἀκόμη, θά τό κάμω προσωρινά. (7) Γιατί νά ἀνησυχῶ καί νά ταράζωμαι; (8) Θά ἔλθῃ μιὰ μέρα πού θά τ' ἀφήσω καί αὐτό, ἅμα τό ξεσκολλίσω. (9) Καί θά ἔχω πλουτίσει τίς γνώσεις μου γιά τά πράματα τοῦ κόσμου». (10) Μ' αὐτή τή σκέψη ἡσύχασε.

(I. ΔΡΑΓΟΥΜΗΣ: ΣΤΑΜΑΤΗΜΑ, 57-8)

This example of QM is initiated by the narratorial introduction "γιά τόν ἑαυτό του ἔλεγε" (as far as his own abilities were concerned, he said) and the narratorial explanation "Μ' αὐτή τή σκέψη ἡσύχασε" (with this thought he calmed down), which appears at the end of the monologue. Graphologically the monologue is separated from authorial narration by quotation marks. In this particular example the character's monologue is introduced by a semi-colon. This QM, unlike ex. (1), does not aim to depict the character's emotional state but rather to present the character's assessment of his own abilities and his suitability for the post of MP. The monologue appears in the first person and in the present tense. Long Ss 2 and 4, which occur at the beginning of the QM, are indicative of the character's logical reasoning. The use of the question mark at the end of S₂, which is more of an exclamatory than of an interrogative nature, and the appearance of the verbless exclamatory phrase "Τί εἰρωνεῖα" (how ironic) immediately after it are suggestive of the character's negative assessment of his abilities. This impression is further reinforced by the repetition of the negative conjunction "οὔτε" (neither) in S₂. S₄, which begins with the coordinating conjunction "καί" (and) includes the character's justification for the lack of qualities he has just mentioned. However, after having listed the negative aspects of

his personality the character discovers some positive characteristics as the appearance of the conjunction "ὅμως" (yet) in S₅ denotes. Ss 6 to 9 express the character's decision to stop worrying about his political abilities, i.e. "γιατί νά ἀνησυχῶ καί νά ταραζῶμαι;" (why should I worry and get upset?) because this job is temporary and he will not have to do it for ever.

Both of the above quoted monologues occur in authorial narration and the way in which they are presented creates the impression of oratorical speech rather than of thought rendering. Despite the authors' attempt to differentiate them from narration with the inclusion of exclamatory and interrogative sentences and in general of structures characteristic of the spoken language, these monologues still remain well-planned and logically connected.

- 3) [...] (1) Ἄ! ἡ προβατίνα! (2) Ἄ! τό μικρόν ἀρνάκι! (3) Τί τρυφερόν, τί λευκόμαλλον πού ἦτο, καί πόσον γλυκά ἐβέλαζε! (4) Τί ἦρθες, βλαχοπούλα! (5) Τί θέλεις ἀπό ἐμέ (ἔλεγε καθ' ἑαυτόν ἐν ἐξάρσει ὁ Πάνος ὁ Δημούλης); (6) Φύγε, βλαχοπούλα. (7) Μή μέ κολάζης χωρίς νά μέ συμπονῆς! (8) Μή μέ ἐνοχλῆς, χωρίς νά μέ γνωρίζεις! (9) Πῶς νά καταπραῦνω τήν φαντασίαν μου, σήμερον, Μέγα Σάββατον; (10) Πῶς νά ὑπάγω νά μεταλάβω, τήν νύκτα, εἰς τήν Ἀνάστασιν, βλαχοπούλα; (11) Ἄλλ' ἐγώ διά τοῦτο ἦλθα εἰς τό χωρίον, ἀφοῦ ἐξομολογήθην, χθές, διά νά μή προλάβω νά κάμω ἄλλα «κρίματα» ἕως νά ἀξιωθῶ νά μεταλάβω, αὔριον. (12) Καί τώρα πῶς νά μεταλάβω, βλαχοπούλα!

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: Η ΒΛΑΧΟΠΟΥΛΑ, 540)

This monologue also arises in authorial narration. It appears after a narrative description of one of the character's movements which in turn provokes the other character's quoted monologue. For this reason there is no narratorial introduction. However, a narratorial explanation enclosed in parentheses such as "ἔλεγε καθ'

ἐαυτὸν ἐν ἐξάρσει ὁ Πάνος ὁ Δημούλης" (Panos Dimoulis said to himself in exaltation) appears after the first lines of the monologue (S₅). What differentiates this monologue from narration is the former's interrogative and exclamatory manner because, unlike the previously analysed monologues, it is not enclosed within quotation marks. The employment of this style aims to express the character's effort to avoid temptation because of his intention to take communion on Easter Saturday. Reference to the thinking self is in the first person and the tense mainly used is the present. The majority of the sentences in this monologue are short. There are also some verbless exclamatory sentences (e.g. Ss 1 and 2), which are preceded by interjections such as "ᾠ ἠ προβατίνα! ᾠ τὸ μικρὸν ἀρνάκι!" (Oh! the ewe! Oh! the little lamb!) and some imperative sentences (Ss 6 to 8) both positive (S₆) and negative (Ss 7 and 8). In general, this monologue tries to depict the character's verbalized thoughts through the use of the syntax and the intonation of the spoken language. However, Katharevousa forms are also present in this monologue as for example the use of the Katharevousa verb form "ἦτο" instead of the demotic form "ἦτανε", of the Katharevousa preposition "εἰς" instead of the demotic preposition "στό", of the ν-suffix attached to adjectives, nouns and verbs, i.e. "μικρὸν" (little), "φαντασίαν" (imagination), "ἐξομολογήθην" (I confessed) etc. On the other hand, there is a tint of colloquialism in the use of words such as "ἠ προβατίνα" in S₁, the more colloquial of the two terms (i.e. προβατίνα and ἀμνάς) that the narrator uses, and "βλαχοπούλα" (shepherdess) instead of "χωριατοπούλα" that the narrator prefers to use in reference to the shepherd girl (e.g. Ss 4, 6, 10, 12), by the diminutive ending -ακι in "ἀρνάκι" (lamb), which is also preceded by the adjective "μικρὸν" (little) in S₂, although the ending -ακι denotes smallness and hence it is colloquial, and by the repetition of interrogative pronouns and adverbs such as "τί" (what) in Ss 4 and 5 and "πῶς" (how) in Ss 9 and 10 for the introduction of the character's rhetorical questions. Nevertheless, all the above mentioned colloquial indices are not sufficient to make this QM sound more natural because the presence of Katharevousa forms in this monologue creates artificiality.

- 4) (1) «Θάρθει... δέν μπορεῖ παρά νάρθει... εἶναι ἡ ὥρα του!...» εἶπε μέ τό νοῦ του. (2) «Καί ποῦ νά βρεθοῦν τώρα τά χρήματα... τόσα χρήματα!...» [...]
- [...] (3) «Χίλια πεντακόσια φράγκα σήμερα!» ἀναστέναξε «(4) καί ποῦ εἶν' τα;... (5) ποῦ εἶν' τα;... (6) Καί νάταν αὐτά μονάχα!... (7) Μά δέν εἶναι οὔτε τρεῖς βδομάδες ἀκόμη πού ἀνανέωσα τό ἄλλο τό χαρτί, καί νά πάλι σήμερα ἓνα ἄλλο... (8) καί σ' ἓνα μήνα κι ἄλλοι!... (9) Καί ποῦ νά τάβρω, ποῦ; καί σήμερα καί τότες γιά νά πλερώσω;... (10) *Αχ, ἐχαλάστηκα!... (11) Πάει πλιά!...» (12) Καί λέγοντας ἔτσι ἐσημείωνε μέ τό δάχτυλο γραμμές καί κολῶνες στό ἀνοιχτό τό βιβλίο. [...]
- [...] (13) Τόν ἄλλο μήνα ἐξέκαμα τά ἀγριώματα... (14) ἓνα λιβάδι ὀλάκερο... (15) Τάκαμα ἀνταλλαγή τάχα... (16) *Εβγαλα τό μάτι μου, γιά νά κάμω τάχα χάρη, νά εὐεργετήσω, ξωθειό μας! (17) Τόν κουμπάρο, ποῦναι ἄνθρωπος τοῦ σπιτιοῦ παλαιόθε, καί μοῦ δουλεύει κι ὁ ἴδιος τόσα χρόνια, καί γι' αὐτό, κακοῦς πάντα χρόνους νάχει! τόν ἀγαπάω!... (18) Κ' ἐπήρα ἔτσι σέ χρῆμα τά ρέστα... (19) Τρέχα γύρευε πῶς τήν πιστεύουν τή καλοσύνη μου ὄλοι αὐτοί οἱ ποιηροχωριάτες καί ὁ παμπόνηρος ὁ κουμπάρος!... (20) Τί πιστεύουν, τί δέν πιστεύουν δέν μέ μέλει!... (21) Τότες τουλάχιστο ἐδιόρθωσα πάλι κάποιες δουλειές... (22) τές ἐμπάλωσα... (23) Ἀμή τώρα;... (24) Ἐδῶ σέ θέλω!... (25) Καί τί νά πῶ στή γυναίκα μου, τή σιόρα Μαρία;... (26) Οὐφ, κι αὐτή εἶναι δυστυχισμένη!... (27) Θά λέει ὁ κόσμος: ἔχει ἓναν ἄντρα τόσο ἄσωτο!... (28) Ἀπ' ὄξω ἀπό τό χορό πολλά τραγούδια γίνονται! (29) Κ' οἱ θυγατέρες μου;... (30) *Ὡ οἱ κακομοῖρες! (31) Κ' οἱ γιοί μου;... (32) Ποιός ξέρει αὐτοί πῶς θά τά καταφέρουν μία μέρα... (33) Μά ὡς κι αὐτοί!... (34) ὡς κι αὐτοί!...».

(Κ. ΘΕΟΤΟΚΗΣ: ΟΙ ΣΚΛΑΒΟΙ ΣΤΑ ΔΕΣΜΑ ΤΟΥΣ, 31-3)

This monologue also appears in an authorial narrative. Because of its comparative length due to the interposition of narratorial descriptions when these thoughts are passing through the character's mind we will confine the analysis to extracts only. These extracts, however, when they are compared with the previously analysed monologues, are characterized by a number of new devices that the author employs for the depiction of the character's verbalized thoughts. The monologue is placed within quotation marks and is introduced by the phrase "εἶπε μέ τό νοῦ του" (he said with his mind) in S₁. It depicts the character's thoughts and emotions as he is on the brink of bankruptcy. The main characteristic of this QM is the use of suspension marks, immediately after each of the character's thoughts, which are presented in the form of short sentences both complete and incomplete. In addition to suspension marks, the character's thoughts are followed by either the exclamation or the question mark. This typographic presentation, so unlike narration, is the first indication that the reader is being given access to the character's inner thoughts. Another marker is the use of interjections such as "Αχ", "οὐφ" (Oh) in Ss 10 and 26, and curses such as "κακούς πάντα χρόνους νάχει" (many bad years to him) in S₁₇, which are interposed between sentences and are peculiar to the character's idiolect. Repetition of phrases such as "ποῦ εἶν' τα;" (where are they?) in Ss 4 and 5 or of words such as "τάχα" (supposedly) in Ss 15 and 16, use of colloquial expressions such as "ἔβγαλα τό μάτι μου" (I took out my eye), "τρέχα γύρευε" (who knows), "ἔδω σέ θέλω" (here I want you) in Ss 16, 19, and 24, of folk proverbs such as "ἔξω ἀπό τό χορό πολλά τραγούδια γίνονται!" (outside the dance too many songs are sung!, it is always easy for outsiders to criticize!) in S₂₈, of unfinished sentences such as "ὡς κι αὐτοί" (even they too) in Ss 33 and 34 and of words which belong to the character's idiolect such as "ἀμή" (but) in S₂₃, "πλιά" (lit. any more), instead of "πιά", in S₁₁ sustain the impression of the continuity of the character's thoughts as they flit through his mind. This effect is intensified by the evaluative adjectives that the character employs to refer to people he dislikes, i.e.

"πονηροχωριάτες" (cunning peasants), "ὁ παμπόνηρος ὁ κουμπάρος" (that fox of the best man) in S₁₉ or to his family, i.e. "οἱ κακομοῖρες" (the poor girls) in S₃₀.

To sum up, in this monologue, rendering of the character's verbalized thoughts is achieved by the use of short or even incomplete sentences and phrases, of typographic markers, of colloquial lexical items and expressions, which are characteristic of the spoken language, and by the employment of the first person and mainly of the present tense.

- 5) (1) *Ανοιξε τό δικό της πρόγραμμα, παρατημένο πάνω στά γόνατά της. (2) Διάβασε μηχανικά τή σύντομη βιογραφία. (3) Βόλφγκανγκ Ἀμεδαῖος Μότσαρτ... ἔπαιξαν ἄφωνα τά χεῖλια της: (4) Μότσαρτ... (5) 1756-1791... (6) τριανταπέντε χρονῶν... (7) ἄρρωστος κι αὐτός... (8) Ποῦ πάει ὁ νοῦς μου;... (9) δέν καταλαβαίνω... (10) δέν καταλαβαίνω πιά τόν ἑαυτό μου... (11) Τί ὄνειρεύομαι;... (12) Ἐκλείσε πιά ἡ ζωή μου...

(Κ. ΠΟΛΙΤΗΣ: ΤΕΡΜΑ, 88)

In this example QM is not introduced audibly but is triggered naturally by the depiction of the character reading her concert programme. The name of Mozart and the dates of his birth and death make her realize that when Mozart died he was as young as the man she is in love with, a violinist who suffers from tuberculosis. The narratorial phrase "ἔπαιξαν ἄφωνα τά χεῖλια της" (she mouthed) in S₃, which describes an action that many people may unconsciously do when they are deep in thought, and the colon immediately after it prepare the ground for the appearance of QM. The characteristics, which at a cursory look set this monologue apart from narration, are the use of the first person, of the present tense and of brief phrases, some of them verbless, which are all separated by suspension marks in an attempt to represent the process of inner thinking. Other indices which further reinforce the impression of QM include the appearance of the conjunction "κι" (too) in verbless S₇, i.e. "ἄρρωστος κι

αὐτός" (he too sick) to indicate that Mozart was not the only one who was sick. Although we are not told who the other sick person is, we can guess that she is referring to the violinist who is as old as Mozart was when he died. She presumes that Mozart died so young because he, like the violinist, was sick. Interrogative short S₈ denotes the character's surprise at the associations that her mind has made, i.e. "ποῦ πάει ὁ νοῦς μου;" (where does my mind go?). The repetition of the phrase "δέν καταλαβαίνω" (I don't understand) in S_s 9 and 10 expresses the character's emotional confusion. This is better illustrated by the next interrogative sentence, i.e. S₁₁. The monologue finishes with the pessimistic thought that she is too old to make dreams.

Although this QM appears in the context of authorial narration, the reader has access to the character's verbalized inner thoughts in a very natural way through the omission of the quotation marks and of explicit narratorial introductions and explanations that usually separate quoted monologues from narration in earlier novels.

The next example arises in a modern novel that uses figural narration.

- 6) «Δέν καταλαβαίνω» οὔρλιαξα. «Νόν καπίτο!... τόν αντίχριστό σου, μίλα μου ρωμέικα»
 «Μπλά-μπλά-μπλά-μπλά-μπλά!» ὠρύεται καί στά γαλλικά ἡ Χατσεπσούτ. [...]
- a) [...] (1) Σωριάζουμαι στό παγκάκι σάν τρύπιο τουλούμι, κ' ἐφόσον ἐγώ ἔχω περιθώρια δέν τό καταλαβαίνω γιατί πνίγουμαι, (2) Παναγιά μου! θά σκάσω καί θά πανηγυρίζει ὁ καταχανάς ὁ Στάμος ὁ διάδοχος, πνίγουμαι! (3) καί τί 'ναι τούτη ἡ σκουριασμένη μπανιέρα ἀνάποδα; (4) *Α, ἡ Νότρ Ντάμ! Κύριε τῶν Δυνάμεων ἡ Νότρ Ντάμ! (5) κ' ἐγώ πῶς βρέθηκα ἀπό τό Τροκαντερό στή Νότρ Ντάμ; (6) Στό Τροκαντερό διασκεδάσαμε μέ τή Χατσεπσούτ θαρρῶ, δέν εἶμαι καί σίγουρος, στό Τροκαντερό θά διασκεδάσαμε καί συνεπῶς χιλιόμετρα παραπατάω χιλιόμετρα γι αὐτό πνίγουμαι, καί δέν ἔπρεπε ἐγώ μιά τέτια κατάχρηση ποδαρόδρομο ἐγώ μέσα

στην ύγρασία χιλιόμετρα, τέτια κουτουράδα έγώ! ά, φρίκη! και νά πού τώρα πνίγουμε... (7) ή καρδιά μου είναι άδύνατη είναι εύσυγκίνητη, και τραβάω τό παπιγιόν ξεκουμπώνω τό κολάρο μου, άτσαλένια δάχτυλα μου σφίγγουνε τό λαρύγγι θά σκάσω πνίγουμε, Κύριε Έλέησον! Κύριε Έλέησον! χοροπηδάει ή καρδιά μου ξεχαρβαλώθηκε... έκατόν είκοσιδύο σφύξεις Κύριε τών Δυνάμεων! Κύριε ιλάσθητι τάς άνομίας μου... Πάτερ ήμών ό έν τοίς Ούρανοίς... (8) και θά σκάσω τώρα δά πάνω στό παγκάκι εύτυχώς τουλάχιστο πού φοράω σώβρακο, και σφίγγω μέ άπόγνωση τό φυλαχτό μου τό μενταγιόν στό στήθος μου Κύριε Έλέησον! (9) θά πάθω έμφραγμα θά πάθω έμβολή και άποπληξία ίσως, έννοια σου κ' έγώ πού βλέπεις δέν ξεγελιέμαι, θά πάθω κίρρωση του ήπατος ή ποιός τό ξέρει πόσον καιρό μου σιγοτρώνει τά σωθικά ό καρκίνος, κ' έγώ πού βλέπεις δέν είμαι ύποχόντριος έγώ είμαι άρρωστος άνθρωπος ένα σαράβαλο είμαι κ' έγώ δέν ξεγελιέμαι μέ παρηγόριες (10) έτσι τά λέγανε και στή μάνα οι κορυφές νευρικά τά λέγανε και τή μπουκώνανε χάπια χάπια χάπια τόν κακό τους τό φλάρο τσαρλατάνοι **MANOULA IS KOMATODIS KATASTASIS** κεραυνός τό τηλεγράφημα του Στέλιου κανέναν δέν τό ύποπτεύοτανε πώς είναι έτοιμοθάνατη και σου λέγανε οι κορυφές νευρικά όμως νά πού έγώ κρατάω πρωί πρωί άγουροξυπιημένος τό τηλεγράφημα και τρέμω, κι ό,τι πού είχαμε έγκατασταθεί στό Παρίσι για νά σπουδάσει λέει ζωγραφική ή κόμπρα κ' έγώ πού βλέπεις τής είχα νοικιάσει διαμερισματάκι κουκλί τής βρώμας στή Rue des Martyrs ένα κουκλί νά τριγυρνάει τσιτσίδι μέρα νύχτα ή έπιδειξίας ή θεατρίνα! [...]

β) [...] (11) κ' έγώ πού βλέπεις μήτε θά ξαναβάλω σπύρτο στό στόμα μου ποτέ! ποτέ! ποτέ! ό κόσμος νά χαλάσει μήτε θά ξαναβάλω τσιγάρο στό στόμα μου ποτέ! ποτέ! από αύριο αρχίζω έξάπαντος

τερατώδη δίαιτα μόνο ένα μήλο θά τρώω πιά και μέρα παρά μέρα θά τρώω ένα μήλο έγω πού βλέπεις έχω τερατώδη θέληση, ξέρεις τί πεισματάτικο άγριομούλαρο πού είμαι έγω; (12) και δέ θ' αφήσω έγω νά πανηγυρίζει ο καταχανάς ο Στάμος θά πέσω στά όγδόντα κιλά στά έβδομήντα όσο είτανε ο Πέτρος. [...]

- γ) [...] (13) Καί καθεμέρα ή κόμπρα καθεμέρα Πιπίνο σέ σιχάθηκα γκρίνια και καυγάδες στη φωλιά στό κάστρο μου. (14) Σκάσε μελετάω άγάπη μου πρέπει νά ύποβάλω τή διπλωματική έργασία μου σκάσε αύριο αρχίζω πτυχιακά και μου χρειάζεται τό πτυχίο για λόγους σκοπιμότητας όρίστε πατέρα πήρα και τό πτυχίο μου έγω. (15) - Πιπίνο μήτε πού λογαριάζεις διόλου τόν έσωτερικό μου κόσμο και ένολίγους σέ σιχάθηκα είσαι είδωλολάτρης Πιπίνο είσαι μεγαλομανής είσαι φοβερός χαρακτήρας άπαίσιος κ' έγω άλλιώτικο σέ γνώρισα και σ' άγάπησα και παραμέλησα για χάρη σου τήν ύποτροφία μου για νά μείνω κοντά σου είσαι πληχτικός Πιπίνο είσαι ένα γομάρι... (16)*Α, μπά! ώστε είμαι και πληχτικός έγω τής λέω και μήπως δηλαδή έγω πού βλέπεις δέν έχω προσωπικότητα; ά μπά! (17) Μά έγω πού βλέπεις είμαι ο διάδοχος στην Έξουσία κυρά μου και γιατί δηλαδή νά μου τό δείξει έμένα ή Νίτσα ότι πλήττει μαζί μου, έ;... (18) πάντως ή καημένη ή Νίτσα δέ μου τό χτύπησε κατάμουτρα όπως ή κόμπρα όχι, είναι γλυκιά κοπέλα έχει άρχοντιά έχει εύγενικά αισθήματα και νά δεις μέ πόση καλοσύνη μέ δέχτηκε στη Στουτγάρδη, όμως μ' έσφαξε δίχως νά τό θέλει ή καημένη ή κοπέλα μ' έσφαξε έτσι πού μου τόδειξε ότι πλήττει, δηλαδή πώς έγω πού βλέπεις ο παλιός της άντρας πού για μένα μαράζωσε κ' έχυσε μαύρο δάκρυ πώς έγω είμαι πληχτικός πληχτικός - (19) βρέ διάβολε! τώρα τό θυμήθηκα! στη Στουτγάρδη είτανε όχι στην Κολωνία και δέν είτανε

πρόπερσι πού νά πάρει ἡ ὄργη, πετᾶνε τὰ χρόνια σά μιάν ἀνάσα
νά μπορούσα νά τ' ἀλυσόδενα [...]

(A. KOTZIAS: Ο ΓΕΝΝΑΙΟΣ ΤΗΛΕΜΑΧΟΣ, 402-4, 407)

This QM is found embedded in a third-person narrative and aims to depict the character's intoxicated mind. It appears, however, to be part of a first-person narrative because not only the character's monologue but also his verbal exchange with the other characters in the bar, before he has been kicked out of it, are presented in the first-person. The character begins monologizing after he has been thrown out of the bar and verbalizes his own actions, thoughts, sense impressions and memories as he is moving about. Because of the comparative length of this QM, we will only analyse the most relevant extracts.

The main characteristic of this long QM is the complete absence of paragraphing and the rare use of full stops in an attempt to produce the character's uninterrupted flow of consciousness². As far as the other punctuation marks are concerned (i.e. exclamations, questions, suspension marks) they are used only sporadically. However, when the exclamation mark is used, it is either for emphatic reasons, i.e. to denote the character's surprise, or for creating the impression of spontaneous speech, for example when it occurs after oaths or interjections. The mark of interrogation is used to express the character's self-addressed questions, whereas suspension marks are employed to indicate the continuity of the flow of consciousness. The reference to the thinking self is in the first person. In addition, the character also refers to himself by proper name. The tense used is mainly the present.

The first extract begins with the use of the simile "σάν τρύπιο τουλούμι" (like a punctured skin bag) which, along with the verb "σωριάζομαι" (I drop), describes the character's physical condition (S₁). He is drunk and overweight and he feels he is suffocating. However, he is unable to explain why he feels like that because although

²Raizis (1986: 425) has also referred to the stream of consciousness quality of the interior monologues in this particular novel. This quality is apparent in passages in which "memory and intense thinking overwhelm the actual event".

he is overweight he is quite tall or at least much taller than an uncle of his who burst because he was fat. The phrase "έγω έχω περιθώρια" (I have got the leeway) refers to his uncle's death. In S₂ the use of the oath "Παναγιά μου!" (Virgin Mary!) and the repetition of the verb "πνίγουμαι" (I am suffocating) reinforce the feeling of discomfort and provoke the thought that his death will delight people who dislike him such as "Στάμος" (Stamos) to whom he refers by using the swear word "καταχανάς" (idiot). In S₃ a visual perception, which impinges on his consciousness, gives rise to new associations. In his intoxicated mind Notre Dame looks like an overturned rusty bath. This perception appears immediately after the verb "πνίγουμαι" (I am suffocating), which in M.G. can also mean "I am drowning", and perhaps this is the reason why Notre Dame seems to him like a bath. In S₄, however, he immediately realises his mistake as the interjection "Α" and the exclamation mark at the end of the phrase "Α, ή Νότρ Ντάμ!" (Oh, Notre Dame!) indicate. The occurrence of the oath "Κύριε τών Δυνάμεων" (Good Lord) in the next exclamatory phrase is indicative of the character's surprise at seeing in front of him Notre Dame. This feeling is further reinforced by interrogative S₅ which expresses the character's inability to understand how he got from Trocadero, where he and a friend of his were enjoying themselves, to Notre Dame. In S₆ the use of the inner state verb "θαρρώ" (I think) and of the phrase "δέν είμαι καί σίγουρος" (I am not that sure) are suggestive of the character's inability to say with certainty with which of his friends he was enjoying himself. In the next sentences he attributes the feeling of suffocation to all these kilometres he had to walk to get from Trocadero to Notre Dame. He even reprimands himself for doing such a stupid thing as the repetition of the pronoun "έγω" (I) and the use of phrases such as "τέτια κουτουράδα" (such a stupid thing), "α, φρίκη!" (Oh, horrible!) denote. Moreover, the use of the co-ordinating conjunction "καί" (and) in initial position as in the phrases "καί νά πού τώρα πνίγουμαι" (and here I am now suffocating) further reinforces the continuity of the character's flow of consciousness. The co-ordinating conjunction "καί" (and) no longer has the function of joining sentences. It is rather employed for emphatic reasons. Sentences are placed one after

the other and they are separated either by commas or by the interposition of oaths or exclamations. Sometimes only a portion of a sentence is given, just enough to enable the reader to complete it by himself (e.g. "μέσα στην ύγρασία χιλιόμετρα [περπάτησα]", "in the damp [I walked] kilometres"). The repetition of phrases such as "θά σκάσω" (I will burst), "πνίγουμαι" (I am suffocating), "άτσαλένια δάχτυλα μου σφίγγουνε τό λαρύγγι" (iron fingers are clutching my neck) in S7, emphasizes the feeling of discomfort. The galloping of his heart and the realization that his heart beats have increased to a hundred and twenty-two make him resort to oaths again (i.e. "Κύριε 'Ελέησον", "Kyrie Eleison"). He even asks for mercy by using a phrase from the Bible, i.e. "Κύριε ιλάσθητι τās άνομίας μου" (Lord have mercy on me) and by reciting the first lines from a prayer "Πάτερ ήμών ό έν τοῖς Ούρανοῖς" (Our Father who art in Heaven). The feeling of suffocation, however, is so strong that he has the impression that he will burst where he is sitting (i.e. "τώρα δά πάνω στό παγκάκι", "right now on the little bench"). Nevertheless, he considers himself lucky because, unlike his uncle who burst, he is wearing his underpants (i.e. S8). The repetition of the oath "Κύριε 'Ελέησον", "Kyrie Eleison" and the description of him holding tightly his sacred medallion are further indications of his despair and anguish. In S9 the repetition of the future verb "θά πάθω" (I will have) immediately after the oath "Κύριε 'Ελέησον" refers to all the bad things that might happen to him, in his condition. The phrase "έγώ πού βλέπεις" (I you see), which is peculiar to the spoken language and usually occurs in conversations, reproduces speech features. Its use in this extract may be suggestive of an imagined dialogue that the character is having with his inner self. The repetition of the verb "είμαι" (I am) further stresses the character's certainty about the seriousness of his condition (i.e. "ένα σαράβαλο είμαι", "I am a wreck"). It is not surprising that the character's present physical condition gives rise to past memories of his mother's illness in S10. The character's reference to the doctors who treated his mother either as "οῖ κορυφές" (the top doctors) or ironically as "τσαρλατάνοι" (the quack doctors) expresses his mistrust in their abilities. The repetition of the word "χάπια" (pills), the use of the colloquial verb

"μπουκώνανε" (they were stuffing her) and of the swear expression "τόν κακό τους τόν φλάρο" (damn them) are indicative of the character's bitterness and anger at the doctors' inefficiency. The words in the bold letters are the exact words of the telegram he received in Paris, where he and his girlfriend had just settled and which informed him about his mother's condition. The thoughts that follow are his memories of life in Paris. The descriptive phrase "διαμερισματάκι κουκλί" (a small apartment beautiful) refers to his flat in Paris. The repetition of the word "κουκλί" along with the diminutive ending -ακι in the word "διαμερισματάκι" expresses his endearment for the place he used to live in, and contrast with the vulgar and swear words he uses to refer to his girlfriend. He never refers to her by name. Instead, he uses words with a negative connotation such as "τῆς βρώμας" (the filthy cow), "ἡ ἐπιδειξίας" (the show-off), "ἡ θεατρίνα" (the actress). The exclamation mark, which appears immediately after the word "ἡ θεατρίνα" (the actress), further emphasizes the character's dislike for his girlfriend.

In the second extract, which appears a few lines later (i.e. S₁₁), the employment of the colloquial expression "κ' ἐγώ πού βλέπεις" (and I you see) and the repetition of the negative adverbs "μήτε" (not) and "ποτέ" (never), which stresses absolute states and is further reinforced by the appearance of the exclamation mark after it, express the character's determination to give up drinking and to go on a strict diet. In the phrase "μήτε θά ξανάβάλω σπέρτο στό στόμα μου" (I will not put alcohol in my mouth again) the word "σπέρτο" (spirit) is used as a synonym of the word "άλκοόλ" (alcohol). Future forms such as "θά τρώω ἕνα μήλο" (I will have an apple), "θά πέσω στά ὀγδόντα κιλά" (I will go down to eighty kilos), colloquial phrases such as "ἐγώ πού βλέπεις" (I you see), "ξέρεις" (do you know), which are normally used in a communicative situation, descriptive phrases such as "πεισματάρικο ἀγριομούλαρο" (a stubborn wild mule), the repetition of the hyperbolic adjective "τερατώδης" in the phrases "τερατώδη δίαιτα" (a very strict diet), "τερατώδη θέληση" (a tremendous will power), further reinforce his decision to stop smoking and to lose weight. The adjective "τερατώδης" is used twice to

modify the words "δίαιτα" (diet) and "θέληση" (will power) respectively. Although an adjective such as "αύστηρή" (strict) would be more suitable as a modifier of the noun "δίαιτα", the use of the adjective "τερατώδης" seems to be suggestive of the character's exaggerations when he claims that he will have only an apple every other day or that he will give up smoking completely, especially when a few lines later he is described in the action of smoking. In S₁₂ the initial position of the co-ordinating conjunction "καί" (and), the appearance of more future verb forms, the character's reference to his friend by the swear word "ὁ καταχανάς" (the idiot) and the use of his proper name for self-reference denote the character's determination to lose weight and to disappoint his friend Stamos who would not think him capable of doing such a thing.

In the third extract the character recalls the nagging and the quarrels he had with his girlfriend when they lived together in Paris (S₁₃). He refers to her by the swear word "κόμπρα" (cobra). The repetition of the word "κάθε μέρα" (every day) emphasizes the fact that they were always quarrelling and snatches of their arguments are given. Words of negative and positive meaning are placed together to express the character's mixed feelings, i.e. "σκάσε" (shut up), "ἀγάπη μου" (darling). The repetition of the word "πτυχίο" (degree) is indicative of the character's effort to live up to his father's expectations, i.e. "ὄριστε πατέρα πήρα καί τό πτυχίο μου ἐγώ" (here father I got my degree too). The dash that appears immediately after this sentence is employed to introduce his girlfriend's daily complaints (i.e. S₁₅). She refers to the character by the nickname "Πιπίνος" (Pipinos) and expresses her dissatisfaction by adjectives such as "εἰδωλολάτρης" (a pagan), "μεγαλομανής" (conceited), "φοβερός" (horrible), "ἀπάσιος" (nasty), "πληχτικός" (boring) and by the swear word "γομάρι" (jackass). The repetition of the verb "εἶσαι" (you are) and the paratactic use of sentences recall spoken language. Surprisingly enough what the character considers as an insult is the fact that she finds him boring. His indignation is indicated by the repetition of the filler "ἦ, μπά!" (Oh, that's it then!), which is peculiar to the spoken language, by the use of boastful expressions such as "ἐγώ πού

βλέπεις είμαι ό διάδοχος στην 'Εξουσία" (I you see I am the successor to the power) and the repetition of the pronoun "έγώ" (I), which in M.G. draws attention to one's self and in most cases is considered as a sign of self-conceit (i.e. S₁₇). The adjective "πληχτικός" (boring) gives rise to other past memories too. The character recalls that his ex-wife "Νίτσα" (Nitsa) also found him boring when he went to visit her in Stuttgart (i.e. S₁₈). The filler "έ" and the suspension marks that immediately follow it produce the impression of spontaneous speech. The way he refers to his ex-wife contrasts with the way he refers to his girlfriend. He is all praise for his ex-wife as the use of phrases such as "γλυκιά κοπέλα" (a sweet girl), "έχει άρχοντιά" (she has got class), "έχει εύγενικά αισθήματα" (she has got gentle feelings) indicates. In addition, he refers to her by name, i.e. "Νίτσα" (Nitsa). The repetition of the adjective "πληχτικός" (boring) and the verb "πλήττει" (she is bored) denote how hurt the character is by the realisation that other people find him boring. In S₁₉ the swear expression "βρέ διάβολε!" (hell!), which is introduced by a dash and the expression "τόρα τό θυμήθηκα!" (I remembered now!), both followed by an exclamation mark, interrupt the character's memory and indicate the confusion of his intoxicated mind. A few lines above the character has already mentioned that he met his wife in Stuttgart. Thus his self-correction regarding the place he met his ex-wife is unnecessary and merely serves to reinforce the impression that the reader is having first-hand access to the thoughts of an intoxicated mind. The character's reference to the time when he met his ex-wife provokes the observation that time flies like a breath (i.e. "πετάνε τά χρόνια σά μιάν άνάσα"). This extract finishes with his wish that he could stop time, i.e. "νά τ' άλυσόδενα".

In this monologue there are no narratorial reports of the character's movements or of his physical condition. The character describes the way he feels, i.e. "πνίγουμε" (I am suffocating), and this feeling gives rise to thoughts and past memories. Thoughts and memories are interwoven and despite the lack of paragraphs and the rare use of full stops the reader can still recognize when the character is thinking or recalling past experiences because of the sudden shifts in topic.

Impressions are also rendered as they impinge on his consciousness. The character refers to a number of people he knows without explaining who they are and this lack of explanations reinforces the impression that the reader has access to the character's inner thoughts. Repetitions of words or of whole phrases attempt to represent the character's flow of consciousness. The same effect is created by the lack of subordination. Sentences appear in a paratactic form. The occurrence of the coordinating conjunction "καί" (and) in initial position further intensifies the continuity of the flux of consciousness. Recollections of past conversations are presented in the present tense and the characters' actual words are used. Past memories often appear in the present tense because they are relived by the character. The language used is undoubtedly the character's. The words he uses are characteristic of his idiolect. Because he is under the influence of alcohol vulgar and swear words are also employed in reference to persons he dislikes. Furthermore, the character resorts to oaths and even prayers especially when he thinks that he is in danger. Reference to the thinking self is in the first-person pronoun. The character also refers to himself by name. In this particular monologue the character seems to favour expressions that draw attention to himself such as "ἐγώ πού βλέπεις" (I you see), "ἐγώ εἶμαι" (I am). Moreover, the pronoun "ἐγώ" (I) is frequently employed and this use in M.G. can denote selfishness.

4.2.2. Evaluation of the technique of Quoted Monologue in third-person narratives

The analysis of the passages of QM in the previous section has demonstrated the use of the technique of QM in third-person context. One characteristic that all these interior monologues share is that they are presented within a narrative context, either authorial or figural. In authorial narratives the technique appears rather artificial because it is restricted to the characters' verbalized thoughts which are presented in a rational and well-planned way. The characters' monologues are placed within

quotation marks in order to be distinguished from narration. The characters' language in these monologues, however, does not differ much from the narrator's, despite the authors' attempt to create the illusion of a monologizing self through the use of typographic means, i.e. suspension marks, exclamations, questions, which are infrequently encountered in a narrative context, and of syntactical and lexical patterns which are common in the spoken language (e.g. monologues 1, 2, 3). The sentences in these monologues still remain long and well-structured. Monologues in authorial narration are usually introduced by the narrator and narratorial explanations can also be found at the end of the monologue. Sometimes there is no introduction but narratorial explanations are interposed into the monologue to inform the reader that he is reading a character's monologue (ex. 3). However, as we move to the later examples quoted in authorial narration in our sequence³, the characters' monologues seem to be more natural (ex. 4). Narratorial introductions are still present but they appear to be more discreet. Narratorial reports are also used for the description of the characters' impressions because monologues are still restricted to verbalized thoughts. Nevertheless, these thoughts are represented in the characters' idiolect and thus the characters' monologue is heavily intoned. Suspension marks, questions, exclamations are all employed to intensify the impression of direct thought rendering. Sentences are short and there is abundance of interjections, oaths, evaluative adjectives, proverbs and generally of constructions that can create the impression of the spoken language (ex. 4). Such monologues resemble reports of direct speech and thus they are enclosed within quotation marks. Finally in the last example set within authorial narration in our sequence quotation marks or audible narratorial introductions and explanations are no longer used (ex. 5). Instead, descriptions of the characters' emotional state prepare the ground for the appearance of this QM. Typographic markers are employed to depict the continuity of the characters' thoughts. The character refers to things or persons he knows without any explanations or introductions for the reader. The reference to the thinking self is normally in the first person.

³Although the monologues analysed in this chapter appear in chronological order, the examination of the evolution of the technique of QM is not relevant to the scope of the thesis.

As we move from authorial to figural narratives more changes take place (ex. 6). The degree of the narrator's covertness increases and his language resembles the character's. Self-reference is in the first person. In addition, the character's name is employed. The main difference between authorial and figural quoted monologues is that figural narratives aim at a depiction of the characters' multidimensional flow of consciousness. The novelists do not restrict their characters' monologues to thought presentation but they also render sensory impressions and memories.

In figural narratives the novelists try to capture the present moment by rendering the characters' flux of consciousness. In the mind past and present become one. Memories of the distant past are recalled but during the time of their recollection they become vivid as they are relived. This is the reason why memories are presented in the present tense. Moreover in the mind there is no logical sequence, i.e. there is no chronological time, but only psychological time (Bergson's term quoted in Kumar, 1962: 7). Since the inner flow of consciousness "represents the disorganization of events out of time" the mind can move freely from present to past to present time (see Raban, 1968: 47). In M.G. figural narratives novelists attempt to portray their characters' consciousness in its flowing through time with all the secondary impressions that impinge upon the present moment of experience through a number of devices. They avoid the use of many typographic indices, which seem to abound in authorial narration, making their characters' monologues look as inconspicuous as possible. Thus at a cursory look these monologues do not differ from narration but, unlike authorial monologues, they present the characters' mind as flowing through time. This effect is achieved by the character's mind moving from present to past time and to present time again. Sensory impressions trigger past memories which are relived and for this reason they appear in the present tense. Sentences are short and often incomplete. In addition, the use of anaphoric⁴ reference, of definite articles, pronouns and deictics produces the impression of a world already created to which

⁴Anaphora is "the presupposition of something that has gone before, whether in the preceding sentence or not" (see Halliday and Hasan, 1976: 14). In combination with cataphora, in which the presupposed element follows, it constitutes an important aspect of the cohesion of text.

backward reference can be made. This is the reason why such monologues frequently begin *in medias res* and the character often refers to persons or things he knows without any explanations. As a result the reader can hope to clarify many details only by reading on. There is also lack of subordination because subordination presupposes logical sequence and planning. Words which belong to the characters' idiolect, especially oaths, swear words, vulgar terms intensify the impression of a faithful reproduction of the characters' inner thoughts. The flow of thoughts is temporarily interrupted by sensory impressions which impinge on their consciousness and provoke new associations. The characters' repetition of words and phrases suggests emphasis. Repetition of words and phrases for emphatic reasons is also employed by writers of authorial narratives. The technique is favoured when the novelist wishes to depict the characters' mind in moments when real people may resort to monologizing in real life situations (i.e. under the influence of alcohol or in moments of extreme agitation). In this respect monologues carry an element of truth and thus they give the impression to the reader that he is watching a mind in self-address.

Next there will be a discussion of the effects of the technique of QM in third-person narration.

4.2.3. Effects of Quoted Monologue in third-person narratives

Cohn (1978: 66) has drawn attention to the fact that irrespective of how far the technique of QM has developed since its appearance, the monologizing self is not the only dominant voice in a third-person narrative. It is more or less subordinated to the narrating voice which encourages the reader's sympathetic or ironic response in accordance with the perspective into which it has placed the thinking self. For instance, the use of an adjective such as "φιλόπονος φύσει" (hardworking) in ex. (1) a few lines before the appearance of the character's QM, influences the way the reader interprets the character's thoughts. In this case it elicits the reader's sympathy for the character's plight. As Cohn notes, the effects produced are directly related to the

context in which a character's monologue arises. In authorial narration, especially in cases in which the QM is introduced explicitly by the use of graphological means, it tends to increase the distance between the narrator and the character. The direct presentation of a character's false reasoning, for instance, can create an ironic detachment (ex. 4). Even when the context is less clearly ironic (ex. 2) the mere fact that the narrator interrupts the flow of narration to quote a character's thought processes creates discontinuity. Quoted monologues in authorial narration appear less artificial when they are not accompanied by any narratorial introductions or explicit graphological signs as they mesh more effectively with narration (ex. 5). In this sense there is no disparity and a sympathetic effect is more likely to arise.

Monologues appear more effective in figural narration in which the narrator's and the character's voices blend smoothly through the use of a number of devices. For instance, there is omission or discreet use of *inquit*⁵ signals and the character's thoughts are expressed in a language which violates grammatical rules in an attempt to present fleeting thoughts and impressions as they pass through his mind. The narrator can even narrate in the present tense to decrease the distance between him and the character although the use of the present tense can create, in certain cases, confusion as one of the clues that normally differentiate narrative report from monologue has been removed. Appearance of the character's monologue in the vicinity of a dialogue in which the character is one of the participants can facilitate the transition to the character's inner world (ex. 6). Nevertheless, no matter how direct interior monologues appear to be they lose "in depth" what they gain "in immediacy" (Cohn, 1978: 98).

In the next section we will proceed with the analysis of autonomous interior monologues, i.e. interior monologues which are presented outside a narrative context. In contrast to quoted interior monologues which are mediated, autonomous monologues are free of narratorial patronage.

⁵This is a term adopted by Cohn (1978: 161). It refers to reporting verbs and phrases of speaking or of mental activity which are found interspersed in monologic passages.

4.3. Autonomous Interior Monologues

- 7) α) (1) "Ω" Άννα τοῦ φημισμένου οἴκου τῶν. (2) Ὑφαντουργοὶ τραπεζῖτες καὶ μαικῆνες τῆς Κολωνίας. (3) Ἦταν ἄλλοι καιροί. (4) Τούτη ἡ στριμένη κωλοσοῦσα θά σέ σκάσει. (5) Θ' ἀνταμώσεις πιό γρήγορα τοὺς προγόνους σου. (6) Ζήτηξε τῆ μεγάλη λεγένη τήν κουβάλησες. (7) Ζήτηξε ζεστό νερό τῆς ἔφερές τρεῖς κουβάδες ἀνεβοκατεβαίνοντας τῆ σκάλα ἥρωικά. (8) Δέν μπορεῖ βλέπεις νά κάνει μπάνιο ἡ Ὑψηλότητά της ἐκεῖ πού λούζεται καί μιὰ Ρόζενταλ. (9) Χτές βράχηκε πάλι ὁ μπλέ καναπές. (10) Νά τόν βγάζαμε στό διάδρομο εἶπες μέ πολύ τάκτ. (11) Αὐτό ἀγαπητή μου δέν εἶναι δική μου δουλειά. (12) Καί μέ τῆ μύτη σου τρυπούσε τά μάτια. (13) Μιά πριγκίπισσα πῶς νά. (14) Ἐσύ πού εἶχες παραμάνες καί καμαριέρες καί μαγείριδες καί οἰκονόμες καί λακέδες καί ἀμαξάδες καί θυρωροὺς καί κηπουροὺς πῶς παίρνεις σκούπα καί σφουγγαρόπανο καί. (15) Πριγκίπισσα. (16) Μπουρμπουλήθρες. [...]
- β) [...] (17) Ταξί ἀνοίγουν εἶναι δυό. (18) Ἄννα κοιμᾶσαι. (19) Θ' ἀρχίσουν τά πῶς κάτω ἀπ' τῆ σκάλα. (20) Κοιμᾶσαι. (21) Εἶναι ὁμορφὴ λίγο χαζή. (22) Τό Γκράμπεν ὁ Γαλάζιος Δούναβης. [...]
- γ) [...] (23) "Ω" Άννα ὅσο μένει μέ πληρωμὴ εἶναι περήφανος ποιός ξέρει γιατί κρύβεται. (24) Κλάματα εἶναι τ' ἀγοράκι τό βαστάει πόνος ἴσως μόνο νά πεινάει. (25) Αὐτές πιά βρίσκονται στόν πάτο. (26) Αὐτές χαλοῦνε τῆ φατσάδα στό πρῶτο καί μοιάζει μέ πλυσταριό. (27) "Ω φρίκη. [...]
- δ) [...] (28) Χτύπησε ἡ καμπάνα τῆς Μητρόπολης. (29) Δέκα χρόνια καί δέ μπόρεσες νά μάθεις ποιές ὥρες. (30) Ἡ Βιεννέζα θέλει νά πάει. (31) Ἔτσι κάνουν στήν ἀρχή κατόπι βαρνοῦνται. (32) Τόν

εὐκάλυπτο. (33) ὦ πόσο ἄργεῖ νὰ ξημερώσει. (34) Καλογιάννος
Καλογιάννος σπλαχνίσου τήν Ἄννα πού παλεύει μέ τόν ὕπνο.

(Σ. ΤΣΙΡΚΑΣ: Η ΛΕΣΧΗ, 33-5, 40)

This monologue appears in a novel which alternates, from chapter to chapter, between third-, first- and second-person narratives. The character's monologue constitutes a chapter on its own. In other words it appears as an independent text, the criterion for Cohn's "autonomous interior monologue", and creates a different effect from example (6), which is found embedded in third-person narration, because in example (7) the "figural voice obliterates the authorial narrative voice throughout an entire chapter" (Cohn, op. cit., 218). Furthermore, unlike example (6), in which the character is monologizing while he is moving about, the character in this monologue is immobile and thus she does not need to record her own bodily movements. She verbalizes her random thoughts, memories and sense impressions while she is drifting off to sleep. Her monologue, like Molly Bloom's monologue in the Penelope section in *Ulysses*, "is directed to and by the world within" (Cohn, op. cit., 222). Or, as Chatman (1978: 185-6) puts it, "the immersion in a mind can only be complete when the character's physical situation is absolutely fixed and changes in the ambiance unimportant". Chatman (op. cit., 186) considers Molly Bloom's monologue as pure because Molly is lying in bed, "immobile, in the dark, with only sleep, memories, and speculations on her mind".

The first sentence, which is the opening sentence of the third chapter, begins with the vocative "ὦ Ἄννα" (Oh, Anna) that the character uses to refer to herself. It ends abruptly after the definite article "τῶν" without giving the name of the family the character belongs to. This is the first indication that we have entered the character's mind. In S₂ there is an enumeration of the occupations of Anna's ancestors. S₃ indicates that all these belong to the past. In S₄ the subject of her thoughts changes from the past to the present. Anna is thinking about a woman who is obviously getting on her nerves. This woman, as the reader understands from the following sentences,

is one of Anna's present boarders. Here Anna uses the second person singular to refer to herself while she reserves the third person for her boarder. Anna refers to her boarder as "ή στριμένη κωλοσοῦσα" (shrew bitch), a vulgar phrase which expresses Anna's suppressed anger for complying with her boarder's wishes politely, although she resents it all the time. Her resentment is made clear in S₈ in which she ironically comments that the place where she herself washes, referring to herself by her surname, i.e. Rosenthal, is not good for her boarder whom she calls "πριγκίπισα" (Her Highness), as her boarder claims to be a Princess. The bath makes Anna think of the blue couch getting wet again in her boarder's room and she recollects the conversation that took place between her and her boarder, i.e. Anna's tactful suggestion of removing the couch to the corridor (S₁₀) and her boarder's snobbish answer (S₁₁) that makes Anna have the incomplete⁶ thought "μιά πριγκίπισα πῶς νά" (a princess how to) in S₁₃. It should be pointed out, however, that the "tact" and the supposed "snobbishness" are the character's subjective interpretations. Thinking about princesses she remembers the good old days. Her past thought is expressed in S₁₄, which is characterized by the second⁷ person reference to herself, by the emphatic use of the conjunction "καί" (and) to refer to all the persons in her service and by its incomplete ending after the conjunction "καί" (and). The single word "πριγκίπισα" (Princess) that follows indicates Anna's disbelief in her boarder's royal descent. This disbelief is made clear in her use of the nonsense word "Μπουρμπουλήθρες" (Nonsense) in S₁₆, which often recurs in Anna's idiolect when she regards something as nonsense.

The second extract from her monologue is characterized by short phrases, by Anna's reference to herself by her first name, by the use of a phrase such as "τά πῶς" (the such and such), a summarizing term to refer to trivial commonplace conversations

⁶As Prince (1982: 48) notes, short incomplete sentences, truncated syntax, neologisms, absence of punctuation and generally speaking deviations from the normal grammatical patterns are often used in interior monologues in an attempt to capture the inner flow of a character's consciousness.

⁷Cohn (1978: 90) observes, that the second person can also be used for self-reference in monologues because the "two persons coincide, each pronoun containing the other within itself". The differentiation, Cohn continues, between "you", in reference to the person addressed, and "I", in reference to the addressing person, no longer exists in interior monologues.

in S₁₉, and by the use of evaluative adjectives such as "λίγο χαζή" (a bit stupid) in S₂₁. In addition, the shift from one subject to another, i.e. "Είναι όμορφη λίγο χαζή. Τό Γκράμπεν ό Γαλάζιος Δούναβης" (She is beautiful a bit stupid. Graben the Blue Danube), the placement of phrases one next to the other without any coordination i.e. "είναι όμορφη λίγο χαζή" (she is beautiful a bit stupid), are further indications of a monologizing mind.

In the third extract, Anna uses the vocative to refer to herself whereas short phrases are placed one after the other in one sentence without being joined by any coordinating conjunctions. Thoughts flit from one subject to another, e.g. from the male boarder in S₂₃ to the crying of the child in S₂₄. Anna attributes the crying of the child to two different reasons, although the use of the adverb "ίσως" (maybe) indicates Anna's uncertainty as to the causes of his crying. Anna's disgust at the first-floor boarders is expressed in the phrase "Ω φρίκη" (Oh, how horrible) in S₂₇, which bears a speech-like intonation despite the lack of an exclamatory mark. Anna's monologue continues in the same pattern until it ends. In the last paragraph of the monologue (i.e. the last extract) reference to herself is denoted by either the second person or her first name. The bell ringing the hours in S₂₈ reminds her of one of her boarders, the Viennese woman. Then her mind suddenly shifts to eucalyptus in S₃₂ and next to her wish for the sun to rise in S₃₃. The monologue finishes with her wish that Kaloyiannos, one of her boarders, will come back early so that she can go to sleep (i.e. S₃₄).

Anna's recollections, thoughts, and speculations take place while she is lying in bed half awake, half asleep. In this monologue points of interrogation and exclamation are absent. For example, exclamation marks are not used even in cases in which they are normally used, that is in exclamatory sentences such as "Ω φρίκη" (Oh, how horrible). The reader can identify this passage as a piece of monologue by the truncated syntax, by the flow of associations, by sentences consisting of single words, by the sudden introduction of new topics with which only the character can be familiar and by the character's judgments, wonders and wishes. The character's reference to

herself is either by her first name or the second person singular or the vocative. The use of the vocative at the beginning has a puzzling effect because of the reader's uncertainty as to the speaker's identity which, however, is made clear later in S₁₈ by the appearance of phrases such as "Ἄννα κοιμᾶσαι" (Anna you are asleep). The tense mainly used is the present with the aorist reserved for past memories.

- 8) α) (1) ΤΟΣΗΝ ΩΡΑ, τόσην ὥρα μέσα στό δωμάτιο.
 (2) Σέ λίγο θά βγάλουν τήν ἀπόφαση.
 (3) Τά σανίδια τῆς πόρτας ἀνοίξανε ἀπό τήν πολυκαιρία. (4) «Ο Κώστας μέ τό σουγιαδάκι πού ἔκλεψε ἀπό τό θεῖο Μῆτσο ἀνοίγε ὅλες τίς χαραμαδιές.»
 (5) Τί θά πούν; (6) Δέν ἔχει τίποτα τό παιδί μου.
 (7) Ἡ ἀρκούδα μέ δάγκωσε στήν πλάτη. (8) Κακό, πολύ κακό ὄνειρο.
 (9) Τρεῖς, ὁ ἕνας εἶναι εἰδικός.
 (10) Ἡ ὥρα, πόση ὥρα πέρασε; (11) Τό ρολόδι χτυπάει στό δωμάτιο τοῦ παιδιοῦ.
 (12) «Τό χόλ εἶναι σκοτεινό κι ἀκούω τίς φωνές τῶν γιατρῶν μαζί μέ τά μουγκρητά τῆς μητέρας. Παναγίτσα μου, σῶσε τή μητέρα, ἄς μήν πάθει τίποτα, ἕνα κερί, ἕνα μεγάλο κερί...»
 (13) «Βγήκε ὁ ἐπιστάτης καί εἶπε πῶς σέ λίγο θά κολλήσουνε τά ἀποτελέσματα. Ἄν μ' ἀπορρίψουνε θά πεθάνω. Τό μπουκαλάκι μέ τά κινίνα ἀκουμπάει πάνω στό δέρμα μου, ἔχουνε ὄμορφο ρόζ χρώμα τά κουφετάκια καί θά τά καταπιῶ γρήγορα, θά ἴναι ἀκόμα γλυκά καί ζεστά μέσα στή γλώσσα μου.»
 (14) Τώρα κάτι λέει - γνώρισα τή φωνή τοῦ εἰδικοῦ. (15) Ἡ χαραμαδιά εἶναι μικρή - ἄν σκίψω;
 (16) «Μή μή, δέν ἔκανα τίποτα, μαμά.»
 (17) - Δέν κοιτάζουνε ἀπό τίς τρύπες.

(18) Πόσα κρόσσια έχει ή κουβέρτα; (19) Είναι σοβαρή ή κατάσταση, δέν είναι, είναι, δέν...

(20) Είναι πολλά - ποῦ νά τά μετρήσω ὅλα αὐτά; (21) Πάντως σταμάτησα στό δέν.

(22) «Οἱ γλυσίνες πάνω ἀπό τό παράθυρο κρεμᾶνε τούς ἀριθμούς τους. Τ' ἀρέσω, δέν τ' ἀρέσω, πόσα πολλά τά ἀνθάκια, ἴσαμε τό βράδυ θά μετρῶ. Χτύπησε τό κουδούνι, ἀκόμα ἓνα ἀνθάκι στά πεταχτά. Τοῦ ἀρέσω. Μιά φορά σ' αὐτό τέλειωσα - τί κι ἂν ἔχει ἓνα σωρό ἀκόμα γιά μέτρημα; Τοῦ ἀρέσω καί χτύπησε τό κουδούνι.» [...]

β) [...] (23) Ἀνοίξανε.

(24) Τί τά ἔχουνε τά μάτια καί δέν μέ κοιτοῦν, κανένας ἀπό τούς τρεῖς δέν μέ κόιταξε, εἶναι ἓνα κεφάλι πιό ψηλοῖ ἀπό μένα.

(25) - Λοιπόν;

(26) - ...

(27) - Τί ἔχει;

(28) - Ἐκάναμε ὅτι ἦτο ἀνθρωπίνως δυνατόν.

(29) Ἡ ἀρκούδα, ἡ ἀρκούδα!

(30) - Μήν ἀνησυχεῖτε.

(31) Πονάει, ὦχ πονάει ἡ δαγκωματιά.

(32) «Παναγιά μου, σῶσε τή μανούλα...»

(33) Ἐνα τόσο, ἓνα τόσο κερί.

(34) Τά ρόζ κουφετάκια...

(35) Ὁ κύριος εἰδικός εἶπε...

(36) Τρέχει ὁ ἰδρώτας πάνω στό μαξιλάρι του - πῶς νά τόν σταματήσω;

(37) Ἀνθρωπίνως δυνατόν.

(38) Ὁ ἰδρώτας τρώει ἀπό τό σῶμα του.

(39) -Ἡ βίζιτα, κύριε, ξέχασα.

(Τ. ΓΚΡΙΤΣΗ-ΜΙΛΛΙΕΞ: ΑΝΘΡΩΠΙΝΩΣ ΔΥΝΑΤΟΝ, 47-9)

This monologue appears in a short story, or to be more precise the whole story is presented through the character's monologue, which renders a mother's anguish about the life of her sick child. In this respect, like the previous monologue, it is an example of what Cohn (1978: 256) calls "autonomous monologue", i.e. a first-person interior monologue which is "presented as an independent text". Autonomous monologues⁸ are free of all narratorial mediation.

In example (7), the character's thoughts were presented in a paratactic form. In this example, however, each thought especially if it is a short one occupies one line. In addition, memories and recollections are placed within quotation marks, thus making their identification easier. Visual and auditory perceptions which impinge on the character's consciousness provoke new associations. The character uses first person verb forms and mainly the present tense but not once in the text is the character's name employed for self-reference. Because of the length of this monologue only the most relevant extracts will be analysed. The opening sentence is verbless. The repetition of the phrase "τόσην ὥρα" (such a long time) denotes the character's impatience and anxiety as she is waiting outside the room for the doctors' diagnosis (S₂). The flow of her thoughts is interrupted by a visual perception (S₃) that impinges on her consciousness and which in turn provokes a past memory (S₄). She remembers that somebody called Kostas used to open all the cracks with the penknife he had stolen from uncle Mitsos. Although we are not told what her relation to Kostas is, we can guess by the use of the phrase "Θεῖος Μήτσος" (uncle Mitsos) that Kostas is either her brother or her cousin. As far as Kostas' age is concerned, we can assume that he was really young when he opened all these cracks because children can often be mischievous. In S₅ there is a shift from past to present time and to the problem that is

⁸According to McHale (1981: 189) Cohn's examination of the relationships between autonomous monologues and other first-person forms "betrays her Hamburgerian Orientation".

occupying her mind. She is wondering what the doctor's diagnosis will be, i.e. "τί θά ποῦν;" (what will they say?), and at the same time she is trying to reassure herself that there is nothing wrong with her child (S₆). Then she remembers the dream she had. In her dream she was bitten by a bear and she considers it as a bad omen, as the repetition of the adjective "κακό" (bad) in S₈ indicates. In this sentence the second time this adjective is used it is intensified by the adverb "πολύ" (very). In S₉ the number "τρεις" (three) denotes a return to the present moment. "Three" refers to the number of the doctors, one of whom is a specialist. Then the auditory perception that impinges on her consciousness, i.e. the chiming of the clock, gives rise to new associations. It makes her wonder how long it has been since the doctors entered the child's room (S₁₀). The wait for the doctors' diagnosis gives rise to recollections of other times when she had to wait anxiously for results (Ss 12 and 13). Past memories are enclosed within quotation marks and they are relived in the present tense. In the first memory she recalls hearing her mother's moans during her illness and the doctors' voices. The oath "Παναγίτσα μου" (Virgin Mary), and the repetition of the word "κερί" (candle) in the incomplete sentence "Ένα κερί, ένα μεγάλο κερί" (a candle, a big candle), present the character's invocations and offerings to the Virgin Mary while she was waiting for the doctors' diagnosis. The second recollection is from her school days when she waited for her exam results. She was even contemplating suicide by taking an overdose of quinine pills if they failed her. The auditory perception that impinges on her consciousness, i.e. the specialist's voice saying something, indicates a shift to the present moment (S₁₄). She is so anxious to find out what the doctor is saying that she is thinking of looking inside the room through the hole. But since the hole is too small she is wondering if it would be better to bend down (S₁₅). This provokes the past memory of her mother's reaction when she used to look through holes. The character's actual words are enclosed within quotation marks while her mother's report of direct speech is introduced with a dash (Ss 16 and 17). The repetition of the negative particle "μή" (Don't) suggests that the character was punished by her mother when she was caught looking through key holes. In S₁₈ the visual perception of the

tassels of a blanket denotes a shift to the present moment. In S₁₉ she starts counting the tassels to find out if her child's condition is serious. She does not finish counting as the incomplete phrase and the suspension marks suggest, i.e. "δέν..." (it isn't...), because as she explains in S₂₀ they are too many to count. She thinks, however, that it is a good omen that she stopped counting at "δέν" (it isn't). This game triggers a memory of her school days, which is again enclosed within quotation marks (S₂₂). She used to count flower buds during the break to find out if boys liked her. In her recollection she also stopped counting at the phrase "τοῦ ἀρέσω" (he likes me).

The second extract begins with a visual perception. The doctors are coming out of the child's room but they avoid looking at her. She tries to think of a reasonable explanation as the phrase "εἶναι ἕνα κεφάλι πιά ψηλότερό ἀπό μένα" (they are a head taller than me) in S₂₄ indicates. The dash in the next sentence suggests a transition to a different discourse type, i.e. to direct speech. Her first question about her child's condition consists only of the word "λοιπόν" (well). The suspension marks that immediately follow, which are also preceded by a dash, suggest the doctors' hesitation in answering her question. However the second time she asks them about her child's condition she gets as an answer that they have done all that was humanly possible (S₂₈). The character's anguish caused by the doctors' answer is represented vividly by the repetition of the word "ἡ ἀρκούδα" (the bear), which is the first thought that crosses her mind when she hears the news (S₂₉). The next sentence "Μὴν ἀνυσηχέιτε" (Don't worry) belongs to one of the doctors and is introduced by a dash. In S₃₁ she recalls the pain she felt in her dream when she was bitten by the bear which is also indicative of the pain she is experiencing now. This recollection provokes more past memories. Her prayers to the Virgin Mary to save her mother, to whom she refers by the term of endearment "μανούλα" (mummy) in S₃₂, her promises to the Virgin Mary to offer her a big candle if she saved her mother (S₃₃), and past thoughts of suicide as the reference to the phrase "τά ρόζ κουφετάκια" (the little pink pills) indicate (S₃₄). All these past memories remain incomplete as the use of the suspension marks suggest. Only part of the sentence is given but the reader can

complete the rest by himself because these recollections have already occurred in the character's mind. S35 refers to the doctor's answer when she asked him about the condition of her child. The suspension marks at the end of this sentence give at first the impression of incompleteness. However, the sentence is not incomplete but it continues after the interposition of a recollection of the near past, i.e. S36 "Τρέχει ό ιδρώτας πάνω στό μαξιλάρι του - πώς νά τόν σταματήσω;" (the sweat is running on his pillow - how can I stop it?). S38 also refers to a recollection of the near past, i.e. the child's perspiration. S39, which is introduced by a dash, denotes a shift back to the present moment, i.e. "- 'Η βίζιτα, κύριε, ξέχασα" (I forgot to pay you, sir).

In contrast to example (7) in which the uninterrupted presentation of the character's consciousness takes place as the character drifts into sleep⁹, in this example the character is awake and resorts to monologizing in moments of extreme mental stress. In this monologue the character's flow of consciousness is rendered by the alternation of thoughts with perceptions and memories. The sentences are brief and there is lack of subordination. The disjointed effect of the darting of thoughts is indicated by unfinished sentences which the reader, however, can complete by himself. Typographically the illusion of the continuity of the flux of consciousness is achieved by the use of suspension marks, for incomplete sentences or speech hesitations, of quotation marks for the introduction of past memories, of the question mark for self-questioning, and of dashes for the introduction of direct speech or for pauses. Exclamatory sentences are not used at all in this monologue. The flux of the character's consciousness is also suggested by the character's reference to people and things she knows without any further explanations or introductions. Since the whole story is presented through the character's consciousness there are no traces of an overt narrator and there is no way we can compare the narrator's language with the character's. Nevertheless, the character's preference for certain constructions is suggestive of her idiolect. The character favours diminutive endings such as -ακι and

⁹ "Sleep" along with "other states of suspended consciousness", as Cohn (1978: 241) notes, "offer the most natural boundaries for autonomous monologues".

-ουλα, i.e. "σουγιαδάκι" (little penknife), "μπουκαλάκι" (little bottle), "κουφετάκια" (little pills), "άνθάκια" (buds), "μανούλα" (mummy). Words are also repeated for emphatic reasons. Finally, there is no use of vulgar or swear words because they would seem out of place in this monologue in which the character is so worried about her sick child that she often resorts to prayers to the Virgin Mary to save him.

Next there will be an examination of the technique of QM in first-person narration.

4.4. Quoted Monologue in first-person narratives

The present section deals with the technique of QM in first-person narratives. Autobiographical narrators often resort to self-quoted monologues (SQM), as Cohn (1978: 15) calls them, to present their own past inner lives. Past states of mind are recalled and reproduced in the present tense and in the first person that the narrating and the experiencing self share. The monologues analysed are quoted either in narratives dominated by the narrating self (examples 9, 10, 11) or in narratives dominated by the experiencing self (examples 12, 13, 14, 15, 16). With the gradual disappearance of the narrating self the narrative distance¹⁰ between narrating-I and character-I decreases because "the -I- whose consciousness is being reproduced is not consciously narrating at all" (see Lanser, 1981: 176). The self of a monologue is, in effect, a focalizer or in Stanzel's terminology a reflector-character reflecting "in its consciousness its own momentary situation including the reminiscences evoked by this situation" (see Stanzel, 1984: 212).

The analysis of passages is followed by a summary of the main indices of SQM in each of them.

¹⁰Romberg (1962: 99) observes that interior monologues are characterized by "zero-point" narrative distance.

4.4.1. Analysis of Quoted Monologue in first-person narratives

- 9) (1) Τόν ἔβλεπον καί ἐσκεπτόμην. (2) Ἰδού, ἔλεγον· αὐτός μικρός, ἄσχημος, ἄοπλος, ὑπακούεται ἀπό τούς ἀγρίους περί αὐτόν πολεμιστάς καί τούς κυβερνᾷ. (3) Διατί; (4) Διότι ἔχει νοῦν καί γνωρίζει γράμματα. (5) Ὁ νοῦς δέν πλάττεται, τά γράμματα ὁμως μαθαίνονται· ἡ γνώσις ἔρχεται ἀπό τόν Θεόν, ἀλλ' αἱ γνώσεις ἀποκτῶνται. (6) Ταῦτα ἐσκεπτόμην.

(Δ. Ν. ΒΙΚΕΛΑΣ: ΛΟΥΚΗΣ ΛΑΡΑΣ, 125-6)

In the above quoted example the occurrence of a verb of thinking such as "ἐσκεπτόμην" (I was thinking) prepares the reader for a shift into the character's inner mind. In long S₂, which is broken up into two parts through the use of a semi-colon, the appearance of the particle "ἰδού" (here) and of the verb "ἔλεγον" (I said), which in effect means "I said to myself", recalls the language of the monologues in authorial narratives. The demonstrative pronoun "αὐτός" (he), occurring immediately after the semi-colon, and modified by three paratactic adjectives, in conjunction with the present tense forms "ὑπακούεται" (he is obeyed) and "κυβερνᾷ" (he is in command), reproduce the monologist's favourable impression of the army commander. S₃, which consists of the interrogative adverb "διατί" (why) is the character's self-posed question which is answered in S₄. S₅, which is divided into two parts by the use of a semi-colon, renders in the present tense the younger self's thoughts about the benefits of literacy. In the last sentence the employment of the imperfect verb form "ἐσκεπτόμην" (I was thinking) denotes the end of the character's SQM.

In this example inquit phrases of the pattern of "ἐσκεπτόμην" (I was thinking), "ἔλεγον" (I said) appear at the beginning and at the end of the monologue in an attempt to fence it off from narration and thus make clear to the reader that this passage reproduces the younger self's thoughts. In first-person retrospective narratives there is

always the possibility that the reader might mistake the experiencing self's past thoughts for the narrating self's present thoughts because of the use of the same person and tense form in both (i.e. the first person and the present tense). In addition, the experiencing self's monologue often has an essayistic tone as, for instance, the present SQM, which despite the paratactic use of the adjectives in S₂ and the appearance of the fragmentary question in S₃, which aim to present the character's past thoughts in a more natural way, remains artificial and recalls the rhetorical speeches encountered in third-person narratives.

- 10) (1) Συνεστάλην, κατέβην πάλιν κάτω εἰς τὴν ρίζαν τοῦ βράχου κὶ ἐπερίμενα. «(2) Αὐτὴ δὲν θ' ἀργήσῃ, ἔλεγα μέσα μου· τώρα θὰ κολυμπήσῃ, θὰ ντυθῆ καὶ θὰ φύγῃ... (3) Θὰ τραβήξῃ αὐτὴ τό μονοπάτι τῆς, κὶ ἐγὼ τὸν κρημνὸ μου!...». Κὶ ἐνεθυμήθην τότε τὸν Σισώην, [...]

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: ΟΝΕΙΡΟ ΣΤΟ ΚΥΜΑ, 421)

In the example quoted above the character's SQM is differentiated from the narrative context by being enclosed within quotation marks. In addition, the appearance of a phrase such as "ἔλεγα μέσα μου" (I said to myself) in the monologue itself disperses any doubt about the monologic nature of the passage. In this extract the future tense rather than the present is employed to render more naturally the experiencing self's wishful thinking. Furthermore, the use of the suspension marks and of the point of exclamation reinforces the impression of a monologizing self. The fact that the quotation of the character's past thoughts is kept short gives a tone of credibility to the passage. Long quotations of past inner states, as Cohn (1978: 162) notes, run the risk of appearing "as a kind of mnemonic overkill" since the narrating self can reproduce past thoughts "only by simulation of a perfect memory". Nevertheless, the use of the quotation marks and of the inquit phrase "ἔλεγα μέσα μου" (I said to myself) produces an unrealistic effect.

- 11) [...] (1) Σηκώθηκα, πήγα στὴν μπασιά, στάθηκα. «(2) Δέν ντρέπεσαι, ἄτιμε Λεόνε, κι ὅταν τό μάθει ὁ ἀδερφός Φραγκίσκος, πῶς θά βαστάξεις τό στεναγμό του; (3) Μεῖνε στό καλύβι, καλό καί τό ξερό ψωμί, καλό καί τό κρύο· οἱ ἄλλοι ἄνθρωποι ἔχουν τό δικαίωμα νά χορταίνουν καί νά ζεσταίνονται, ἐσύ ὄχι! (4) Ἐσύ ἔχεις ἄλλα δικαιώματα, πολύ πιό μεγάλα. (5) - Ποιά; - (6) Καί ρωτᾶς; (7) Μέ τή ζωή σου νά δείξεις τήν ὁδὸ τῆς σωτηρίας. (8) - Κι ἂν πεθάνω; - (9) Ἀκόμα καλύτερα· μέ τό θάνατό σου θά δείξεις τήν ὁδὸ τῆς σωτηρίας. (10) Ντύθηκες τό ἀγγελικό σχῆμα, τό ράσο, δέν εἶσαι πιά ἄνθρωπος, δέν εἶσαι ἀκόμα ἄγγελος· στέκεσαι στή μέση· ὄχι, δέ στέκεσαι, προχωρᾶς σιγά σιγά μέ τήν κάθε σου καλή πράξη κατά τόν ἄγγελο. (11) - Εἶμαι ἀκόμα ἄνθρωπος, ὄλο καί γίνουμαι πιό ἄνθρωπος· ἄσε με μιά φορά, μιά φορά μονάχα, κι ὕστερα γίνουμαι ἄγγελος, ἄγγελος ἀληθινός, τ' ὀρκίζουμαι! - (12) Κάμε ὄ,τι θές· λεύτερος εἶσαι, τράβα λεύτερα γιά τήν Κόλαση· ἐγώ σέ ἀφήνω· καλό καταβόδιο!»

(N. KAZANTZAKHIS: Ο ΦΤΩΧΟΥΛΗΣ ΤΟΥ ΘΕΟΥ, 295-6)

The foregoing example is separated from the narrative context by being enclosed within quotation marks. It is in fact a dialogue that the character carries on with himself and it is indicative of the experiencing self's inner debate and emotional stress. The character, who is a monk, seems unable to resist the temptation of a meal offered to him while he is fasting. His questions and pleading are included in dashes and thus they are differentiated from his inner voice. In this SQM sentences are broken up into smaller components through the use of the semi-colon in order to produce in a direct way the character's arguments and counter-arguments. Exclamation marks are used for emphatic reasons. Moreover, negative verb forms and particles such as "Δέν ντρέπεσαι" (Aren't you ashamed), "ἐσύ ὄχι!" (not you!), "δέν εἶσαι" (you are not), "ὄχι, δέ στέκεσαι" (no, you aren't midway) and the descriptive phrase "ἄτιμε

Λεόνε" (dishonourable Leone) are employed by the character's inner voice in an attempt to dissuade him from breaking his fast. In spite of the use of the above mentioned devices the character's thoughts are still presented in a logical, ordered way which partly destroys the effect of immediacy.

The main characteristic of the passages we have analysed up to now is that the reminiscing narrating self very often overshadows the experiencing self. In the examples that follow (12 to 16) the narrating self withdraws¹¹ more and more allowing the experiencing self to dominate the scene. For that reason narratorial introductions are often absent.

- 12) (1) Φέρνω τό χέρι στό μέτωπο νά πάψω νά θυμάμαι. (2) Φέρνω τό χέρι στή καρδιά νά μειώσω τόν πόνο. (3) Μά ό πόνος είναι βαθιά, είναι θρονιασμένος στό λαιμό, κυκλοφορεϊ στό αίμα, σταλάζει δηλητήριο στίς φλέβες.
 (4) «Όχ, ἄς πάψω νά θυμάμαι».
 (5) Πόσο μέ ξεκουράζει τό σκοτάδι. (6) Τί περίεργο! (7) "Όταν ὑπάρχει φῶς δέν θέλω νά ἔχω τά μάτια ἀνοιχτά, ἐνῶ στά σκοτεινά δέν μπορῶ νά τά κρατήσω σφαισμένα.
 (8) «Γιατί δέν εἶχε κλειδώσει; γιατί;... γιατί;»
 (9) "Άς σωπάσω πιά νά μιλάω μέ τόν ἑαυτό μου. (10) 'Άπό μικρή τό ἔχα συνήθειο. (11) Κλειδωνόμουνα στό δωμάτιό μου, κι' ἔπαιζα καί ζούσα ὀλόκληρες σκηνές.
 (12) -"Έλα νά παίξουμε θέατρο, τοῦ ἔλεγα.
 (13) «Μιά κλεισμένη πόρτα! (14) 'Άπό τώρα θά τρέμω μπροστά σέ κάθε κλεισμένη πόρτα. (15) Σάν τήν ἀνοίξεις... καί τί δέν μπορεῖ νά χυμήξει πάνω σου...».

¹¹Cohn (1968: 144) points out that in first-person narratives the temporal distance between narration and narrated experience can be eliminated only "if the moment of narration coincides with the moment of experience". This can be achieved by the use of the present tense as a continuous narrative tense.

(16) Πάλι ἄρχισες. (17) Γι' αὐτό δέν ξεκουράζεσαι ποτέ. (18) Δέν ἀφήνεις τά νεῦρα σου νά ἡρεμήσουν. (19) Ἴσυχία. (20) Λέξη μὴν πεῖς. (21) Σταμάτησε τή σκέψη σου. (22) Ἔτσι...

(23) - Τί νέα;

(24) Ἐγώ μίλησα; (25) Ὁχι, ἡ ἀδερφή μου. (26) Καιρό εἶχε νά μέ ρωτήσῃ. (27) Ἀπό τή μέρα πού πρωτάναψα τό φῶς.

(28) - Τά ἴδια ὅπως πάντα; Ἐπέμεινε.

(29) - Ναί, ὅπως πάντα, ἀποκρίθηκα καί τυλίχτηκα στό σάλι μου.

(N. ΘΕΟΔΩΡΟΥ: ΠΑΛΙ ΣΚΟΤΑΔΙ, 264)

In this example the first three sentences belong to the narrating self and describe her attempts to stop recalling painful events. The tense used is the present which refers to the present moment of the narrator. In S₄, which is enclosed within quotation marks, there is a shift to the experiencing self as indicated by the appearance of the conjunction "Ὦχι" (Oh) and of the subjunctive form "ἄς πάψω" (let me stop). In M.G. the subjunctive marker "ἄς" in its hortative meaning expresses a wish or a desire and in this particular case it refers to the experiencing self's wish that she would stop remembering events that cause her pain and anguish. The sentences that follow (Ss 5 to 7) indicate a switch to different thoughts. Her mind is now preoccupied with the way darkness and light affect her. The use of the exclamation mark in elliptical S₆ suggests her surprise at finding out how calm she feels in the dark. The quotation marks in S₈ denote a shift to past thoughts that crop up in her present thoughts. In this sentence the repetition of the conjunction "γιατί" (why), which is further emphasized by the appearance of the question mark after it, indicates the character's anguish when she recalls how she entered her lover's office only to find him with another woman. The suspension marks that are interposed between the two why's reinforce the impression of inner thought presentation. The occurrence of the subjunctive marker "ἄς", in the sentence immediately following, expresses the character's wish to stop talking to herself. Ss 10 and 11, which appear in a past-time verb form, refer to the

habit of talking to herself that goes back to the time when she was a child. S₁₂, which is introduced with a dash, gives a direct quotation of the words she used to say to herself when she played out whole scenes. The quotation marks that follow serve to introduce a past thought probably triggered by the use of the verb "κλειδωνόμουν" (I locked myself). Elliptical exclamatory S₁₃ refers to the unpleasant experience she had when she opened the door and found her lover with another woman in his office. Ss 14 and 15, however, render her present thoughts in connection with closed doors. S₁₄ expresses her fear that from now on she will always be afraid of closed doors. This impression is intensified by the use of the suspension marks after the phrase "Σάν τήν άνοίξεις" (if you open it) in S₁₅, to indicate mental pause, and also at the end of the sentence. In brief sentences 16 to 22 there is a shift from the first person to the second person for self-reference. In these sentences the character is reprimanding herself, i.e. Ss 16, 19, 20, by carrying on a dialogue with herself and this is the reason why the use of the second person seems to be more appropriate. The fragmentary word "Έτσι" (like that) and the suspension marks that appear at the end of this word suggest that her order to herself to stop thinking, i.e. "Σταμάτησε τή σκέψη σου", has been carried out. S₂₃ is direct speech and is introduced by a dash. It occurs immediately after the character has ordered herself to stop thinking and it provokes the character's self-quoted answer (S₂₅) to her question (S₂₄), whereas Ss 26 and 27 include the character's observation that her sister had not asked her how she was since the day she turned on the light. Ss 28 and 29, which are DS, put an end to the character's thinking.

In the present example the illusion of a monologizing mind is created by the alternation of present with past thoughts and by the dialogue that the character carries on with herself. In addition, the use of typographic markers such as suspension marks, quotation marks to include mostly past thoughts, dashes for direct quotations, the appearance of exclamatory and interrogative sentences and of ellipsis sustain the effect of a mind talking to itself about its personal problems.

13) [...] Χωρίσαμε.

(1) Σκοτεινός καί ἤσυχος ὁ ἔρημος δρόμος. (2) Ἐντηχέι μέσ στή νύχτα βῆμα τό βῆμα ὅπως καρφώνω τό πλακόστρωτο μέ αὐτοπεποίθηση. (3) Τί κι ἂν στήν τσέπη μου κουδουνίζουν μόνο κάτι τάλιρα δανεικά; (4) Τί κι ἂν χάσκουν τό παπούτσια μου κουρέλια; (5) Ἡ ἂν αὔριο μπορεῖ νά ξημερωθῶ χωρίς δουλειά; (6) Κι ἀκόμα πού τρεῖς τέσσερις ὥρες τώρα στό παραθύρι μας ξεροσταλιάζει ἕνας ὑστερικός σατράπης; (7) Δέ μέ νοιάζει τίποτε ἀπόψε!... (8) Ὄχι, εἶμαι μόλις εἰκοσιέξη χρόνω! (9) Κι ἐκτός πού, ἄς ποῦμε, εἶμαι λίγο κοντούλης - ἀνεπαίσθητα - κατά τ' ἄλλα εἶμαι τόσο συμπαθητικός, τόσο εὐχάριστος, ὥς τό σημείο νά πεῖς περίπου εἶμαι νόστιμος... (10) Ὁ δόλιος ὁ χοντρός μαραζώνει μέ κείνα τά σπυριά - μπλάστρι τοῦ σκεπάζουν τίς μαγοῦλες. (11) Καί νά 'ταν μοναχά... μαύρη του μοίρα! (12) τί νά τό κάνεις τό σουσουμί δίχως τό ἔρμο, τό ἀτίμητο νιονιό!... (13) Κι ὦχι, τί μαγευτική νυχτιά!... (14) τό τραγούδι... (15) ἀνάλαφρα πετάω - (16) πόσο ἀκόμη θέλω νά 'γγιξω τά ἐπουράνια;

(Α. ΚΟΤΖΙΑΣ: Ο ΕΩΣΦΟΡΟΣ, 147)

The first two sentences which present the character's sense impressions are the first indication of a shift into the experiencing self. Verbless S₁ renders a visual impression. The adjectives that describe how quiet and silent the street is are joined by the co-ordinating conjunction "καί" (and). The second sentence appears in the present tense and reproduces an auditory perception, the sound of the character's footsteps on the pavement. The switch to the self-quoted monologue is indicated by the questions that follow (Ss 3 to 6), the first two of which are introduced with the interrogative phrase "τί κι ἂν" (and so what if). All four interrogative sentences are indicative of the character's carefree attitude despite all the personal and political problems: that is he is almost broke, his shoes are worn out, he might lose his job and the political

situation is really bad. Exclamatory S₇, with the suspension marks at the end of it, further emphasizes his carefree attitude. This sentence expresses his determination not to let anything worry him because as he explains in the immediately following exclamatory sentence, which begins with the interjection "Ωχ" (Oh), he is only twenty-six years old. The use of the conjunction "μόλις" (only) further stresses the fact that he is too young to worry about anything. S₉ consists of the character's evaluation of his faults and virtues. In this sentence the appearance of the co-ordinating conjunction "κι" (and) in initial position, the use of the colloquial phrase "ας ποουμε" (let's say), of the intensifier "τόσο" (so) in front of the adjectives which refer to his virtues for emphatic reasons, the employment of the adjective "λίγο" (a little) and of the parenthetical adverb "ανεπαίσθητα" (imperceptibly) to minimize the impression created by the word "κοντούλης" (on the short side), even though the diminutive ending -ούλης in this word denotes endearment, recall spoken language. This impression is reinforced by the positive evaluation of his qualities expressed in the phrase "νά πεις περίπου είμαι νόστιμος" (you could say that I am attractive) and by the suspension marks at the end of the sentence, which are more of an exclamatory nature. In S₁₀ he compares himself with a friend for whom he feels sorry as the use of the adjective "δόλιος" (poor) indicates. In addition to this adjective, the character's pity is also denoted by the use of the word "χοντρος" (fatty) to refer to his friend. The sentence that appears after the dash is the simile that the character uses to describe how bad his friend's acne is, although the conjunction "σαν" (like), which in M.G introduces a comparison, has been omitted. S₁₁, which is introduced with the conjunction "καί" (and) remains unfinished as the appearance of the suspension marks denotes. The phrase "μαύρη του μοίρα" (his bad luck) that immediately follows and the exclamation mark at the end suggest the character's pity for his friend. In the next exclamatory sentence the character uses a proverb to explain why he pities his friend. The suspension marks that appear after the exclamation mark denote a change in topic, i.e. S₁₃. In this sentence the initial position of the co-ordinating conjunction "κι" (and), the use of the interjection "Ωχ" (Oh) and the appearance of the exclamation

mark at the end express the character's comment on the sense impression that impinges on his consciousness. The suspension marks that follow are indicative of the way the character's mind shifts from one topic to the other, i.e. fragmentary S₁₄, brief S₁₅ and the rhetorical question that finishes his monologue and is introduced by a dash.

In the monologue quoted above lack of any narratorial introductions and the fact that the character's monologue is triggered naturally by the sense impressions that impinge on his consciousness create the illusion of a mind involved in self-address. The impression of a monologizing self is reinforced by the use of typographic indices such as points of exclamation, suspension marks, dashes, by language charged with expressive elements (i.e. interjections, initial position of co-ordinating conjunctions, colloquialisms, intensifying adjectives, repetitions), by words and expressions peculiar to the character's idiolect, by rapid shifts of topic and by the tint of irony that underlines the character's self-evaluation.

- 14) (1) Τόν άκουσα νά περπατάει στό διάδρομο. (2) Δέν άνοιξε τήν πόρτα εύθύς. (3) Άφουγκράστηκα - δέν άκουγα τίποτα. (4) Τόν σκέφτηκα μπροστά στήν πόρτα. (5) Τά χέρια του, πώς θά μπορούσε νά τά 'χει; (6) Άπόψε παραήταν παράξενος, καί δέ μ' είχε μαθημένην. (7) Εύθύς, σά φάνηκε ό κύριος Μακρής, ή πιό μπροστά. (8) Πιό μπροστά, όχι. (9) "Υστερα πού γύρισε, τώρα, έδω καί λίγο. (10) Λίγην ώρα. (11) Μά έφυγε, καί τόν άφησε μοναχό του. (12) Είχα θυμώσει, δέν έχω τό θάρρος μέ τόν κύριο Μακρή. (13) "Οχι, καί πιό μπροστά. (14) "Εδειχνε άνήσυχος στ' αλήθεια. (15) Για τήν έρυθρά; (16) ή μή καί δέν ει'ν' έρυθρά. (17) "Εχω κοκκινίλες έδω καί κεί. (18) Μά τί μπορεί νά κάνει στό διάδρομο, τόσην ώρα; (19) Είπε, θά 'βγαινε νά τηλεφωνήσει τής Κατερίνας· άλλο κι αυτό. (20) "Οχι, είναι άνήσυχος· πολύ. (21) Ζαλίζομαι εύκολα. (22) Μπορώ νά σηκωθώ, αν θέλω, νά ξαπλώσω στό κρεβάτι. (23) Πώς μ' άφησε κατάχαμα! (24) Είναι άνήσυχος· για όνομα του Θεου! μέ τήν

έρυθρά; (25) Μοῦ κάνει κόπο καί νά τό σκεφτῶ ἀκόμα, νά σηκωθῶ.
 (26) Ἐκ τῆν ἐγκυμοσύνη, τόση ἀδυναμία; (27) γίνεται; (28)
 Κολοκύθια ἐγκυμοσύνη! (29) Μήνας τώρα, τό στομάχι μου δέ
 σηκώνει τίποτα. (30) Κοντά στό μήνα, πού ἄρχισαν οἱ ἔμετοί. (31)
 Ἐδυναμία! καί μόνο νά σκεφτῶ γιά φαί, ἀνακατώνουμαι. (32) Τί
 μπορεῖ νά κάνει, μπροστά στήν πόρτα; (33) τόσην ὥρα;
 (34) Στηρίχτηκα στό κρεβάτι καί σηκώθηκα. (35) Ὡς τήν πόρτα
 εἶναι δύο βήματα· τρία. (36) Νά τόν φωνάξω; μέ καλόμαθε, νά μέ
 βοηθάει παντοῦ. (37) Κοντεύει μήνας τώρα, δέν τοῦ μαγειρεύω.
 (38) Καμιά φορά μαγειρεύει ἡ Κατερίνα. (39) Τί τοῦ ἴσθε, νά τά
 βάλει μαζί της! (40) Τί μπορεῖ νά κάνει, μπροστά στήν πόρτα;

(Ν. ΚΑΣΔΑΓΛΗΣ: Η ΔΙΨΑ, 20-1)

In this extract¹² the first four sentences, which appear in the past tense, by reproducing the character's auditory impressions (Ss 1, 3) and thoughts (Ss 2, 4) serve as signals for the transition into the character's inner mind in S₅. In this interrogative sentence the character is wondering about the position of her husband's hands. The mention of her husband's hands makes her mind shift to another thought in S₆, i.e. her husband's strange behaviour that same evening ("ἀπόψε παραῆταν παράξενος", "tonight he was much stranger than usual"). Ss 7 to 10 are indicative of her effort to remember when she first noticed her husband's unusual behaviour by the use of phrases such as "εὐθύς" (as soon as), "ἤ πιό μπροστά" (or even earlier), "πιό μπροστά, ὄχι" (even earlier, no). In the latter the appearance of the negative particle "ὄχι" (no) at the end of the phrase, instead of at the beginning, suggests the character's uncertainty and at the same time recalls spoken language. In S₉ the use of the present time temporal deictic "τώρα" (now), which is enclosed between commas, and of the temporal expression "ἔδῶ καί λίγο" (a few minutes ago) determines more

¹²The present extract arises in a novel whose structure recalls theatrical plays in that the story is presented through the characters' consciousness and by the dialogues they carry out with the other characters rather than by a unified narrating voice. The character's name through whose mind the story progresses is given at the beginning of each section.

accurately the time when she first noticed her husband's strange behaviour. The elliptical structure of S₁₀ emphasizes the exact time when her husband started behaving strangely. The appearance of the conjunction "μό" (but) in initial position in S₁₁ and the use of the comma, instead of the full stop, to separate the two sentences in S₁₂ suggest characteristics of speech. In elliptical S₁₃ the occurrence of the negative word "ὄχι" (No) initially serves to contradict her previous assumption that her husband's unusual behaviour started only a few minutes ago. In S₁₄ the use of the adverbial "στ' ἀλήθεια" (really) at the end of the sentence recalls speech. The interrogative nature of Ss 15 and 16, despite the omission of the question mark in S₁₆, along with the use of the co-ordinating conjunction "ἢ" (or), for the introduction of S₁₆, and of the present tense, are indicative of the character's increasing suspicion that her illness is more serious than German measles. In S₁₇ the appearance of the expression "ἐδῶ καί κεἶ" (here and there) produces a speech-like effect. In the question that follows the character's mind shifts to different thoughts. She is wondering what her husband might be doing in the corridor for so long. In S₁₉ the phrase "ἄλλο κι αὐτό" (that's strange) that appears after the semi-colon further intensifies her doubts and suspicions. In S₂₀ her thoughts go back to her husband's behaviour. The use of the negative particle "ὄχι" (No) at the beginning of the sentence casts away any doubt about her husband's behaviour. The character is now convinced that her husband is worried about her condition and her impression is emphasized by the use of the adverb "πολύ" (very) after the semi-colon. Ss 21 and 22 refer to the character's physical condition. The exclamation mark in S₂₃ serves to express the character's complaint. She did not expect her husband to leave her all alone in her condition. In S₂₄ her mind goes back again to her husband's behaviour. The interrogative sentence that appears after the semi-colon and is introduced with the oath "γιά ὄνομα τοῦ Θεοῦ" (for God's sake), emphasized by an exclamation mark, expresses her suspicion that she is suffering from something more serious than German measles. S₂₅ refers to her weakness. The two interrogative sentences that follow (Ss 26 and 27) express her doubt that her weakness is a result of her pregnancy. The use of the word "κολοκύθια" (blasted) in

elliptical S₂₈ is indicative of the character's certainty that her pregnancy has nothing to do with the weakness she is feeling. The repetition of the word "μήνας" (a month) in the phrases "μήνας τώρα" (it's a month now) and "κοντά στο μήνα" (almost a month) refers to the time when she started having all these problems with her stomach. In S₃₁ the appearance of the exclamation mark after the word "άδυναμία" (weakness) further emphasizes how weak she feels. The use of the co-ordinating conjunction "καί" (and) after the exclamation mark and at the beginning of the sentence that follows, produces a speech-like effect. The two interrogative sentences that follow (i.e. Ss 32 and 33) indicate a return to previous thoughts. The character is wondering what her husband might be doing in the corridor for such a long time. The next sentence, which is in the past tense, describes the character's movements and interrupts temporarily the character's flow of thoughts. The shift into the character's mind is denoted by the use of the present tense in S₃₅ and of the cardinal number three after the semi-colon to denote her miscalculation. The interrogative phrase "νά τον φωνάξω" (shall I call him) expresses her hesitation about calling her husband to help her. In the phrases after the question mark she explains why she needs her husband's help. The use of the phrase "κοντεύει μήνας" (it's almost a month) in S₃₇ refers to the time when she stopped cooking for her husband. In S₃₈ there is a reference to a friend who sometimes comes and cooks for her husband. The mention of her friend provokes exclamatory S₃₉ in which she seems puzzled at her husband's rude behaviour to this helpful friend. In interrogative S₄₀ she is wondering for one more time what is keeping her husband in the corridor (cf. S₃₂). Her monologue continues in the same way until the end of the page.

In the present example the impression of a monologizing self is produced mainly by the smooth blending of present with past thoughts, which appear in the present and the past tense respectively, by the use of telegraphic sentences and in general of language which includes all those emotive elements which are characteristic of DS (i.e. lack of subordination, ellipsis, direct replies, recurring questions, appearance of the

points of exclamation and interrogation either after single words or at the end of the sentences, and use of the semi-colon for mental pauses).

- 15) Κι έλαβα πιά κι έγώ γλυκά μιά φορά! άπό τόν τόπο μου, τά Χριστούγεννα! κι εκεί πού τά 'τρωγα όλο μονάχη, μου 'ρχεται ή ιδέα, - νά προσφέρω στην 'Αμαλία, νά τής δώκω, νά μήν τής δώκω... άν τής τά δώκω, μπορεί νά τής φανούνε τιποτένια, πάλι νά μήν τής δώκω, για μένα θά 'ναι έλεεινά κι άνοστα νά τά ροκανίσω μονάχη, νά τής δώκω, άς τής δώκω, νά τά μοιράσω μέ κάποιον άλλο, νά 'χω μαζί του, μέ κάποιον άλλο, νά 'χω μαζί του, τήν ίδια ώρα, μέσα στό στόμα μου τήν ίδια ούσία, - κι εκείνα τότε ήτανε τελειωμένα πιά, κι έγώ δέν τό 'ξερα είτε γιατί λίγα μου στείλανε ή μου τά κλέψανε και δέν τό 'ξερα, κι ό παπά - 'Αντώνιος κάθε πρωί νά στήνει χοροπηδηχτό χορό γύρω στην άγια Τράπεζα και νά βαριούνται, άγουροξυπνημένες βλέψεις, οι περισσότερες νά χασμουριούνται, κι εκείνος νά 'χει μιά λιγοστή φαλάκρα εκεί κατά τό κούτελο νά τήν ύποψιάζεις, και χέρια άαάχ! ν' άναστενάζει ή Αύρηλία, άντίς νά χασμουριέται.

(M. ΑΞΙΩΤΗ: ΔΥΣΚΟΛΕΣ ΝΥΧΤΕΣ, 41)

In this monologue the narrating self recalls past happenings from her school life. Narration and past thoughts merge together in this long uninterrupted passage in which there are no full stops. There is only one full stop at the end of the extract. The exclamation marks at the beginning of the passage are used to indicate the narrating self's surprise when she once received some sweets from her family at Christmas time, something that happened rarely. At the same time they function as full stops. The shift from the past to the present tense in the expression "μου 'ρχεται ή ιδέα" (I get an idea) and the dash that occurs immediately after it are the only indication that the sentences that follow represent the experiencing self's inner workings. The self's

dilemma whether or not to offer some of the sweets to a friend of hers and her self-arguments are reproduced by the use of the subjunctive, i.e. "νά τῆς δώκω" (should I give her), of the conditional, i.e. "ἂν τῆς δώκω" (if I give her) and by repetition, i.e. "νά τῆς δώκω" (I should give her), "μέ κάποιον ἄλλον" (with somebody else). The dash that appears after the phrase "τὴν ἴδια οὐσία" (the same taste) and the return to the past tense in the sentence after the dash (i.e. "δέν τό 'ξερα", "I didn't know that", "στείλανε", "they had sent me", "μοῦ τά κλέψανε", "they had stolen them from me") denote a temporary shift to the narrating self. The employment of the subjunctive again, the reference to her friends by name without any further explanations, the use of the interjection "ἀαάχ!" (O,o,oh!), emphasized by an exclamation mark, for the presentation of another past memory that concludes this example, point more readily to the experiencing rather than to the narrating self.

In sum, the impression of a monologizing self is created by a dislocation of the ordinary syntactical patterns. For instance, the use of subjunctive verb forms, which are syntactically independent, i.e. not in subordinate clauses, and the loose structure of the long and apparently unshaped sentences suggest the rapid succession of the self's thoughts. Sometimes, however, it is difficult to differentiate between the narrating and the experiencing self because the autobiographer's language is uncommonly colloquial, i.e. it adopts a speech-based style, as in the case of the phrase "ἀγουροξυπνημένεσ βλέπεισ" (they had waken up prematurely you see), which can be interpreted as either the narrating self's present comment or the experiencing self's explanation for the sleepiness of her friends.

We will conclude the analysis with the examination of a monologue which renders the character's thoughts in moments of extreme mental stress.

- 16) [...] (1) «*Τρώγετε φρούτα, χαρίζουν ὀμορφιά καί ὑγεία*», τό τραῖνο ἔτρεχε, ἔτρεχε, τί διάβολο τό εἶχε πιάσει κι ἔτρεχε ἔτσι, (2) «*Καλά πᾶμε*», εἶπε ἕνας, «*Ε, ταχεία εἶναι*», εἶπε ἕνας, «*Ἄν ἦταν ἡ πόστα...*», καλά πᾶμε, ὄχι, δέν πᾶμε καλά, δέν πᾶμε καλά, «...

διότι τό τελεσίγραφον τῆς Σοβιετικῆς Ἐνώσεως διά τό Βερολίνον λήγει τήν 27ην Μαΐου. Καί διά τόν λόγον τοῦτον διάχυτος εἶναι ὁ φόβος τοῦ πολέμου...», (3) «Τρώγετε φρούτα, χαρίζουν ὀμορφιά καί ὑγεία», ἦταν ἡσυχία, πολλή ἡσυχία στό βαγόνι, «Passiflorine, 2 κοχλιάρια τοῦ γλυκοῦ μεσημβριαν καί ἐσπέρας», καλά πᾶμε, ὄχι, ὄχι, δέν πᾶμε καλά, ὁ πόλεμος, ὁ πόλεμος, ἡ πείνα, ἡ πείνα, ἡσυχία στό βαγόνι, μουντός ὁ καιρός ἔξω, κουφόβραση, τά παράθυρα κλειστά, ὄλα τά παράθυρα κλειστά, ὄλα τά παράθυρα κλειστά, [...]

(Α. ΣΑΜΑΡΑΚΗΣ: ΣΗΜΑ ΚΙΝΔΥΝΟΥ, 116)

Because of the comparative length of this monologue the analysis will be confined to the most relevant extract. In this extract the recurrence of the sentence "Τρώγετε φρούτα, χαρίζουν ὀμορφιά καί ὑγεία" (Eat fruit, it gives beauty and health) is indicative of the rapid succession of the self's thoughts and of topic shifts. In S₁ the repetition of the verb "ἔτρεχε" (it was going fast) and the use of the swear expression "τί διάβολο" (what the hell) suggest the narrating self's inability to explain why the train is going so fast. In S₂ the dialogue between two of his fellow passengers and more specifically their observation that the train is making good time, i.e. "καλά πᾶμε" (we are doing well, we are making good time), gives rise to new associations. The repetition of the phrase "καλά πᾶμε" by the character in the negative form and in addition, the occurrence of the negative particle "ὄχι" (No) in front of it, denote the experiencing self's difference of opinion. His disagreement is justified by the sentences immediately following which refer to the possible out-break of war. They are an extract from a newspaper article and for this reason they are enclosed within quotation marks, they appear in bold and dots of ellipsis are used at the beginning and at the end of them. In addition, the quotation is in Katharevousa, which contrasts with the rest of the passage. The repetition of the sentence "Τρώγετε φρούτα, χαρίζουν ὀμορφιά καί ὑγεία" (Eat fruit, it gives beauty and health) in S₃ provokes new

associations. The self's observation about the quietness in the carriage, which contrasts with the abnormal political situation, triggers the recollection of his psychoanalyst's prescription of sedatives, which appears in italics and is placed within quotation marks. The recurrence of the phrase "καλά πᾶμε" (we are doing well) elicits once more the experiencing self's different opinion as the repetition of the negative particle "ὄχι" (No), the appearance of the phrase "καλά πᾶμε" in the negative form, and the repetitive use of words such as "ὁ πόλεμος" (the war), "ἡ πείνα" (the famine) denote. At the same time there is a rendering of the external data that impinge on his consciousness, i.e. the humid weather and the closed windows. The repetition of the phrase "τὰ παράθυρα κλειστά" (the windows closed) intensifies the impression that the self is at a deadlock.

In the present monologue the effect of inchoate thought processes is achieved by the paratactic structure of sentences, which are separated by commas, by the rare use of full stops, by the rendering of external data that impinge on the self's consciousness and in turn give rise to new associations, and by the recurring appearance of whole sentences or phrases, eg. the repetition of the sentence "Τρώγετε φρούτα, χαρίζουν ὁμορφιά καὶ ὑγεία" (Eat fruit, it gives beauty and health) serves to denote rapid shifts of topic. The tenses used are the present, the imperfect and the past. The present renders the experiencing self's thoughts while the imperfect and the past are used as narrative tenses.

4.5. Summary of the analysis of Quoted Monologue in first-person narratives

The analysis of the passages of SQM in section 4.4.1. is indicative of the use of the technique of QM in first-person narratives. The basic tenses in which the monologues appear are the present and, generally speaking, the non-past tenses with the past reserved for the presentation of past memories. Monologues arising in narratives dominated by the narrating self often resemble rhetorical speeches in that,

although they have the self-address of DT, they are similar in form to DS. In this sense they recall the monologues encountered in authorial narratives. The characters' thoughts are usually set off from narration by the use of quotation marks and by the appearance of verbs or expressions of cogitation and reflection either or both at the beginning and at the end of the monologue. Such verbs can also be found interspersed in the monologue itself. In traditional first-person narratives (examples 9, 10, 11) monologues either have an essayistic tone (ex. 9) or aim to depict the characters' emotional tension and agitation (10, 11). In spite of the fact that the main characteristic of monologues is the direct presentation of a character's self-addressed discourse the relatively long sentences, the infrequent deviations from the normal syntactical patterns, the moderate use of typographic markers for producing emotionality, create the impression of well constructed and logically ordered thoughts and result in artificiality.

In narratives in which the experiencing self overshadows the narrating self monologues appear less artificial. They reproduce a character's flickering thoughts either in moments of mental stress (i.e. examples 12, 14, 16) or in moments which are relatively relaxed in tone in that they do not depict a character's emotional tension (ex. 13). Most monologues include reminiscences of past experiences. Nevertheless the past tense in which those memories appear is dechronologized as "the temporal sequence of past events yields to the temporal sequence of present remembrance" (see Cohn, 1978: 182). Ellipsis, repetition, rapid succession of thoughts, topic shifts, use of language that belongs to a character's idiolect and of typographic markers for special emphasis, give the impression of a monologizing self and produce immediacy.

In the next section we will turn to an examination of the effects of the technique.

4.5.1. Effects of Quoted Monologue in first-person narratives

Self-quoted monologues depending on the context in which they appear, as is the case with quoted monologues in third-person narratives, can create either ironic or sympathetic effects. Examples of self-quoted monologue in narratives dominated by

the narrating self fail to reproduce in a convincing way the illusion of a monologizing self. The mere fact that the narrating self interrupts the flow of narration to give a quotation of his past thoughts, which in most cases are explicitly introduced, creates a distancing effect. In certain monologues an element of self-irony may emerge when, for instance, the narrating self is commenting ironically on the younger self's immature thinking (ex. 11 in which the experiencing self's inner debate carries an undertone of irony). As the technique becomes more refined the narrating self withdraws gradually in the background allowing the experiencing self to dominate. As a result, the narrative distance between the narrating and the experiencing self decreases and monologues integrate more readily with the surrounding narrative context. The experiencing self assumes the role of a focalizer and his thoughts are reproduced as they came into his mind with little attention paid to their logical organization. Hence this kind of monologue often produces a sympathetic effect because the reader identifies more easily with the character's mind. This, however, does not exclude the possibility of irony. Sometimes a tone of self-mockery can be traced in such monologues as in example (13).

4.6. Conclusion

In this chapter we have examined the use of QM, i.e. an extended form of FDT, in first and third-person narratives. The main characteristic of all monologues, whether or not mediated, is the use of the first person and/or the second person and of the present tense. We began the analysis with the examination of interior monologues which are embedded either in authorial or figural narration. In authorial narration, depiction of a character's inner mind is restricted to verbally articulated thoughts which often have the form of rhetorical speeches. Although incompleteness and in general deviations from the normal syntactical patterns can also arise in such monologues, the majority of them remain well-planned and logically structured. Consequently the artificiality of those monologues often produces a distancing effect. However, the later

examples (4, 5) quoted in authorial narration in our sequence are no longer confined to a character's verbalized thoughts. They also reproduce thoughts which are half-formed in a character's mind through the use of incomplete sentences and absence of subordination. In this way they provide a closer approximation to the character's mind and elicit more readily the reader's sympathetic response. As we move from authorial to figural narration more changes take place. The monologues encountered in the modern psychological novels of the twentieth century (i.e. example 6) that use figural narration are not explicitly introduced by the narrator. Monologues quoted in figural narratives aim to present the free flow of a character's mind through time. Unspoken thoughts, perceptions and memories become fused in the character's mind and monologues in figural narration frequently begin *in medias res*, i.e. they plunge the reader in the middle of a situation without any introductory preliminaries. Presentation of a character's flux of consciousness is achieved by the absence of co-ordinating or subordinating markers, by the use of long and unpunctuated sentences, which are indicative of the free associations that the character's mind makes, by anaphoric reference, by repetition, by language peculiar to the character's idiolect, by self-interruptions, by self-addressed questions etc. Since monologues quoted in figural narratives presuppose the narrator's affinity with the character's mind they frequently create a sympathetic effect. In addition to monologues which are set within a narrative context, we examined interior monologues which are presented outside a narrative context (examples 7, 8). Autonomous interior monologues, as they are called, are free of all narratorial mediation. The single, uninterrupted, direct presentation of a character's thoughts, sense impressions and memories is created by the use of incomplete sentences, of anaphoric reference, of fragmentary words, of repetition, of language peculiar to the character's idiolect etc.

The technique of QM is also employed in first-person narratives. However, quoted monologues in first-person narration, or self-quoted monologues as they are called, are considerably less frequent than quoted monologues in third-person narratives because there is always the risk of mistaking the narrating self's present

thoughts for the experiencing self's past thoughts due to the use of the present tense and of the first-person pronoun in both cases. In narratives dominated by the narrating self self-quoted monologues are explicitly introduced by the narrating self who usually overshadows the experiencing self. In such monologues an element of self-irony may emerge when the wise narrating self comments ironically on the younger self's immaturity and self-delusions. As monologues become more refined the narrating self gradually withdraws allowing the experiencing self to dominate. Consequently there is a decrease in the narrative distance between the narrating and the experiencing self which more readily elicits the reader's sympathetic response.

Having examined the techniques of thought presentation in Chapter 3 and in the present chapter, in the conclusion we will summarize the results of the analysis and we will briefly refer to prospects for further investigation in this area.

CONCLUSION

0.1. Introduction

In the present study we have attempted an analysis of speech and thought presentation modes in selected first and third-person narratives. In the conclusion we will summarize the results of the research and we will also make a few suggestions for further investigation in this area.

0.2. Summary of the analysis

This thesis has examined the devices available to M.G. novelists in reproducing a character's speech and thought. For ease of analysis and for functional reasons speech and thought presentation techniques were examined separately. In terms of decreasing narratorial intervention the following categories were distinguished: a) NR, b) IT, c) FID, d) DD and e) FDD.

Examples from all five techniques were given but special attention was paid to those techniques which are characterized by narratorial covertness, that is FID and QM (i.e. a sustained form of FDT). The analysis of several passages belonging to either category has indicated the use of the techniques in M.G. fiction. FID has been employed for both speech and thought presentation. FIS does not arise as often as FIT. The number of its occurrences, however, has increased in figural narratives in which the technique appears more refined as it depends less on typographic markers and more on idiosyncratic speech, colloquialisms, and dislocations of the normal syntactical patterns, which recall spoken language. The technique is also sparsely used in first-person retrospective narration because of the confusion that may result from the fact that the narrator and the character are the same person. FID attains its full development as a mode of thought representation in the twentieth century. Although in authorial narratives it is sometimes restricted to one or two sentences, with the move

from authorial to figural narration it becomes more elaborate and of greater psychological complexity as novelists experiment with a number of devices to denote a shift from narratorial report to a character's inner mind. It should be noted, however, that in novels dominated by a focalizer character some overlap between the above mentioned categories is likely to occur, due to the versatility of speech and thought presentation. For example, there are instances of fictional writing which are not clearcut and as a result, they cannot be assigned to a specific category. This by no means renders the taxonomy of speech and thought modes as valueless. All five speech and thought presentation techniques can accommodate a wide range of examples, i.e. the category of FIT refers both to a reproduction of thought processes and to a representation of a character's states of consciousness, and thus aid in the identification of indices that differentiate each technique from the others.

In the present study we have attempted an isolation of those indices (i.e. contextual and linguistic) that can help the reader recognize a particular passage as FID in both first and third-person narration. We have noted that novelists employ more or less the same devices, i.e. subjunctive forms, interrogation, repetition, direct replies, evaluative adjectives, colloquialisms, typographic markers, idiosyncratic speech etc., which usually sustain the impression of FID by appearing in clusters. Especially in the case of verbalized thoughts the aspectual distinction between imperfective and perfective aspect has been fully exploited by M.G. novelists. Subjunctive clauses introduced by "vá", which is the most commonly used subjunctive marker in M.G., often appear as independent and are employed as a natural means for rendering a character's emotional state. The subjunctive being the mood of non-fact, of the hypothetical or doubtful, of the desirable or obligatory, can convey subtle distinctions of mood and consequently it can reproduce in an immediate way a character's fears, desires, anxieties, self-reproach, self-debating and self-arguments.

In narratives dominated by a focalizer character novelists do not restrict themselves to reproducing thought processes, which appear either as fully articulated or half-formed in a character's mind. They aim to present different states of

consciousness, i.e. a character's sense impressions or products of his imagination, through a dislocation of syntactical patterns which suggests the loose structure of a character's fleeting thoughts. With regard to sense impressions, visual and auditory perceptions seem to appear more frequently in passages of FIT. As far as imaginary states of consciousness are concerned, dreams and anticipations are more likely to be presented in FID.

In sum, FID represents the first step by a novelist to produce directly a character's innermost thoughts and thus introduce the reader to the deepest recesses of the character's consciousness. In this sense FID constitutes the most immediate precedent for the development of the most mimetic of all techniques, i.e. QM, whose use in first and third-person narration was also examined in this thesis.

The main characteristic of QM is the use of the first person (and/or the second person) and of the present tense. This, however, means that in the case of first-person narration one of the cues (i.e. the first person and the present tense) that normally differentiate between narrating and experiencing self has been removed and consequently confusion may arise. Although different terms have been proposed for this technique we preferred to refer to it as QM after Cohn since this term is inclusive of both the quoted monologues, which appear in narratives dominated by the presence of the narrator (i.e. silent soliloquies explicitly introduced by the narrator), and the interior unmediated monologues which approximate to a character's stream of consciousness in modern psychological novels. Intermediate forms occupy median positions between them. With the move from authorial to figural narration monologues no longer resemble rhetorical speeches which present in an artificial way a character's self-address. They become more refined and they produce in a natural way a monologizing self. For that reason narratorial introductions occur less frequently until they disappear completely as in the case of interior unmediated monologues. The main characteristic of the stream of consciousness monologues is that they begin *in medias res* and they continue uninterrupted for many pages. In addition, the character refers to persons and things familiar to him without any explanations and the reader can clarify

many points only by the clues given in the text. The devices mostly favoured by M.G. novelists in presenting a character's self-address are parataxis, sparse use of typographic markers, incomplete and loose structured sentences.

In the present study we also studied the effects of speech and thought modes. It is worth noting that the way a character's speech or thought is presented can influence reading and produce either irony or sympathy. The effects of each of the techniques are related to the narrator's attitude towards the characters, especially in novels which are dominated by an omniscient narrator. Narratorial comments can elicit the reader's sympathetic or ironic response to the character. It is likely, however, that the narrator can suspend comment by simply reproducing the character's speech or thought. In novels in which there is a reflector character there is more affinity with the character's mind, especially in thought rendering. Nevertheless, a contradiction between a character's words or thought and his deeds can often produce an ironic effect. Even in first-person narratives, in which the narrating and the experiencing self are the same person and in great affinity, the wise narrating self can ironically comment on the younger self's immaturity and fallacies.

Having summarized the results of the analysis we will conclude this thesis with a few notes on the opportunities for further research in this area.

0.3. Suggestions for further research

The present thesis has concentrated on the techniques that M.G. authors use to present their characters' speech and thought. Focalization is directly associated with the narrator and with the amount of information imparted to the reader. For instance, use of techniques which are characterized by narratorial covertness (i.e. FID, QM) creates the impression that the world of fiction is filtered through a character's consciousness. Employment of indirect modes of representation (NR, IT), on the other hand, points to the presence of an omniscient narrator through whose point of view the whole story is communicated. Consequently the reader is denied access to the character's inner mind.

It is worth pointing out that narrators, that is the addressers of the narrative discourse, are not the only participants of the narrative situation. There is always a recipient of the narrative, i.e. the narratee, even implicitly addressed by the narrator. However, few critics have attempted a thorough examination of the multiple roles and of the importance of the narratee in narrative discourse. An in-depth study of the function of the narratee seems to be a promising area of research and will undoubtedly contribute to a fuller understanding of the narrative genre and of its evolution.

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APPENDIX 1

SPEECH PRESENTATION

Translations

2.2. Direct and Indirect Speech (DS and IS)

1) My mouth was dry. I said to Loizos:

- Shall we stop for a while in Aegina, to have something to drink?

(Π. ΠΡΕΒΕΛΑΚΗΣ: Η ΚΕΦΑΛΗ ΤΗΣ ΜΕΔΟΥΣΑΣ, 216)

2) "I was waiting for you", said Marika, "I knew you would come."

(Κ. ΧΑΤΖΟΠΟΥΛΟΣ: ΦΘΙΝΟΠΩΡΟ, 113)

3) - Master, he said, Count Nanetos died and.. they suspect he was murdered.
The police are investigating the case, and they want you as... a witness.

(Α. ΡΑΓΚΑΒΗΣ: Ο ΣΥΜΒΟΛΑΙΟΓΡΑΦΟΣ, 56-7)

4) - Miss Kalypso, how is it that you are alone? I say.

- You are alone, too, she answered.

- Yes, alone... I like wandering...

(Δ. Ν. ΒΟΥΤΥΡΑΣ: ΟΤΑΝ ΧΑΝΕΤΑΙ Ο ΗΛΙΟΣ, 58)

5) "Oh, did you believe that, Evgenia, did you believe it?"

"No, of course not!"

(Α. ΚΟΤΖΙΑΣ: Ο ΕΩΣΦΟΡΟΣ, 168)

6) What can happen to me the ignoramus..., my child, said the old woman in reply in her Roumeliotiki accent, as if she had just come from Velouchi.

(Ζ. ΠΑΠΑΝΤΩΝΙΟΥ: Η ΘΥΣΙΑ, 212)

- 7) - What is that you are saying, child?
- This is what I'm telling you, I'm telling you, unc... uncle-Stamos, we can make the barrels flo... float ne... ne... near the boat.
Uncle-Stamos had already thought of that even before Stefanis, who had a stammer, mentioned it.

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: ΟΙ ΛΙΠΕΣ ΤΟΥ ΖΑΧΟΥ, 436)

- 8) I begged him to go to the American College, to find priest Peter, the teacher, and to tell him where his friend Marx is.

(Γ. ΜΑΓΚΛΗΣ: Ο ΠΕΡΙΠΛΑΝΟΥΜΕΝΟΣ, 228)

- 9) Sometimes that captain came close to him and he used to say to him that he had the presentiment that he was going to be killed, that he wouldn't return home again.

(Σ. ΞΕΦΛΟΥΔΑΣ: ΤΟ ΠΑΙΔΙ ΜΕ ΤΟ ΞΥΛΙΝΟ ΑΛΟΓΟ, 505)

- 10) He told him that now it is certain that his friend's leg will be shorter than his other healthy leg.

(Σ. ΜΥΡΙΒΗΛΗΣ: Η ΔΑΣΚΑΛΑ ΜΕ ΤΑ ΧΡΥΣΑ ΜΑΤΙΑ, 39)

2.3. Narrative Report of Speech Acts (NRSA)

- 11) My mother insulted her, slandered her, hated her fiercely, whereas she never opened her mouth to say anything against her.

(Ι. ΚΟΝΔΥΛΑΚΗΣ: Η ΠΡΩΤΗ ΑΓΑΠΗ, 53)

- 12) The teacher, after she had made a short speech to the poor girls and advised them not to be thieves etc., ordered them to empty all the water of the pitcher

into the small wash-tub that she had sent them to borrow from the washerwoman in the neighbourhood.

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: Η ΘΕΟΔΙΚΙΑ ΤΗΣ ΔΑΣΚΑΛΑΣ, 348)

2.4. Free Direct Speech (FDS)

- 13) In the hotel, I find the hotel-owner hardly keeping his eyes open; you are the last, take your key the third room on the second floor, have you got a cigarette? I have got a cigarette, it's coffee that I don't have (I could do with a cup of coffee). He looks at me sleepily, you people from Athens, if you don't have coffee you can't sleep. I'll keep you company while you're making it, I say to him.

(Μ. ΚΟΥΜΑΝΤΑΡΕΑΣ: ΤΑ ΚΑΗΜΕΝΑ, 46)

- 14) (1) And grandmother was taking him to the kitchen, and was saying to him, bad boy, you too are so stubborn, you become like your mother as time goes by, can't you say thank you, even if you don't mean it, since you know what a difficult person he is, you are no longer a baby, I have explained this to you a hundred times, do I always have to get upset? (2) now have two helpings of rice with spinach, it will do you good, spinach has iron - damn your mother who didn't have the brains to stay with her husband so that you too would have a father like the other children and you wouldn't rely on the benevolence of any cuckold...

(Κ. ΤΑΧΤΣΗΣ: ΕΝΑ ΣΥΓΧΡΟΝΟ ΠΡΟΪΟΝ, 52-3)

2.5. Free Indirect Speech in third-person narratives

15) [...] I want to be near the sea. Old-age eccentricities...

(1) They protested. (2) What are these he's saying? (What is he saying?) (3) Is he fishing for compliments? (4) And they said goodbye with invitations and promises: (5) "Don't disappear"... (keep in touch) "No, no, I'll visit you regularly..." etc.

(Μ. ΚΑΡΑΓΑΤΣΗΣ: ΓΙΟΥΓΚΕΡΜΑΝ Α', 402)

16) - Shouldn't you lie in bed, dear lady? said Elpida [...]

[...] (1) She tried to deny it. (2) Oh, no! it was nothing; it was a shiver, it will go. (3) She wasn't that old to go to bed with the slightest illness! (4) But the shiver was like a cold snake crawling on her body.

(Α. ΚΑΡΚΑΒΙΤΣΑΣ: Ο ΑΡΧΑΙΟΛΟΓΟΣ, 1301)

17) Yes, said Mrs. Eleni, it was a good idea [...]

[...] (1) But when they announced their plans to her husband, Mr. Nikitas screamed his head off. (2) Didn't they think of the family dignity? (3) Whoever heard of that, a respectable young lady working? (4) People would think they were beggars, he wouldn't hear of it. (5) It would look like they were asking for charity - did he deprive Sophie of anything? (6) He forbade it once and for all. (7) And in such a snobbish society! he added.

(Κ. ΠΟΛΙΤΗΣ: ΤΕΡΜΑ, 119)

18) - I'll go for sea-urchins (I'm going to collect sea-urchins), he says. Are you coming with me, Mr. Xynelis? We'll swim too. I am not going to invite the doctor because I feel sorry for his suit... (I don't want him to ruin his suit).

(1) The teacher thanks him a lot but he hesitates. (2) In such hot weather! (3) He'll feel dizzy without doubt. (4) He'll get a headache. (5) Besides, he never gets into the water except... in the turkish bath (when he has a turkish bath). (6) He has never swum (S. Past).

(Σ. ΜΥΡΙΒΗΛΗΣ: Η ΔΑΣΚΑΛΑ ΜΕ ΤΑ ΧΡΥΣΑ ΜΑΤΙΑ, 198)

19) Maria was upset. As if she hadn't expected that (S. Past).

- I'll stay.

- How will you stay? (How is it possible to stay?)

- With Katina.

- It's out of the question. Are we going to have the same old story again?

(1) The same things and even worse happened. (2) Maria won't return to Greece. (3) No. (4) She knows that Yiannis can't stay here any longer, he has business to attend to down there (back home). (5) But she is staying in Biarritz, in the hotel. (6) Who will harm her?

- I do mind, said Yiannis vexed.

(Θ. ΠΙΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ: ΜΑΡΙΑ ΠΑΡΝΗ, 85)

20) (1) Margaro, defending herself, started to blame the widow and her daughter. (2) Were these maybe better than her? (3) Or will (would) she tell us that she married her daughter to a (that) shoe polisher, there, and three months later she took her back again? (4) God knows, if she is (was) really married. (5) Or that she maybe bought a wreathcase and she put the wreaths on show next to the saints' pictures! (6) And what sort of parody of a marriage this is!... etc.

(7) Zaphirena was furious with the stranger. (8) (How dare she) say bad things about her daughter!... (9) She must wash her mouth out before saying her name. (10) Who could hear that! (lit. you hear there) a woman of her

kind, an experienced and cunning one, with a bad reputation saying bad things, talking against her own girl fresh like a rose, not only that but she looks like a rose too!...

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: ΟΙ ΚΟΥΚΛΟΠΑΝΤΡΕΙΕΣ, 175)

- 21) (1) - Had you noticed anything suspicious during all these days?
 (2) No. (3) He had noticed absolutely nothing. (4) No suspect, no stranger, who (had) walked past it slowly. (5) No-one who (had) stopped to check the shop-windows, the doors, their solidity. (6) He closed at half past one. (7) He came back at a quarter to four. (8) So the break-in happened during these two hours.
 (9) - Are your employees trustworthy? (10) Did you lock up?
 (11) Yes, the employees are trustworthy. (12) And the door, he (had) locked it himself, as always.
 (13) - Hadn't you put the metal shutters down?
 (14) What for, it was noon, in the most central and busiest street in Athens.
 (15) - All right, he said, you may go.
 (16) - Go, where... (first-person).

(Γ. ΜΑΓΚΛΗΣ: ΟΙ ΣΥΝΕΤΑΙΡΟΙ, 282-3)

- 22) (1) She didn't shout. (2) She stayed in his lap like that, stiff like marble, her eyes in the boy's eyes. (3) Then she erupted into nervous chatter: (4) - Why, she says, why? (5) How did he do it? (6) What does (did) he expect (of that)? (7) Now he will go to jail - (8) does he know he will go to jail?...
 He seized her round the middle.

(Κ. ΠΟΛΙΤΗΣ: ΕΡΟΙΚΑ, 193)

- 23) (1) But Julia made her change her mind. (2) Did she have time to warn the Greek with the hat that he was in danger? (3) No. (4) Well, would she let him wander unaware of the danger? (5) And since Nan lived in the enemy's fortress, with the jailer's wife as her loyal ally wasn't it crazy to console herself with the past? (6) She wasn't telling her to spend the holidays together; she wouldn't enjoy herself in the company of an invalid and a bunch of crazy old people. (7) But she could get her an invitation for New Year's Eve from some friends of hers, people of high society, of both good taste and tact. (8) Nan, politely, made her understand that this can't (couldn't) be done.

(Σ. ΤΣΙΡΚΑΣ: Η ΝΥΧΤΕΡΙΔΑ, 165-6)

- 24) «(1) And didn't you know, Mrs. Aliki, that they moved (they had moved)? (2) I'm surprised!». (3) He took one more rusk, carefully he spreads butter, marmalade on it. (4) - Mrs. Aliki shouldn't think that he had forgotten her (S. Past), it just happened that the Christmas before last while he was in Athens convalescing... well, the truth is he avoided it. (5) Apart from the fact that his wound had turned him into a sort of misanthrope, a hypochondriac... besides with Christos imprisoned in Makronisos, if somebody saw Peter coming to their house, the place is full of geniuses and traitors, it would be dangerous. (6) And again of course he meant to... but he left Athens so suddenly then, he didn't say goodbye to anybody, unexpectedly they cancelled his convalescent leave and they sent him to Northern Greece, the borders, these things happen in the army... (7) Peter lifted up his rusk and his head: (8) «Don't you see my mother at all any more?»

(Α. ΚΟΤΖΙΑΣ: Ο ΓΕΝΝΑΙΟΣ ΤΗΛΕΜΑΧΟΣ, 38)

2.8. Free Indirect Speech in first-person narratives

- 25) (1) The girls put a shilling in her hand and she left.
 (2) In Molivos? (3) In the mouse-trap! (4) Crazy, I say, this old woman must have been. (5) Now that both the Turks and Christians had sworn (S. Past) to do him in! (6) No. (7) He would rather die. (8) Vasilis is not a piece of old meat to be thrown to the dogs which are waiting hungry outside the butcher's. (9) They are to fetch him the large sword from the case. (10) He is to put his leg down, to strike it with a blow, to cut it off, and to hell with the damned thing.
 (11) The pain was driving him crazy.

(Σ. ΜΥΡΙΒΗΛΗΣ: Ο ΒΑΣΙΛΗΣ Ο ΑΡΒΑΝΙΤΗΣ, 102)

- 26) (1) She also agrees with me that she should tell me off more quietly: her hoarse panting caresses my ear like a May breeze: (2) Liar!... Liar and nasty!... (3) Just so that I should know, she's got her job. (4) She is collapsing from standing too long? (5) Oh, let her fall - what's it got to do with me? (6) She's got her salary, she is paid... she is independent. Independent! (7) And she forbids it - (8) am I listening? (9) She doesn't allow every illiterate "dress maker"... (10) - Yes, yes, you're right! I nod at her, confused at the drift of her anguish.

(Α. ΚΟΤΖΙΑΣ: Ο ΕΩΣΦΟΡΟΣ, 162-3)

- 27) (1) I told him about Lena, and that she was my girl. (2) Then, out of the blue, how many years he had the taxi licence. (3) But it wasn't his own car, he was paid according to how many kilometres he did. (4) About his hair, why did he have it short? (5) That's the way he liked it.

(Ν. ΚΑΣΔΑΓΛΗΣ: ΑΓΟΣ, 131)

APPENDIX 2

THOUGHT PRESENTATION

Translations

3.2. Narrative report of a thought act (NRTA)

- 1) (1) I feared for him (for his safety). (2) I wanted to stop him from following me. (3) But how? (4) Should I order him to go back? (5) On what pretext? (6) I was trying to think of something and (but) I couldn't.

(Δ. ΒΙΚΕΛΑΣ: ΔΙΑΤΙ ΕΜΕΙΝΑ ΔΙΚΗΓΟΡΟΣ, 123)

- 2) He thought things over and over again and when the first outburst of anger was over, his plan of action was ready and could be described by these two words, friendship and patience.

(Α. ΕΦΤΑΛΙΩΤΗΣ: Ο ΜΑΝΟΛΗΣ Ο ΝΤΕΛΜΠΕΝΤΕΡΗΣ, 117)

3.3. Indirect Thought (IT)

- 3) Then I thought that never in my life would I decide to ask any of the old, laconic and sulky seamen, who played Preference (Swedish whist) and smoked long tobacco pipes day and night in old Tzaniakos' coffee-shop, to lend me his boat to go on a long solitary whimsical voyage.

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: ΤΑ ΡΟΔΙΝΑ ΑΚΡΟΓΙΑΛΙΑ, 14)

- 4) He thought that every night the past becomes a dream, an urn that contains the godlike elixir, this primitive dewdrop of inspiration.

(Γ. ΔΕΛΙΟΣ: ΣΕ ΑΝΑΖΗΤΗΣΗ ΤΟΥ ΕΦΗΜΕΡΟΥ, 212)

3.4. Direct Thought (DT)

- 5) I am thinking: what really prevents me from spending the rest of the days left, up in Zato?... [...]

(Φ. ΚΟΝΤΟΓΛΟΥ: ΠΕΔΡΟ ΚΑΖΑΣ, 40)

- 6) "It seems that they want to let me die", I was thinking.

(Γ. ΜΑΓΚΛΗΣ: Ο ΠΕΡΙΠΛΑΝΟΥΜΕΝΟΣ, 227)

- 7) He thought: - "I am wasting my time, I must find another way to see her".

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ: Ο ΚΑΤΑΚΑΗΜΕΝΟΣ ΤΟΠΟΣ, 208)

- 8) He looked round the graves.

- How deserted they are! he thought.

(Η. ΒΕΝΕΖΗΣ: Ο ΝΑΥΑΓΟΣ, 78)

- 9) He sat in the same place again, there at the far end, in the left-hand corner, and thought with a faint smile: "I'm getting used to the corners too now, to the corners too!"

(Α. ΤΕΡΖΑΚΗΣ: Η ΜΕΝΕΞΕΔΕΝΙΑ ΠΟΛΙΤΕΙΑ, 9)

3.5. Free Direct Thought (FDT)

- 10) - Who cares! he says to me. We live only once... [...]
Could it be that the first glass of ouzo has gone to his head?
- By the way, I say to him, congratulations - [...]

(Κ. ΠΟΛΙΤΗΣ: ΕΝΑ ΔΙΠΛΟ, 608-9)

- 11)** We had been surrounded by the Russians in the trenches for quite some time; there was no fodder left in Plevna.

I should imagine (lit. you were to see) that Gazi-Osman Pasha was forced to withdraw his troops from here! I walk around; the streets (were) empty!

(Γ. Μ. ΒΙΖΥΗΝΟΣ: Ο ΜΟΣΚΩΒ ΣΕΛΗΜ, 237)

- 12)** In the street, the people were walking fast with their shoulders hunched up and their hands in their pockets.

Ten minutes past three. Katina hasn't come yet. He went to the door and he looked at the road uphill with anxiety.

(Μ. ΚΑΡΑΓΑΤΣΗΣ: ΤΟ ΝΕΡΟ ΤΗΣ ΒΡΟΧΗΣ, 325)

- 13)** - "Then it must be very old!" he said in a serious voice and then they both laughed, still not knowing each other's name.

[Has she been here long, I wonder? Has she come for the exhibition? Will she leave soon? Is her house, by any chance, nearby? I could see her home, it's a long time since...]

- "That big lampadaire in the corner has been sold. What a pity!"

(Κ. ΜΗΤΡΟΠΟΥΛΟΥ: ΩΣ ΤΗΝ ΑΠΟΜΟΝΩΣΗ, 136)

3.7. Contextual Indices of FIT in third-person narratives

- 14) In the end she persuaded him to come. In the meantime she put on her dressing gown. October, she was really hot in her beaver skin pyjamas and he was talking about central heating... She fetched glasses from the kitchen, emptied the ice-cubes from the fridge onto the plate and she put everything on the table in the living room. What could he want of her? What would he show her? [...]

(Σ. ΤΣΙΡΚΑΣ: Η ΝΥΧΤΕΡΙΔΑ, 48)

- 15) He is only thinking of his wife. Surely a long time must have passed since he left her, since they parted. How did he forget? (how didn't he realize that time had gone?) Where was it that she sat down on the beach and she said she will stay there (she would stay) and wait for him?

(Ν. Γ. ΠΙΝΤΖΙΚΗΣ: ΤΟ ΜΥΘΙΣΤΟΡΗΜΑ ΤΗΣ ΚΥΡΙΑΣ ΕΡΣΗΣ, 39)

- 16) But why doesn't she come with him any longer to the door, why doesn't she stay to see him leave, and why doesn't she run to kiss him, as she used to on the lips, when he comes back home dizzy, tired from work? Why this change?..

These were the things Kalmas was thinking and saying one day when he was walking to work in a street without any houses which led to the town.

(Δ. Ν. ΒΟΥΤΥΡΑΣ: Η ΠΟΛΙΤΕΙΑ ΠΟΥ ΧΑΝΕΤΑΙ, 174)

- 17) And again he didn't reply to him immediately. Not even Alkis, he thought, was powerful, and of course he would never become powerful... and rich... but anyway he wasn't like Steriotis!... Neither was Alkis the son-in-law he had dreamed of for his daughters... But the poor girls had no luck!... But

really he couldn't think of anyone in the place worthy of marrying Evlalia...
[...]

(Κ. ΘΕΟΤΟΚΗΣ: ΟΙ ΣΚΛΑΒΟΙ ΣΤΑ ΔΕΣΜΑ ΤΟΥΣ, 47)

- 18) Peter frowned - this shoeblack seems well-informed, he even knows father's name, his responsibilities in the ministry... what else does he know? And how the shoeblack laughs shamelessly, just like a jackal. He has got such big rapacious yellow crooked teeth.

(Α. ΚΟΤΖΙΑΣ: Ο ΓΕΝΝΑΙΟΣ ΤΗΛΕΜΑΧΟΣ, 20)

- 19) But Kissa flared up in anger at her sister's unexpected fortune. You hear there (whoever heard of) the younger marrying first! And what? (And not only that) Marrying a King! Once she heard her grandmother say that the night they were born she saw the Fates who came to predict the fortune of the babies.

(Α. ΚΑΡΚΑΒΙΤΣΑΣ: Η ΚΑΚΗ ΑΔΕΡΦΗ, 235)

- 20) She heard him opening the balcony door, moving the wheelchair around, and then whistling cheerfully as if he were on his own. Her ears had gone red. Alright, the war, the confusion, this living in close proximity; but up to that point, and an Englishman too? Would she have time now to take out the dressing gown from the wardrobe before this old fornicator with his devilish wheelchair... She put on her high-and-mighty style. Of Lady Nancy Geraldine Alberta Elizabeth Campbell, Baroness Argendale in her own right that she loathed as much as cockroaches.

(Σ. ΤΣΙΡΚΑΣ: Η ΝΥΧΤΕΡΙΔΑ, 40-1)

- 21) - I'm late, he said.
 - Yes, she nodded and suddenly she rushed and hugged his shoulders. Her nails dug into the thick cloth of the overcoat.
 If only he wouldn't leave... if only he wouldn't leave... if only he stayed there near her even the way he wanted it... even without her love being returned with her own love... if only he wouldn't go (he didn't go) he wouldn't go and lose him...
 - Why should I love you so much? She cried desperately and her cry sounded strange in the silence.

(Τ. ΣΤΑΥΡΟΥ: ΜΥΣΤΙΚΕΣ ΠΗΓΕΣ, 72)

- 22) [...] (1) She thought of going to find Dimitris, to talk to him, to tell him everything. (2) But if in the meantime Pavlos came down and missed him? (3) And besides Dimitris was strange, she liked him, but she respected him, he looked to her to be older than he was and that he knew everything, he was serious, although he showed her great tenderness. (4) I'd better wait a bit more. (5) There, somebody is coming down. (6) Is it Pavlos? (7) Yes, he is, he is wearing a purple suit and a straw hat. (8) Did he see her? (9) Will he see her? (10) She is getting up and moving towards the door, feigning that she is going to the stairs to go up.

(Ι. ΔΡΑΓΟΥΜΗΣ: ΣΤΑΜΑΤΗΜΑ, 8-9)

- 23) [...] Her mind was travelling far away... if only she received a letter. Her desire was so innocent. No news for so many months. Sick in the remote mountains... He loved her... Receiving a letter wasn't a sin... [...]

(Κ. ΠΟΛΙΤΗΣ: ΤΕΡΜΑ, 152-3)

3.8.1. Typographic Indices

- 24) "Why are you looking and not answering?... Have you become dumb? Why are you looking over there at the skylight? Was it maybe there that you hid the teaspoon or gave it away?..."

(Α. ΝΑΚΟΥ: ΤΟ ΔΟΥΛΑΚΙ, 469)

- 25) - Sophia!... Listen: You must come, are you listening?... You must come. Because now everybody has deserted me. Do you understand? Everybody!... I am alone. And I am getting older. My God!

(Α. ΤΕΡΖΑΚΗΣ: Η ΜΕΝΕΞΕΔΕΝΙΑ ΠΟΛΙΤΕΙΑ, 211)

- 26) When with the sunset the girls went back to the village, the King sent the matchmaker to obtain Avgi as his wife. Who can let such an opportunity slip? Old Stathaina jumped for joy.

(Α. ΚΑΡΚΑΒΙΤΣΑΣ, op. cit., 234)

- 27) Has it ever happened to you, my dear reader, to dream that you are being hanged or that you are falling from a high place into an abyss?

(Ε. ΡΟΙΔΗΣ: Η ΠΑΠΙΣΣΑ ΙΩΑΝΝΑ, 131)

- 28) Alas! on the way they were caught in a rough sea.

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: ΣΤΑΓΟΝΑ ΝΕΡΟΥ, 356)

- 29) They say that the curses of those women who rarely curse come true...

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: ΘΑΝΑΤΟΣ ΚΟΡΗΣ, 377)

- 30) He turned his back on him and ignored him completely. The other remained thoughtful. What strange thoughts are these he is having today? What got into him to make him start philosophising? But Liapkin insulted him, with his last words. That is just what he needed, to pay attention to Liapkin's words! But it displeased him.

(Μ. ΚΑΡΑΓΑΤΣΗΣ: ΠΙΟΥΓΚΕΡΜΑΝ Α΄, 34)

- 31) Maria got upset. Will she be alone again? And how was she to go to Paris? The unknown is set up like a wall, a vague fear. Is it possible? Can she go? And (what will happen) when they find out about it at home? (lit. down).

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ: ΜΑΡΙΑ ΠΑΡΝΗ, 87)

- 32) [...] And still he hadn't looked at her. Oh, he would look at her; how wouldn't (couldn't) he look at her? At the right time. Let the sun rise first.

(Κ. ΘΕΟΤΟΚΗΣ: Η ΖΩΗ ΚΑΙ Ο ΘΑΝΑΤΟΣ ΤΟΥ ΚΑΡΑΒΕΛΑ, 59)

- 33) [...] he hugged a doll dressed in a red dress. He squeezed it as if it was real. What to take for Voula! But what's the time? Who cares! It's only eleven! [...]

(Α. ΒΛΑΧΟΣ: ΤΥΡΟΛΕΖΙΚΟ, 125)

- 34) Maria was scared at her boldness. Maria, Kouka's daughter, Koukena's daughter, in Paris, all alone, a widow, with an old nursemaid from Sifnos! For God's sake! How did things turn out like that!

At first she was wandering about the big city in a daze. [...]

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ, op. cit., 87)

- 35) He saw her hand coming up to her lips!.. The same again like at that time, at that time!. God!

(Δ. Ν. ΒΟΥΤΥΡΑΣ: ΔΙΩΓΜΕΝΗ ΑΓΑΠΗ, 22)

- 36) [...] (1) Immediately he thought to get down... (2) But no! (3) He will stay to perform this comedy until the end! (4) He will assist the power of evil. (5) He was seized by a mad desire to play its games, a frenzy to ridicule the rich man - and himself, who believed in the rich man. (6) Come on! (7) He will at least drive his carriage in the narrow streets. (8) He will pull up at the "Piperia"! (9) He wants to drive it in a working class suburb. (10) And after driving along Aeolou and Patision street [...] he arrived.

(Ζ. ΠΑΠΑΝΤΩΝΙΟΥ: ΤΟ ΛΑΜΠΡΟ ΑΜΑΞΙ, 103)

- 37) [...] It had never occurred to her that Asimina would dare to receive her fiancé in her drawing room. In the kitchen, yes; but in the drawing room!

(Α. ΚΑΡΚΑΒΙΤΣΑΣ: ΣΤΙΣ ΔΟΞΕΣ, 392)

- 38) In the end she persuaded him to come. In the meantime she put on her dressing gown. October, she was really hot in her beaver skin pyjamas and he was talking about central heating... She fetched glasses from the kitchen, emptied the ice-cubes from the fridge onto the plate and she put everything on the table in the living room. What could he want of her? What would he show her? Anyway she wouldn't be difficult, she would keep him company while he was drinking... And if... if he put his hand on her? She felt her ears burning. Imagine he were to think that the jokes about the divorce were an indirect invitation... What would he think? That always happened to her, she talked in all her naivety, and the other person... Naivety? Did she know herself so well then? The subconscious...

(Σ. ΤΣΙΡΚΑΣ, op. cit., 48)

- 39) [...] Silly he to expose himself to a refusal for nothing! Silly! What did he want taking part in such a dance? (getting involved in such a situation?). But no! He did his duty, he proved to his rescuer the sincerity of his friendship and the extent of his gratitude... Why, however, is Liakos so late?

(Δ. ΒΙΚΕΛΑΣ: Η ΑΣΧΗΜΗ ΑΔΕΛΦΗ, 79)

- 40) His leg tripped somewhere, on something that gave out a metallic sound. It can't be! - just imagine! - Loizos' helmet - at the same place, there where it had fallen on the day that the two of them... - and also, there, on the wall, the rope. They had also left it hanging, forgotten it between the branches of the climbing plant.

(Κ. ΠΟΛΙΤΗΣ: ΕΡΟΙΚΑ, 192)

- 41) It was as if Stephanos had forgotten where he was. Only the captain of Prifti he didn't forget - Why, only he was a stranger to him? And why, did he whisper his song like that, as if he was whistling it to his face?

(Κ. ΧΑΤΖΟΠΟΥΛΟΣ: ΦΘΙΝΟΠΩΡΟ, 112)

- 42) Over there a guttersnipe - was he perhaps interceding too? - was quarrelling with somebody older than him.

(Γ. ΔΕΛΙΟΣ: ΣΕ ΑΝΑΖΗΤΗΣΗ ΤΟΥ ΕΦΗΜΕΡΟΥ, 214)

- 43) He takes out an old stole from the first trunk embroidered with silver and gold thread - who might it have belonged to? - he takes out a white deacon's stole - Oh, how it still smells of frankincense! - pure white with the refined embroidery of gold crosses [...]

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ: ΟΙ ΜΑΥΡΟΛΥΚΟΙ Α', 65)

- 44) [...] And she was growing impatient again: - "Well, why wasn't he coming as soon as possible?... Should she herself stand up in front of all those people?... [...]"

(Κ. ΘΕΟΤΟΚΗΣ: ΟΙ ΣΚΛΑΒΟΙ ΣΤΑ ΔΕΣΜΑ ΤΟΥΣ, 76)

3.8.2. Lexical Indices

- 45) He was relieved to find out to what point Karamanos' ungratefulness would go. Of course, that was it! He shouldn't have kept his private life in Salonika secret.

(Μ. ΚΑΡΑΓΑΤΣΗΣ: ΓΙΟΥΓΚΕΡΜΑΝ Α', 403)

- 46) [...] Efi; no doubt Efi. She is the woman who suits him. [...]
(M. ΚΑΡΑΓΑΤΣΗΣ, op. cit., 404)
- 47) Going up the stairs with the soldier behind him, he was thinking that if the boy was asleep now the opening door would wake him. He will give him one of the apples... It is an opportunity... and he will say everything, it is certain! And tomorrow evening when he goes to the interrogator...
(A. ΒΛΑΧΟΣ: ΩΡΕΣ ΖΩΗΣ, 172)
- 48) He arranged the almost full sack by putting it on the toilet and went out again to the ground floor. Shall he take a coat for Voula? It's winter... Will it fit in the sack? No... well, better another time since there will be for certain another time! He won't leave any traces and nobody will realize what happened tonight, so few things... Only, really... his old shoes? He put them in a box and the box back on its shelf. [...]
[...] He went and searched in many boxes, many shelves but in vain. The tyrolean hat in the shop-window must have been the last one. And now? He could perhaps come again next Friday, like tonight, and take the hat along with other things. But if in the meantime somebody bought it? No, absolutely not. He must take it tonight.
(A. ΒΛΑΧΟΣ: ΤΥΡΟΛΕΖΙΚΟ, 126-7)
- 49) He was absorbed in strange thoughts. He couldn't calm down. Why should Spanos make such a joke? Why should it not be true? What can he lose by trying? If he succeeds who else in the village will have such a treasure for wife? If he doesn't succeed and all the people find out and they make a song for her (make fun of her), Spanos is to blame, for starting this.
(A. ΕΦΤΑΛΙΩΤΗΣ: Η ΑΓΓΕΛΙΚΑ, 240)

50) He was seized by an uncontrollable desire to turn his night into a night of wantonness. He knew where Flora's bedroom was. Why not go near there? Five or six light footsteps and he found himself in Flora's secret place. And maybe, why not see her too, why shouldn't she tell him even now? Who knows if it would be convenient the following day? He noticed light through the cracks.

(Α. ΕΦΤΑΛΙΩΤΗΣ: Ο ΜΑΝΟΛΗΣ Ο ΝΤΕΛΜΠΙΝΤΕΡΗΣ, 40)

51) He remembered Helen. This girl always came to his mind, but almost always he tried not to think of her... A poor and honest fencing instructor, what did he expect from a rich only daughter? Apart from that the friendship, her parents! So many, so many obstacles!..

(Δ. Ν. ΒΟΥΤΥΡΑΣ: ΤΟ ΣΤΟΙΧΕΙΟ, 77)

52) "Would he come anyway or not? she said in her mind getting angry... Oh he would come of course... and she would know how to punish him all that night!... Continuously pushing him away from her side, she wouldn't let him escape from her, she wouldn't let him dance any more... and she would know of course how to spoil every minute of joy for him!..."

(Κ. ΘΕΟΤΟΚΗΣ, op. cit., 76)

53) Anestis bent his head over his glass. He was ashamed of himself for the trouble he caused, for the borrowed clothes, for the fact that they laughed at him, and (but) he didn't want to answer back to them so as not to embarrass his brother. He felt like crushing the old woman who ridiculed him like straw. But, she wasn't lying. His friend was wearing these clothes yesterday, everybody had seen him. Anyway, why should he also insult her?

Was he offended because they had told him about the vineyard? They meant well. [...]

(Ν. ΚΑΣΔΑΓΛΗΣ: ΧΩΜΑ ΚΑΙ ΝΕΡΟ, 78)

- 54) In the garden the cricket which so many times (had) lulled him to sleep was rasping. At that time, when Christ was born in the horses' manger, evil Herod slaughtered all the children. But Mary's little baby lived. That was God's will. Now why are they slaughtering the children again? Maybe a new Christ was born? Maybe evil Herod has been resurrected? But sleep the great friend of children came. All his thoughts sunk into a cloudy dream.

(Μ. ΚΑΡΑΓΑΤΣΗΣ: Ο ΜΕΓΑΛΟΣ ΥΠΙΝΟΣ, 94)

- 55) He let the car bowl along down the smooth road and his mind flew to different thoughts. So Karamanos was having a good time in Salonika; and he never told him anything. The hypocrite! He was always like that. Did he ever confide anything about his life to him his friend? Only general things that supposedly represent a broader emotional confession. A theoretical and metaphysical confession. But facts - concrete facts - never.

(Μ. ΚΑΡΑΓΑΤΣΗΣ: ΓΙΟΥΓΚΕΡΜΑΝ Α΄, 403)

- 56) She ordered coffee from the waiter, who was looking at her with scandalized eyes, and she bought a sesame roll from a night-time vendor of sesame rolls. She was hungry. Not much of course. Just to enjoy the coffee with the sesame roll, and the big glass of cool water.

(Μ. ΚΑΡΑΓΑΤΣΗΣ, op. cit., 366)

57) [...] Her mind was travelling far away... if only she received a letter. Her desire was so innocent. No news for so many months. Sick in the remote mountains... [...]

(Κ. ΠΟΛΙΤΗΣ: ΤΕΡΜΑ, 152)

58) Not even for a minute should he admit that Flora couldn't be his any longer. Nothing! They took her from him, he will take her back. If it is not done one way, it will be done another way. If his riches and his power are not enough the beauty, the slyness, the threat will work, finally something will work, time will produce something; and with this unshaken decision in the recesses of his heart he could finally come to his senses and say a few words to her kind husband.

(Α. ΕΦΤΑΛΙΩΤΗΣ, op. cit., 116)

59) [...] Silly he to expose himself to a refusal for nothing! Silly! What did he want taking part in such a dance? (getting involved in such a situation?). But no! He did his duty, he proved to his rescuer the sincerity of his friendship and the extent of his gratitude... Why, however, is Liakos so late?

(Δ. ΒΙΚΕΛΑΣ: Η ΑΣΧΗΜΗ ΑΔΕΛΦΗ, 79)

60) And yet. He will make a pass at Dina, the silly, the stupid man! He will be trapped like an insect in the nets of this little monster!
But, after all what did he care about all this? Isn't Karamanos free to do as he pleases? And Efi? And Dina a thousand times more? He is stupid to worry about somebody else's business. With a shrug of his shoulders he threw away from him the rabble of thoughts; and he pressed the accelerator because he was late.

(Μ. ΚΑΡΑΓΑΤΣΗΣ, op. cit., 405)

- 61) [...] But who did he make a pass at from the Salonikan company?
Efi; no doubt Efi. She is the woman that suits him. Beautiful, slim, cute, educated, clever. What an enjoyment it would be, an emotional conversation between Efi - (and) Karamanos! Something brilliant, something full of spirit and juices. Beautiful couple! No, he wasn't jealous at all, as God was his witness! He, Yioungerman never got jealous; he was above such petty things. But something was telling him that it wasn't Efi, but Dina. Why? Both of them were equally beautiful - in a completely different way, of course. Only that Dina was sly, a hypocrite and a snob. A stupid cow, the sort that Karamanos loathes. While Efi, what a cute little woman!

(M. ΚΑΡΑΓΑΤΣΗΣ, op. cit., 404-5)

- 62) [...] What did she want the taxi for? Where would she go? She would go to her house, in Kastela, to Aspasia. [...]
[...] Oh, no. Whatever was she to do in this house? No, no... And Aspasia who would start whining... And Antiope shouting... And Yioungerman with his cunning smile... No, no. She didn't feel like going back, seeing the walls, the furniture, the little garden... This can't (couldn't) be done.

(M. ΚΑΡΑΓΑΤΣΗΣ, op. cit., 365)

- 63) Maria was left alone with the maid servant. She is sitting on the chair and she is looking at her husband. Her husband?... Is this her husband?... he was, that is, her husband... this man?... this dead man?... Oh, my God! she stood up without meaning to.

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ, op. cit., 77)

- 64) His mind flew elsewhere. Down there in his hut, Argiris' neighbour had two cows big as goblins... He was a good man he never broke the law; [...]

But why did he live happy, while he himself had such a life? He hated him too at this moment, because he, too, was man and man had harmed him... He wanted to harm him too. The two big cows would be grazing now quietly-quietly under the olive trees; Oh, if only he could kill them and see him unhappy like himself... There was a joy of life he could experience... The neighbour would cry, he would beat his breast... the animals on the ground... He would call despised Thomas to help him Thomas... Ha, Ha, Ha! he laughed. A few needles placed in the straw and the animals would be dead in two or three months.

(Κ. ΘΕΟΤΟΚΗΣ: Η ΖΩΗ ΚΑΙ Ο ΘΑΝΑΤΟΣ ΤΟΥ ΚΑΡΑΒΕΛΑ, 153-4)

- 65) Wild desires were aroused inside him and they were torturing him. To live (he had been living) in that quiet little house for six months and "to eat flies!" Not to dare (he says), to declare his love to either Clara or her cousin! And now, on the eve of his departure, to be so ripe both of them for the charms of love, that the one from the fear that she might lose him if he happened to become rich one day, the other from secret love, which jealousy caused to blossom like a flower and spread all around its aroma, to sigh at his knees and to die for one of his kisses! He was enraged to think that all those months had been wasted in vain, and that now one and only night was left, and such a night, sleep from 9 p.m. until dawn!

(Α. ΕΦΤΑΛΙΩΤΗΣ: Ο ΜΑΝΟΛΗΣ Ο ΝΤΕΛΜΠΕΝΤΕΡΗΣ, 39)

- 66) All this didn't make sense, it was excuses. Since he, as soon as he entered introduced himself, that means he knew what's-her-name, the spinster wasn't there. And apart from that, how did they find out who she was? She hadn't shown her passport to anyone.

(Σ. ΤΣΙΡΚΑΣ, op. cit., 41)

67) In the evening she felt she was going mad. She felt like running out of the house in the street alone and going wherever her fate took her... To leave!... Oh, how her little head was aching and how it was buzzing from the screams.

(Λ. ΝΑΚΟΥ, op. cit., 469)

68) The breeze cooled her face, which was worn with anguish. It was just as well that she thought to open the church. When her husband comes back, God willing, she will ask him to offer a bronze candelabrum to the grace of St. John. And little by little to do up the little church too with a candle stand and two or three pews... And she walked faster to reach the parental house as soon as possible...

(Ε. ΒΛΑΜΗ: ΣΚΕΛΕΤΟΒΡΑΧΟΣ, 142)

69) She made up her mind, she would tell him everything... She would put pride and shame aside. It was so futile to struggle... She didn't have the strength any more. But no... it would be better if she wrote to him. It is one thing to write and another to say something. When you talk they interrupt you... With the smallest thing they cut the flow. And he would do it, he would do it, he never paid attention when she talked to him... He had only to stroke her hair with his hand and to derail her thought in a moment. But no, no she wouldn't let that happen, she would write everything in an order. She wanted to say everything, to say these things and to get them off her chest, to say these things, to unload the burden from herself. To shout it all out in the hope that she might be rescued... Yes, it is much better to write to him. [...]
[...] She is standing in the middle of the living-room and she is thinking all these things.

(Τ. ΣΤΑΥΡΟΥ, op. cit., 40-1)

70) Minas was worried... what does he want in here? If somebody sees him? If his friends came out from the local "Piperia" coffee shop unexpectedly - Oh hell! - he would be in trouble! Anyway the wheels were rolling in Kifisias street and Mr. Pavlos, without having the patience to wait, started describing his carriage.

(Ζ. ΠΑΠΑΝΤΩΝΙΟΥ: ΤΟ ΛΑΜΠΡΟ ΑΜΑΞΙ, 97)

71) The bell is ringing and it startled him which cuckold might be at that time. But it is Magda's fault who wants to turn their house into a gypsy camp. The good-for-nothings come and eat as much as they want, and if one of them is her lover, how does he know? And they will be laughing behind his back.

(Μ. ΔΟΥΚΑ: ΚΑΛΛΙΟ ΝΑ ΉΤΑΝ..., 145)

72) But Mr. Plateas was sad. The idea of meeting the bride was frightening him. What was he to say? How was he to behave? And after all, he wasn't yet certain of her consent. - Why didn't the cousin write plainly Yes or No? Brief psalm, alleluia! (a simple answer please, straight to the point!).

(Δ. ΒΙΚΕΛΑΣ: Η ΑΣΧΗΜΗ ΑΔΕΛΦΗ, 82)

- 73) Petros gave him back the photograph. Out of the window now poplar trees, then again telegraph poles are passing, the sun is setting, the first shadows are gathering on the low slopes... Immediately after the Occupation mother sold her family fields in Igoumenitsa, the house was emptied during the years of the black famine, furniture and rugs, books, clothes turned into chick-peas, groats, olive oil; and Petros a second-year student of civil engineering, mother was absolutely against the idea of Petros getting a job temporarily - either a priest, priest or a ploughman ploughman (each to his trade). Apart from that father convalescing after the operation [...]

(A. ΚΟΤΖΙΑΣ: Ο ΓΕΝΝΑΙΟΣ ΤΗΛΕΜΑΧΟΣ, 20-1)

- 74) The girl appeared at the door scared, looking at her mistress in bewilderment. She couldn't understand why she was so annoyed. Why would she care if she also had her fiancé? Why would she mind if he was also in the living room? Would he destroy her living-room? Of course not. He would ornament it. Of all these people there nobody was worthy except for her beloved. His beauty and clothes were shining. How does the ruby sparkle on the master's finger? - This is how the eyes of her beloved sparkle on his beautiful face. How does the gold cross glitter round the neck of her mistress? - This is how the smile shines on the red lips of her beloved.

(A. ΚΑΡΚΑΒΙΤΣΑΣ: ΣΤΙΣ ΔΟΞΕΣ, 393)

3.8.3. Sentence-structure Indices

75) Sophie leaned back and rested her head on the wooden partition. The monotonous noise of the engine was lulling her. Really, that shark on the pier, that time with Alec - what might have become of... She mumbled something.

(Κ. ΠΟΛΙΤΗΣ: ΤΕΡΜΑ, 152)

76) For a moment Manolis was so upset that he didn't know what to do. To find an excuse and to go back to leave or to open the door and enter? Mrs. Beri... either married, or a false name... Little angel... Well she has a child too... Rather strange all this... But if she dies in reality... Finally grief conquered selfishness and he entered the room.

(Α. ΕΦΤΑΛΙΩΤΗΣ: Ο ΜΑΝΟΛΗΣ Ο ΝΤΕΛΜΠΕΝΤΕΡΗΣ, 62)

77) She was standing and looking at her with tenderness. As if she were an innocent puppy. But those bushy eyebrows of hers... She washed and tidied herself.

(Κ. ΠΟΛΙΤΗΣ: ΤΕΡΜΑ, 144-5)

78) A woman wants to be charmed, cajoled and flattered. And that was the only thing Nionios didn't lack. It was enough that he wanted it, enough that he was determined... But what a woman! Like a queen, like a nymph, like a goddess. And well-stacked, meaty, big-chested - not like some other women who are called beautiful and they are wrinkled, small, no meat, shrivelled, as if God the time he was kneading them pitied the dough.

(Γ. ΞΕΝΟΠΟΥΛΟΣ: Ο ΚΟΣΜΟΣ ΚΙ' Ο ΚΟΣΜΑΣ, 514)

79) He takes out four or five Ecclesiastical books, one manuscript Psalter, one Pentecost Book... Nothing...

He bent over the other trunk... There are books here too... familiar books... A Pentecost book again... The Epistles... Oh, Homer!... He opens it nervously...

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ: ΟΙ ΜΑΥΡΟΥΚΟΙ Α', 65-6)

80) Sunshine, clear skies, bitter cold. Petros is crossing the square walking slowly. Strange! From where will they set off! Neither car, nor artists. There wasn't a living soul to be seen because it was Christmas.

(Α. ΚΟΤΖΙΑΣ, op. cit., 258)

81) [...] But this means that either there isn't a night guard at all or that he starts his shift at midnight... Well, he will take her a dress, of course, a nice all red dress with a black belt which has a big golden buckle to fasten. Then stockings! Many stockings... and lingerie, and a bra like those lace ones from "Cestos".

(Α. ΒΛΑΧΟΣ: ΤΥΡΟΛΕΖΙΚΟ, 125-6)

82) She stood there at her door. Her mind [had] stopped, her legs felt like water - what could be the matter with the cellar to make him so angry? And people know about it, all people, he said. And - get off my back - Peter Bakatsas!...

(Δ. ΧΑΤΖΗΣ: Η ΘΕΙΑ ΜΑΣ Η ΑΓΓΕΛΙΚΗ, 96)

83) [...] He could declare war on the whole world without harming himself at all... He could become the Devil himself... Why only the neighbour? And why not greedy Argiris? and why not Maria? She had done so many things to him... But Yiannis, Yiannis was another sort of person, he didn't have any

wickedness... But, but doesn't God create earthquakes, floods, but doesn't he throw lightning and doesn't he destroy like that indiscriminately the unrighteous and the righteous? This is what Thomas would do... Let Yiannis be affected by the plan... But what power has he got, the deserted, the pursued, who every day bent more towards the earth under the burden of his unhappiness and his persecution?

(K. ΘΕΟΤΟΚΗΣ, op. cit., 154)

- 84) [...] Father kicked him out of the house, the scoundrel yes, he didn't even respect his brother's difficult times, in collusion with the buyers he took the money from mother's fields when they were sold at any price, Neneta was reaching twelve she would go to the high school... Oh, and now? Falco their technical firm, since the year before last father and he the despicable, venerable partners inseparable now, mother the cardiogram and Neneta in despair... her last latter is in the little pocket along with the discharge paper; the thunderbolt.

(A. ΚΟΤΖΙΑΣ, op. cit., 21)

- 85) [...] Outside Petros is pacing up and down on the pavement. He is smoking. It's ten! and still not a soul, what kind of excursion (this is)... and alright Lia it is natural anyway after what had happened if Veligekas didn't kill her anyway this is how Veligekas is, a cobra he will give her dry bread and water not a three-day excursion, it is very natural after what had happened... but the artists? Petros threw away the second cigarette end, he kicked it, a quarter past ten, surely he must go to Pagrati to find out what happened, better go to Ioudas he might have killed her. [...]

(A. ΚΟΤΖΙΑΣ, op. cit., 258)

3.8.4. Grammatical Indices

86) For a moment Manolis was so upset that he didn't know what to do. To find an excuse and to go back to leave or to open the door and enter? Mrs. Beri... either married, or false name... Little angel... Well she has a child too... Rather strange all these... But if she dies in reality... Finally grief conquered selfishness and he entered the room.

(Α. ΕΦΤΑΛΙΩΤΗΣ: Ο ΜΑΝΟΛΗΣ Ο ΝΤΕΛΜΠΕΝΤΕΡΗΣ, 62)

87) [...] Oh, is everything going wrong then? Will his performance fail too? But this has to succeed. He immediately thought of Roukas' restaurant, the "Amphilochia". Krystallis always eats there - let him go and surprise him! At least they will have a good laugh together.

(Ζ. ΠΑΠΑΝΤΩΝΙΟΥ, op. cit., 103)

88) [...] His agony was unbearable. He couldn't have been injured - he would have realized. He told a joke but his voice sounded different.

(Ν. ΚΑΣΔΑΓΛΗΣ: ΧΩΜΑ ΚΑΙ ΝΕΡΟ, 31)

89) (1) She smiled at Mrs. Parni without expecting a smile in return. (2) She still has some hope (she is still hoping) that the door will open and Petros will come... then it is possible... it is possible the ice will break... Mrs. Parni, Petros, she... in their house...

The blood rose to her head.

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ, op. cit., 148)

90) [...] ... And the young man she was in love with was honest and nice and handsome, but he wasn't rich... And she had believed that only with him

would she find happiness... and for a moment she thought (it seemed to her) she would marry him... and it seemed so natural to her to be in love with him!... [...]

(Κ. ΘΕΟΤΟΚΗΣ: ΟΙ ΣΚΛΑΒΟΙ ΣΤΑ ΔΕΣΜΑ ΤΟΥΣ, 59)

- 91) Angry, he turned on the ignition, he shook the engine by pressing the accelerator, changed to third gear with an angry hand and he drove out into the road. Something like an unexplained grievance occupied his soul. Michalis didn't behave well; he wasn't treating him like a real friend. He kept a big part of himself secret. While he, Vasia told him everything. He treated him like a brother.

(Μ. ΚΑΡΑΓΑΤΣΗΣ: Ο ΓΙΟΥΓΚΕΡΜΑΝ Α΄, 403)

- 92) [...] He bent to look through one of the cracks. His glance fell straight straight on the fire. He trembling outside, partly from the night chill, partly from fear and desire, and inside there such a paradise! He stretched out the hand with a burglar's technique and he made to open the door.

(Α. ΕΦΤΑΛΙΩΤΗΣ, op. cit., 40)

- 93) Stadiou street she stood in front of a shop window. It is full of toys. All these horses, bears, the little prams, the dolls, the model railways, the balls make her suddenly think... Oh, if only she had a child!... If she had a child by Loukas... My God, how far away Loukas is!... If she had a child, she would not now feel so deep inside her the need to marry Petros. [...]

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ: ΜΑΡΙΑ ΠΑΡΝΗ, 147)

- 94) [...] Her nails dug into the thick cloth of the overcoat. If only he wouldn't leave... if only he wouldn't leave... if only he would stay there near her even

the way he wanted it... even without her love being returned with her own love... if only he wouldn't go... he wouldn't go and lose him...

(Τ. ΣΤΑΥΡΟΥ, op. cit., 72)

- 95) Her mind was travelling far away... if only she received a letter. Her desire was so innocent. No news for so many months. Sick in the remote mountains... He loved her... [...]

(Κ. ΠΟΛΙΤΗΣ, op. cit., 152)

- 96) [...] And yet she didn't decide to cry (for help). It would have been better if she had done it straight away. But what bad luck! How sin tortured her! If Krinio was here now, how easy it would be!

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: Η ΦΟΝΙΣΣΑ, 61)

- 97) Kyriakoula bent to put on her sandals and to pick up her cotton dress. Oh, how cold she felt in here! Oh, how screams frightened her.

(Α. ΝΑΚΟΥ, op. cit., 469)

- 98) [...] He went and searched in many boxes, many shelves but in vain. The tyrolean hat in the shop window must have been the last one. And now? He could maybe come next Friday again, like tonight, and take the hat along with other things. But if in the meanwhile somebody bought it? No, absolutely not. He must take it tonight. The only solution was to stay awake there, next to the hat, waiting for the small hours to come, when everybody is asleep, even the policemen.

(Α. ΒΛΑΧΟΣ: ΤΥΡΟΛΕΖΙΚΟ, 127-8)

- 99) She stayed again in her room all alone for hours and hours. She is thinking, she is calculating. She is thinking how far she has gone. She must be pleased with herself. She went everywhere, they accepted her everywhere, she shone with her presence everywhere. She distinguished herself everywhere! What else does she want!... Oh, she is here! Now that she feels again a bit lonely, my God, how lonely she is, how empty her life is, what an emptiness she sees around her!... So?... So all this excitement, these splendid nights, these successes, this unique climbing in so few months?... Nothing?... Nothing?...

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ, op. cit., 111)

3.9.1. Visual Impressions

- 100) (1) Mourkas watched. (2) On the ears of wheat shadows, shadows, seemed to run, black shadows, quick...

(Δ. Ν. ΒΟΥΤΥΡΑΣ: ΔΙΩΓΜΕΝΗ ΑΓΑΠΗ, 12)

- 101) (1) The walls with the wallpaper, expensive (the wallpaper). (2) The floor, marble. (3) Three round little tables, of glass. (4) Each of them with four leather armchairs. (5) You would say an expensive hotel. (6) Luxury gave comfort.

Kostas tried to stand up but the nurse pushed him back firmly.

(Ν. ΚΑΣΔΑΓΛΗΣ: ΑΓΟΣ, 108)

- 102) (1) The train is slowing down again, little houses, orchards, the cemetery of the village has a whitewashed fence, cypresses are few and far between below a priest with a high hat and stole, a woman in black is kneeling and burning incense over a grave... (2) In the poor station rusty iron-sheets, cow

manure and stink. (3) Next to the platform a green two-storey house, a plump heavily made-up girl at the window, armed like a mermaid is looking at the railway, chewing gum and waiting. (4) In the room behind her a scarf on the wall, a string of garlic, an old mirror. (5) What is she waiting for? (6) Further a donkey immobile in the heat unconscious; under the shadow of a fig tree a skinny old lady in a purple dress, leaning back is also looking at the railway track eating pumpkin seeds, the toothless mouth grinding and spitting the husks. (7) What is she waiting for? (8) And the sun is burning, nothing seems to be moving scorched earth breathlessness complete silence, suddenly the ruthless light seems to have turned dark... (9) They have set off (they are moving). (10) The plump girl at the window is chewing gum, the green house has disappeared.

(A. KOTZIAΣ: Ο ΓΕΝΝΑΙΟΣ ΘΛΑΕΜΑΧΟΣ, 17)

- 103) a)** A row of mansions - rails and ornaments and statues, pruned gardens, pavilions and garages, awnings, patio furniture and clay flower-pots, curved tiles and tiled roof edges, plus a row of eucalyptuses right and left on the pavements, plus some big paving-stones with grass in the joins.
- b) (1) Stephanos kicked the heaps of dried leaves. (2) He rolled his scarf round his neck, boulevard they call it; (3) he always grinned at this boulevard. [...]
- c) [...] (1) He crossed the road numbed. (2) A taxi-driver beeped persistently, "- at Marina's in the evening", he yelled to the three-wheeled vehicle that was going down towards the harbour. (3) Stephanos calculated; (4) almost in her fifties how well does a woman carry her years? (5) And if she (had) opened a shop? (6) or even a brothel? (7) Didn't she use to say this to him? (8) one fifty drachmas banknote after the other Marina straightened the banknotes she was taking out from her chest

in front of him and she winked at him without losing count. (9) "- Me, that you see, one day will govern the city. Don't you believe that? Oh, ask your father". (10) His father an oil merchant. (11) The father pays the son has sex everyone made fun of him, when at one time Stephanos fell in love with Marina and his mother a skeleton with a hairy chin, "- mother, are you growing a moustache?" and then gradually he hated the oil barrels.

- d) (1) He was walking round and round the narrow streets. (2) Few people in the streets, skinny, miserable. (3) Cheap restaurants for the workers, lousy grocer's shops, empty newspaper kiosks, bare (frozen) trees. (4) He went past the orphanage.

(Μ. ΔΟΥΚΑ: ΑΠΟΗΧΟΣ ΑΠΟΓΕΜΑΤΙΝΗΣ ΜΟΥΣΙΚΗΣ, 52-3, 56)

3.9.2. Auditory and other sense impressions

- 104) (1) The newly weds are going straight up to their room. (2) The wooden parquetted staircase, the wide corridor that smells of bees-wax. (3) The doors in a row. (4) Did that clock chime nine or ten?... (5) Oh, their room is full of flowers. (6) Irini took care of everything.

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ: ΜΑΡΙΑ ΠΑΡΝΗ, 72)

- 105) (1) Suddenly it was night. (2) He saw the darkness lightly settling on the plain, over the village, two or three lights are flickering on the other side in Athalassi... (3) The breeze takes its time to blow again... (4) It must also have stopped blowing... (5) Oh, there, it also brings smells of grass... (6) Thucydides... (7) "- Where is the saddle-bag?..." (8) In a hurry he bends down, he opens it and puts the manuscripts in... (9) There will not be only Thucydides, there will be more... (10) there are a lot... (11) Quickly, convulsively, indifferently, he puts the books back in the trunks, the big

liturgical books and the books in ancient Greek... (12) Strange, not one by Basil, Chrisostom, Damascene... (13) He thought... [...]

[...] (1) The cricket's sound follows him as he is climbing down. (2) It (has) captured his hearing. (3) There another star over there, and another, and another... (4) He reached the swamps, the frogs could be heard... (5) Fre-Markos, while he is walking fast, feels his feet, bare in the sandals, squelching in the mudwater. (6) Well this path is like that, what to do, it is all mud.

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ: ΟΙ ΜΑΥΡΟΛΥΚΟΙ Α', 67-8)

106) (1) He remained lying on the ground face down... (2) His head, Oh, his head... (3) Bells were ringing... (4) as if horses are trotting... (5) the wheels are cutting furrows... (6) The firemen, of course. (7) The firemen have already arrived... (8) The water is hissing... hissing... hissing... (9) When will this fuss be over?... (10) It is still going on... It is still going on... It is still going on...

(11) They are talking near here in the orchard, the people are going in and out... (12) He knows what they are talking about, he knows: the police... the children... not the least doubt... arson... compensation... the logs in front of the garden gate... the pump (what fools to leave it, what fools! - and Kleovoulos, who wants to be their leader! [calls himself a leader!])...

(Κ. ΠΟΛΙΤΗΣ: ΕΡΟΙΚΑ, 191)

107) (1) Despite the freezing weather, he suddenly felt heat spreading through his whole body. (2) He touched his cheek, and it was burning.

(3) Now he would show Mrs. Mina who was the best child in the class. (4) Mrs. Mina would no longer send only Bozelis to the headmaster's office to fetch some chalk.

- (5) Quickly.
- (6) First the multiplicand.
- (7) The little tail of 9 was a bit long.
- (8) He took the rubber, he erased it, and wrote it again.
- (9) Now the multiplier.
- (10) The line.
- (11) Not by hand.
- (12) It would be crooked by hand.
- (13) He opened his bag quickly, and took out the ruler. [...]

(Κ. ΤΑΧΤΣΗΣ: ΖΗΤΗΜΑ ΙΔΙΟΣΥΓΚΡΑΣΙΑΣ, 20-1)

3.9.3. Memories

108) (1) And she remembered her youth. (2) The whole world was changing quickly, quickly... (3) And yet the human heart always remained the same!... (4) She could now see again in front of her her own story repeating itself... (5) Even Mrs. Ofiomachou had fallen in love, when she was a girl, but timidly, secretly and silently, guarding in the warmth of her virginal heart that pure flower of her youth, that it was destined to wither!... (6) And the young man she was in love with was honest and nice and handsome, but he wasn't rich... (7) And she had believed that only with him she would find happiness... (8) and for a moment she thought (it seemed to her) she would marry him... (9) and it seemed so natural to her to be in love with him!... (10) When all of a sudden her parents had given her to Ofiomachos, without even asking her, as was the custom of the times... (11) They had preferred him because he was rich and an aristocrat... (12) And she had found neither the strength, nor the will to resist their decision, and so her humble love remained for ever secret, buried in the recesses of her heart.

(Κ. ΘΕΟΤΟΚΗΣ: ΟΙ ΣΚΛΑΒΟΙ ΣΤΑ ΔΕΣΜΑ ΤΟΥΣ, 59)

109) (1) His hand is clutching the manuscripts (he suddenly thought of them)... (2) Serenity, serenity... (3) Only the cricket is disturbing the silence. (4) This sound is like a breath that comes out from a gentle rasping in the late afternoon... (5) Really, serenity! (6) A skinny female figure, the shadow of a mother appeared out of the depths, the immense depths of time... (7) A little child is running barefoot, his bare feet hitting the ground... (8) "Marko, Marko!..." they are crying to him... (9) He took a deep breath so that the air would fill his lungs, it was necessary...

(Θ. ΠΕΤΣΑΛΗΣ-ΔΙΟΜΗΔΗΣ: ΟΙ ΜΑΥΡΟΛΥΚΟΙ Α', 66-7)

110) (1) Peter gave him back the photograph. (2) Out of the window now poplar trees, then again telegraph poles are passing, the sun is setting, the first shadows are gathering in the low slopes... (3) Immediately after the Occupation mother sold her family fields in Igoumenitsa, the house was emptied during the years of the black famine, furniture and rugs, books, clothes turned into chick-peas, groats, olive-oil; and Petros a second-year student at Civil Engineering, mother was absolutely against the idea of Petros getting a job temporarily - either a priest, priest or a ploughman, ploughman (each to his trade). (4) Apart from that father convalescing after the operation - Thermopylitis is an incurable disease, poor Leonidas! he was wittily talking behind their backs the captain trickster who was plundering the government revenues at that time, after he had made really good money during the Occupation by selling soldiers' boots to the Germans, he suggested to father a huge contract work relating to fortifications in Crete. (5) Don't be proud and poor, a huge fraud, he said, arranged like clock-work with general Herman Cauber, they would be loaded with money all three of them very rich. (6) Father kicked him out of the house, the scoundrel yes, he didn't even respect his brother's difficult times, arranging it with the buyers he drained mother's fields when they were sold at any price, Neneta was reaching twelve she would go to the high school... (7) Oh, and now? (8) Falco their technical firm, since the year before last father and he the despicable venerable partners inseparable now, mother the cardiograph and Neneta in despair... (9) her last letter is in the little pocket along with the discharge paper; the thunderbolt.

(A. KOTZIAΣ, op. cit., 20-1)

3.9.4. Anticipations

- 111)** (1) His mind flew elsewhere. (2) Down there in his hut, Argiris' neighbour had two cows big as goblins... [...]
[...]
(3) The two big cows will be grazing now quietly-quietly under the olive trees; (4) Oh, to make them die and to see him unhappy like himself... (5) There was a joy of life he could experience... (6) The neighbour would cry, he would beat his breast... (7) the animals on the ground... (8) he would call despised Thomas to help him Thomas... (9) Ha, Ha, Ha! he laughed. (10) A few needles lying in straw and the animals would be dead in two or three months!

(Κ. ΘΕΟΤΟΚΗΣ: Η ΖΩΗ ΚΑΙ Ο ΘΑΝΑΤΟΣ ΤΟΥ ΚΑΡΑΒΕΛΛΑ, 153-4)

- 112)** (1) Walking slowly she went on towards Loudovikos square. (2) But she lingered in front of the dark-coloured row of parked cars. (3) What did she want the taxi for? (4) Where would she go? (5) She would go to her house, in Kastela, to Aspasia. (6) She would lie on the bed, to sleep. (7) Tomorrow she would wake up; she would sweep the rooms, she would water the garden, she would cook. (8) As she used to, as always. (9) As for ever...

(Μ. ΚΑΡΑΓΑΤΣΗΣ: ΠΙΟΥΓΚΕΡΜΑΝ Α΄, 365)

3.9.5. Fantasies

- 113)** (1) Suddenly he heard footsteps, her footsteps on the yard paved with flagstones and in a while he saw her coming.
(2) The moon was shining there with its faint, pale light.
(3) She started walking slowly up and down.

(4) She never did this before (she had never done this before), never! (5) She always looked and took care not to be alone with him! (6) Now? (7) And he saw that she had noticed that he was there. (8) Again her little head turned round to him, again. (9) But what was happening? [...]

[...] (10) - Aria!. he said very quietly or rather he sighed.

(11) She turned right round now and the moon illuminated her face well.

(12) [- What do you want? she asked. Still insisting? Stop this!. Whatever I did at that time I was young, foolish!. It was your fault you were a grown-up man!. I would tell everything to mum, but I forgive you for now!. But I don't even want you to look at me! Do you hear? Everybody in his place!. There (with) Maria, Yiorgia!.]

(13) He moved ashamed and he came to his senses.

(14) The moon was shining and illuminating alone, (all) alone the empty flagstoned pavement and quietness, quietness that the rustling of the leaves was disturbing.

(15) - But what's wrong with me? he asked himself. But how did it seem to me? as if it were!.

(16) But again as if he had forgotten that all these were his own creation, they were unreal, his mind filled very powerfully with her memory.

(Δ. Ν. ΒΟΥΤΥΡΑΣ: ΔΙΩΓΜΕΝΗ ΑΓΑΠΗ, 21-2)

3.9.6. Dreams

114) (1) Kissa in the same room was sleeping soundly. (2) Suddenly she gives out a moan; cold sweat is crushing her; her hands are moving as if they want to get a grasp somewhere. (3) Oh! What a dream she is having, the poor one! (4) She was, it goes, in a big house, full of gold and silver, of diamonds and rubies. (5) It was dark, thick (pitch) dark; so quiet that you could hear

yourself breathe! (6) And Kissa was taking gold, she was taking rubies, she forced them here-there, in her pockets, in her mouth... (7) That's it, she will escape from poverty, she won't have to work for strangers anymore! (8) She too will become a great noblewoman! (9) Suddenly the house is lit; laughter, joy, songs are heard... (10) Where should she go to hide? (11) Here, footsteps are heard; somebody seizes her hand. (12) It's her sister, her dead sister, Avgi!... (13) - What do you want here? she says; what did you come to do? (14) She wants to speak, she opens her mouth, but she can't even breathe... (15) And her sister doesn't know her... (16) - She came to steal; says another woman, black, pitch black, just like Harmena. (17) Yes; she came to steal! (18) And laughing she seizes her with her strong arms and throws her out of the window... (19) Kissa woke up with a start.

(Α. ΚΑΡΚΑΒΙΤΣΑΣ: Η ΚΑΚΗ ΑΔΕΡΦΗ, 239-40)

- 115)** (1) She pulled the blanket up to her neck and turned off the light.
 (2) She couldn't tell how much time had passed since then - suddenly she had felt (she felt) she wasn't alone in the room. (3) Round her, voices were buzzing, many voices together, strange and again other familiar voices and voices she had loved a lot, in the old days. (4) She made to get up, to see from where these voices were coming, but her body was as heavy as lead and the voices were near her now, very near.
 (5) "Eva... Eva..." Dimitris' voice was heard, a warm voice, above the others.
 (6) "Dimitri..." the fear moaned inside her without any sound.
 (7) In front of her Kostas Asterios' voice passed like a warm breath - this voice wasn't speaking, it wasn't saying anything. (8) Only it touched her like a memory from persisting lips. (9) No, no... (10) She didn't want that kiss, she didn't want it... (11) Not that time either... (12) That time when she went

with that stranger. (13) She didn't want to go... (14) How much she hated him! (15) She was disgusted by him. (16) And, however, she had gone, she remembered that well...

(17) "Father..." she rushed unrestrained to hug his voice. (18) This voice was very sad not even for a minute did it stay to wait for her...

(19) "Eva..." the little boy's shadow made with a complaint. (20) And mother, old too, (from) years back, went past near her with a trembling voice. (21) And then that first love of hers, poetry and soil together, mingled: "Eva... Eva..."

(22) She made one (move) with her little palms to push all of them away together, (to push) these voices away from her, to (make them) leave her life for ever.

(23) "Eva..." all the voices said together. (24) And she more and more made her biggest effort, to escape, and to be alone, all alone.

(Κ. ΜΗΤΡΟΠΟΥΛΟΥ: ΛΕΩΦΟΡΟΣ ΧΩΡΙΣ ΟΡΙΖΟΝΤΑ, 1745)

3.9.7. Hallucinations

116) (1) He ordered a bottle of strong drink from the astonished servant (waiter) and he started drinking. (2) With the first glasses his mind was confused. (3) His heart was lighter all at once; the grief disappeared; slowly slowly an uncontrollable desire to laugh filled him... (4) He only remembered that he had seen a bad dream and the dream had gone now, and he was so happy in this reality... (5) Only that his head was spinning somehow strangely... (6) and his ears were buzzing somehow unusually... (7) but this too of course would go away in a moment... (8) he was completely well... (9) he had no fear for his health... (10) it wasn't cold at all that night... (11) Let him have a

drink!... (12) Evlalia was his... (13) he would marry her... (14) this is what she had told him there in her house.... [...]

[...] (15) Oh, people were all good!... (16) they didn't like to torture anybody... (17) Ofiomachos had regretted it... (18) he had realized how unfair what he wanted was... (19) he had blessed their love... (20) he too was such a good human being!... (21) And besides he too was scared of something that didn't exist... (22) He was free from trouble... (23) he could live as he wanted, in his old house, happy too... (24) yes, yes, throughout the world an unspeakable happiness reigned... (25) a pure joy... (26) How beautiful life was!... (27) Let him have a drink!...

(28) But why was his head spinning like that... (29) and especially when he closed his eyes... (30) but his eyes also wanted to close... (31) but on the other hand he had never been as well as he was that night... (32) Never in his life!... (33) And never before had he been so certain that he wouldn't get sick again!... (34) He was strong... (35) He had an unshakeable health... [...]
[...] (36) Let him have a drink!...

(Κ. ΘΕΟΤΟΚΗΣ: ΟΙ ΣΚΛΑΒΟΙ ΣΤΑ ΔΕΣΜΑ ΤΟΥΣ, 170-1)

3.10. Effects and Uses of FIT

117) [...] (1) But now that he had no-one to impart his joy to he was worried. (2) It was true then! (3) They said (they would do it) and they did: (4) His mother left; his brother too. (5) And where did they go? who knows. (6) It is certain that they left, they deserted him, they do not want to live with him; they do not want to know him or listen to him either! (7) But why; why this misfortune? (8) What did he do wrong? (9) how did he harm them? (10) He expected that of his brother; since he was that sort of person he did well to leave. (11) If he stayed, he would be a burden to him and nothing else. (12)

Farewell! (13) But his mother; the sweet, compassionate, holy (little) mother of his! (14) How could she leave her child alone! (15) She was always nice, attentive, devoted to him. (16) And he was the same; he never talked back to her, he did not (ever) make a complaint. (17) His love was not like a child's love for his mother. (18) It was a zealot's worship of his religion. (19) From his childhood, his every thought was devoted to her. (20) How to see her happy and praised, the friends' pride, her enemies' thorn (envy). (21) Even his present labours were for her. (22) To show people her position; for her to be admired and eternity to bow before her. (23) But she, instead of supporting his cause, left him stranded. (24) Should or shouldn't one despair!

(A. ΚΑΡΚΑΒΙΤΣΑΣ: Ο ΑΡΧΑΙΟΛΟΓΟΣ, 1320)

- 118)** (1) For a moment Manolis was so upset, that he did not know what to do. (2) Should he find an excuse and go back to leave, or should he open the door and enter? (3) Mrs Beri... (4) either married, or a false name... (5) Little angel... (6) Well she has a child too... (7) Rather strange all these... (8) But if she dies in reality... (9) Finally grief conquered selfishness and he entered the room.

(A. ΕΦΤΑΛΙΩΤΗΣ: ΜΑΝΟΛΗΣ Ο ΝΤΕΛΜΠΙΝΤΕΡΗΣ, 62)

- 119)** [...] (1) She fetched glasses from the kitchen, emptied the ice-cubes from the fridge onto the plate and she put everything on the table in the living room. (2) What could he want of her? (3) What would he show her? (4) Anyway she wouldn't be difficult, she would keep him company while he was drinking... (5) And if... (6) If he put his hand on her? (7) She felt her ears burning. (8) Imagine he were to think that the jokes about the divorce were an indirect invitation... (9) What would he think? (10) That always

happened to her, she talked in all her naivety, and the other person... (11)
Naivety? (12) Did she know herself so well then? (13) The subconscious...
(14) When she heard the door, Nan looked herself into the mirror [...]

(Σ. ΤΣΙΡΚΑΣ, op. cit., 48)

120) (1) The dawn chill made her shiver.[...]

[...] (2) And Aspasia? (3) What would become of Aspasia? (4) How would she bear such sorrow?

(5) She shrugged her shoulders. (6) Why should Aspasia, the sweet nice old sister care? (7) Hasn't she eaten her tasteless bread (didn't she have a boring life)? (8) Let her die too. (9) One more mouth less: (10) an old mouth that would open the way to two rosy lips full of cries, laughter, desires, baby's clucking: (11) to Charitos' and Nionia's child...

(Μ. ΚΑΡΑΓΑΤΣΗΣ, op. cit., 368-9)

3.11.1. Analysis of FIT in first-person narratives

121) (1) At dawn it was silent again in the yard, but it was still noisy in the village.
(2) How slowly the hours were passing! (3) Will the Turks return near us?
(4) Will they be here in the night too again? (5) We all felt that we couldn't bear it any longer.

(Δ. ΒΙΚΕΛΑΣ: ΛΟΥΚΗΣ ΛΑΡΑΣ, 65)

122) (1) From the agony and the heat the sweat was running like a river from my forehead. (2) I fell silent again, trying to clear my throat. (3) Should I talk about the other children too? (4) But what should I say, for God's sake! (5) Did I know them at all? (6) I turn round a little and I say to the villager in a low voice [...]

(I. ΚΟΝΔΥΛΑΚΗΣ: Ο ΕΠΙΚΗΔΕΙΟΣ, 360)

123) (1) My dumbfoundness was increased by the many questions that all of a sudden I was thinking of. (2) Why didn't I now dare to look at Vangelio in the eyes? (3) Why was I shy as if I was seeing her for the first time? (4) Why was she saying that now that I had grown up they shouldn't kiss me? (5) And I who was so impatient to grow up! (6) Would I perhaps come to consider it now a misfortune that I was growing up? (7) My mother's cold silence made me realise even more than Vangelio that she thought that at my age kisses and caresses were no longer appropriate. (8) Today I think that Vangelio said those things to see my mother's reaction and opinion.

(I. ΚΟΝΔΥΛΑΚΗΣ: Η ΠΡΩΤΗ ΑΓΑΠΗ, 14)

124) (1) I felt some pity, but my mind didn't spend too much time on Vangelio and her illness. (2) Oh! brother, will she always be sick? (3) What should I do with her cough and her whining? (4) Her illness, by preventing my new daydreams, was starting to get on my nerves.

(I. ΚΟΝΔΥΛΑΚΗΣ, op. cit., 47)

125) (1) And while I was imagining that Vangelio's illness would lead to death after one or two months despair clutched at my heart. (2) Was she to die and to think that I don't love her, that I despised her and that I hated her maybe? (3) Wouldn't it be better if I were to die with her as well?

(4) She was to die and I was not to see her again in this world!...

(5) But was it so certain, was it inevitable that she was to die? (6) The horrible idea that I had formed in my mind about invincible death increased the grief that was filling my heart and my love took a new form, a new love from soul to soul.

(I. ΚΟΝΔΥΛΑΚΗΣ, op. cit., 53)

- 126)** (1) We dropped face down on the ground behind the dry tree-trunk, Serafim, Sotiris and I on top of them. (2) Sotiris squeezed me with one of his hands. (3) And they started. (4) Sotiris' hand clutches me as if I were his shield. (5) I close my eyes and shrink. (6) Mother, you won't see me again. (7) The bombs are falling and the boom, my God the boom! (8) As if it will take your head and jolt it away. (9) All my muscles tighten, although I don't mean it, from reaction. (10) My body feels the danger and wants to protect itself making a shield from its own flesh. (11) If only I could squeeze myself completely into a little hole, that small, so that no God's eye (no-one) was to see me! (12) I'll get up to (and) run! (13) To run wherever it takes me! (14) Like a madman! (15) Anywhere else but here. (16) Sotiris' hand clutches me tightly, convulsively, during each explosion. (17) I want to cry to him: (18) "Let me go! Let me go or else I'll kill you! Let me run, let me get away from here". (19) But no, Better here. (20) Whatever happens to them, will happen to me too. (21) All three of us will shake together here. (22) Behind the dry fir-tree. (23) What will be, will be. (24) Here bad luck struck all three of us. (25) I am not separating my luck from them. (26) I can't! (27) I'll run, I'll roll down the ravine, to the fir-trees on my own. (28) To hide, so as not to be seen. (29) Not to be seen, or else I am lost (I am done for). (30) My mind maddened, breathless, doesn't know what to command. (31) Where should I go? (32) Where should I go? (33) Should I stay here? (34)

And my heart is kicking loudly as if it would like to lift with its quick beating my whole body to go far away from here.

(A. ΒΛΑΧΟΣ: ΤΟ ΜΝΗΜΑ ΤΗΣ ΓΡΙΑΣ, 70-1)

- 127)** (1) And the walking started again. [...]
 [...] (2) The drowsiness makes me dizzy, my legs are heavy, lead. (3) I'm trudging. (4) If only I could sleep. (5) My God, to sleep. (6) What will be will be, one thing only. (7) To sleep. (8) But somewhere here must be the frontier. (9) How is it that it is nowhere to be seen? (10) Where is it? (11) Did they fool us, I wonder? (12) Where is that line we're going to cross...
 (13) In the front, one has fallen down and he is crying. [...]
 [...] (14) The night is full of his sobbing, of his despair. (15) For God's sake, my nerves shouldn't desert me as well. (16) I shouldn't also start crying falling on the ground. (17) Walk, Andreas, Walk! (18) And if you are going to drop down, drop dead. (19) With the dawn, when the stars grew faint we saw on a hill in front of us, the "frontier", the guardhouse. (20) A little white house on the little top of a hill, as if it has gone out high up there to wait for us. (21) Come on five hundred metres more... two hundred metres more... a hundred more... The finish!... (22) And I dropped on the ground, face down, with my knapsack on my shoulders.

(A. ΒΛΑΧΟΣ, op. cit., 104-5)

- 128)** [...] (1) And I stayed downstairs with my aunt, to wait, to wait in order to see her again. (2) My God, how long it was taking them upstairs! (3) What were they doing, I wonder? (4) But wouldn't they come down until evening? (5) And would the servant come to collect me, would I go without seeing Athanasia's eyes and her smile for one more time? [...]

[...] (6) And there, in a while, the servant to collect me. (7) So soon?! (8) I felt like beating him because he had hurried back... (9) But I was relieved, when my aunt told me that I could go upstairs, to say goodbye to the stranger...

(Γ. ΞΕΝΟΠΟΥΛΟΣ: ΑΘΑΝΑΣΙΑ, 468-9)

- 129)** (1) I carried on feeling myself, trying to understand if I was injured elsewhere too, if my limbs were intact. (2) I was alive, but how was I alive? (3) Was I an invalid, injured for ever and incapable of doing anything from now on, maybe? (4) And I was in pain, I was in pain. (5) And the (feeling of) thirst that I felt when I rolled on the field of battle was coming back again. (6) And the need for some compassion, for some womanly affection in the ferocity that surrounded me.

(Γ. ΘΕΟΤΟΚΑΣ: ΑΣΘΕΝΕΙΣ ΚΑΙ ΟΔΟΙΠΟΡΟΙ Β', 195)

- 130)** (1) I felt the wilderness pressing me down and for a moment I thought that I was dreaming... (2) Crowded India!... (3) I was drowsy... (4) What the hell is happening with this drowsiness... (5) Without realising it I took off my clothes to swim, still thinking that Bombay really existed in the world and that poor Korke was decaying there where I had left him.

(Φ. ΚΟΝΤΟΓΛΟΥ: ΠΕΔΡΟ ΚΑΖΑΣ, 36)

- 131)** (1) The reconnaissance team was already climbing up the mountain opposite and they were climbing with great effort. (2) My first thought was that they weren't given (hadn't been given) time to rest. (3) Will the same thing happen to us maybe? (4) And then? (5) Neither repose, nor rest, nor water from the spring! (6) And I was thirsty, Oh! how thirsty I was. (7) When we arrived

last running under the trees, the commander standing in front of the gate of the church was talking confidentially to the three men who had just arrived.

(Δ. ΒΙΚΕΛΑΣ: ΔΙΑΤΙ ΕΜΕΙΝΑ ΔΙΚΗΓΟΡΟΣ, 118)

- 132)** (1) I averted my gaze a little to the left and to the right to see the spring at least, where I hoped to quench my thirst but I didn't see it. (2) It seems that it was behind the church. (3) Patience! (4) I'll be rewarded after a while. (5) Come on!

(Δ. ΒΙΚΕΛΑΣ, op. cit., 119)

- 133)** I want to think. I want to remember... [...]

[...] - What lousy weather!

(1) My heart beat. (2) Oh, he has started becoming annoying (annoying me).

(3) But this has gone too far. (4) Now I'll put him in his place.

- Listen, sir...

(Ν. ΘΕΟΔΩΡΟΥ: ΠΑΛΙ ΣΚΟΤΑΔΙ, 264)

- 134)** (1) With a violent movement of his hand, his two gorillas grabbed me, they took me down to the cellar. (2) Long corridor, cells right and left. (3) At the far end another short corridor, narrow, dark. (4) We stopped in front of an iron door, they unlocked it, they threw me in. (5) Thick darkness, mould, dampness. (6) It mustn't have been occupied by another poor creature for a long time, because at every movement I made the spiders were falling on my face.

(Γ. ΜΑΓΚΛΗΣ: Ο ΠΕΡΙΠΛΑΝΟΥΜΕΝΟΣ, 226)

APPENDIX 3

QUOTED MONOLOGUE

Translations

4.2.1. Quoted Interior Monologues

- 1) «(1) What did I do?», he said, «and why am I persecuted so implacably? (2) Am I innocent or not? (3) When they burnt all my crops, when they destroyed everything I possessed in this world, where did I go wrong? (4) Because I had a bandit as a brother? (5) And did they ask if I had the means to stop him? (6) But the arson wasn't enough, they want me, they are persecuting me, because I escaped the squadron commander's torments. (7) Maybe my exile would make me happier away from such unfair people if a new whirlwind hadn't hit me and if I wasn't falling from precipice to precipice (I wasn't hit by a series of new disasters)! (8) But whom did I wrong, whom did I harm, whom did I injure!... (9) I am punished because I am weak, because I am on my own, ordinary and unknown. (10) Without the support of a powerful man, without gifts and tricks is the innocent man not listened to? (11) Doesn't justice have eyes, doesn't it have ears? (12) Yes! (13) Injustice has a hundred arms and a hundred legs, that's why it reaches everywhere... (14) Must I turn into a criminal perhaps to find the exit of this cave (a way out of my predicament)? (15) May it not come to that!»

(Π. ΚΑΛΛΙΓΑΣ: ΘΑΝΟΣ ΒΛΕΚΑΣ, 92-3)

- 2) (1) As far as his own abilities were concerned, he said; «(2) I haven't got a brilliant memory neither eloquence nor rooted convictions, necessary for somebody who talks to large crowds of people, and do I want to be a member of Parliament? (3) How ironic! (4) And I can't talk about all the political affairs either because I don't have the knowledge or because they are not interesting enough for me to study them in depth whereas I am interested in other matters. (5) And yet I have got a political mind and theory or (and) political skills in practice (i.e. both intellectual and political skills). (6)

Whatever happens, even if I still continue to be a politician, I'll do it temporarily. (7) Why should I worry and get upset? (8) There will come a day when I leave this too, after I have studied it (i.e. politics) in depth. (9) And I will have enriched my knowledge about the things of this world». (10) With this thought he calmed down.

(Ι. ΔΡΑΓΟΥΜΗΣ: ΣΤΑΜΑΤΗΜΑ, 57-8)

- 3) [...] (1) Oh! the ewe! (2) Oh! the little lamb! (3) How sweet, how white and woolly it was, and how sweetly it bleated! (4) Why did you come shepherdess! (5) What do you want from me (Panos Dimoulis said to himself in exaltation)? (6) Go away, shepherdess. (7) Don't tempt me without pitying me! (8) Don't disturb me, without knowing me! (9) How am I to calm my imagination, today, on Easter Saturday? (10) How am I to go to take communion, in the night, at the resurrection, shepherdess? (11) But that's why I came to the village, after I confessed yesterday, so that I won't have time to commit other "sins" until I am able to take communion tomorrow. (12) And now how am I to take communion, shepherdess!

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: Η ΒΛΑΧΟΠΟΥΛΑ, 540)

- 4) (1) «He'll come... he can't but come... it's his time!...» he said with his mind (he thought to himself). (2) «And where is he to find the money now... so much money!...» [...]
 [...] «(3) One thousand five hundred francs today!» he sighed «(4) and where are they?... (5) where are they?... (6) And if it were only these!... (7) But it isn't even three weeks ago that I renewed the other paper, and another one here again today... (8) and in a month another one too!... (9) And where am I to find them, where? and today and then (how) to pay?... (10) Oh, I am

ruined!... (11) That's that!...» (12) And while he was saying this he was drawing lines and columns in the open book with his finger. [...]

[...] (13) Last month I sold the fields... (14) a whole meadow... (15) Supposedly I exchanged it... (16) I took out my eye (I sustained a loss) to do a favour supposedly, to perform an act of kindness, our fairy! (17) The best man, who has been a member of the household for many years, and he himself has worked for me for so many years and that's why, many bad years to him (I hope he drops dead)! I love him!... (18) And I was repaid in money... (19) Who knows what they think of my benevolence all these cunning peasants and that fox of the best man!... (20) I don't care what they think, and what they don't think!... (21) At that time at least I got some business done... (22) I patched them (I got some things done)... (23) But now?... (24) Here I want you! (how can the problem be solved!)... (25) And what am I to say to my wife, siora-Maria?... (26) Oh , she is unhappy too!... (27) People will say: she has got such a prodigal husband!... (28) Outside the dance too many songs are sung! (It is always easy for outsiders to criticize!) (29) And my daughters?... (30) Oh the poor girls! (31) And my sons?... (32) Who knows what they will do with their life in the future... (33) But even they too... (34) even they too...»

(Κ. ΘΕΟΤΟΚΗΣ: ΟΙ ΣΚΛΑΒΟΙ ΣΤΑ ΔΕΣΜΑ ΤΟΥΣ, 31-3)

- 5) (1) She opened her own programme, abandoned on her knees. (2) She read mechanically the brief biography. (3) Wolfgang Amadeus Mozart... she mouthed: (4) Mozart... (5) 1756-1791... (6) thirty-five years old... (7) he too sick... (8) Where does my mind go?... (9) I don't understand... (10) I don't understand myself any more... (11) What am I dreaming of?... (12) My life has already finished...

(Κ. ΠΟΛΙΤΗΣ: ΤΕΡΜΑ, 88)

- 6) "I don't understand!" I screamed. "Non capito!... damn you speak in Greek!"
"Blab-blab-blab-blab-blab!" Hatsepsout is screaming too in French. [...]
- a) (1) I drop on the little bench like a punctured skin bag, and since I have got the leeway (to put on weight) I don't understand why I am suffocating, (2) Virgin Mary! I'll burst and that idiot Stamos the heir will rejoice, I'm suffocating! (3) and what is this overturned rusty bath? (4) Oh, Notre Dame! Good Lord, Notre Dame! (5) and how did I get from Trocadero to Notre Dame? (6) At Trocadero we were enjoying ourselves with Hatsepsout I think, I am not that sure, we must have been enjoying ourselves in Trocadero and consequently kilometres, I've been staggering for kilometres that is why I am suffocating, and I shouldn't have overdone the walking so much I in the night in the damp kilometres, such a stupid thing I! Oh, horrible! and here I am now suffocating... (7) my heart is weak it's sensitive, and I'm pulling off the bow-tie I'm undoing my collar, iron fingers are clutching my neck I'll burst I'm suffocating, Kyrie Eleison! Kyrie Eleison! my heart is galloping, it's going wild... a hundred and twenty-two beats Good Lord! Lord have mercy on me... Our Father who art in Heaven... (8) and I'll burst right now on the little bench fortunately I'm wearing my underpants at least, and I'm holding tightly in despair my talisman, my (sacred) medallion on my chest Kyrie Eleison! (9) I will have a heart attack I'll have a cardiac arrest and a stroke maybe, don't worry and I you see I am not fooled, I'll have cirrhosis of the liver or who knows for how long cancer is (has been) slowly eating my entrails, and I you see I am not a hypochondriac I am a sick man I am a wreck and I am not fooled by reassurances (10) this is what they were saying to mother too the top doctors nervously they were saying and stuffing her with pills pills pills damn them the quack doctors **MUMMY IS IN A COMA** a thunderbolt Stelios' telegram nobody suspected it that she was at death's door and they were saying the top doctors nervously and yet here I am early in the morning

being woken up with a start holding the telegram and trembling, and we had just settled in Paris so the cobra could study supposedly painting and I you see had rented her a small apartment beautiful the filthy cow in the Rue des Martyrs a beauty to walk around naked day and night the show-off the actress! [...]

- b) [...] (11) and I you see I will not put alcohol in my mouth again never! never! never! even if the world is ruined I will never put a cigarette in my mouth never! never! from tomorrow I am going on a very strict diet without doubt I will only have an apple and only every other day I'll have an apple I you see have a tremendous will power do you know what a stubborn wild mule I am? (12) and I won't let this idiot Stamos rejoice I will go down to eighty kilos to seventy as Petros used to be. [...]
- c) [...] (13) And every day the cobra everyday Pipino I'm sick of you nagging and rows in the love nest in my castle. (14) Shut up I'm studying darling I have to submit my dissertation shut up tomorrow I'm beginning the finals and I need the degree for purposes of expediency here father I got my degree too. (15) - Pipino you don't care at all for my inner world and in a few words I am sick of you you are a pagan Pipino you are conceited you've got a horrible personality nasty and when I first met you you were different and I loved you and for your sake I neglected my scholarship to stay with you you are boring Pipino you're a jackass... (16) Oh, that's it then! I am boring too I say to her and does this mean maybe that I you see haven't got a personality? Oh, that's what you think! (17) But I you see I am the successor to the power (I'm going to be powerful) lady and for what reason would Nitsa show me that she is bored with me, eh?... (18) anyway poor Nitsa didn't tell it to to my face like the cobra no, she is a sweet girl she's got class she's got gentle feelings and you should see with what kindness she received me in Stuttgart, but she hurt me without meaning to the poor girl she hurt me the way she showed me that

she is bored, that is to say that I you see her ex-husband as for me who was pining and shedding tears that I am boring boring - (19) hell! I remembered now! it was in Stuttgart not in Cologne and it wasn't the year before last damn it, time flies like a breath if only I could chain it [...]

(A. KOTZIAΣ: Ο ΓΕΝΝΑΙΟΣ ΤΗΛΕΜΑΧΟΣ, 402-4, 407)

4.3. Autonomous Interior Monologues

- 7) a) (1) Oh Anna of the illustrious family of. (2) Owners of weaving mills bankers and patrons of the arts of Cologne. (3) These were the old days. (4) This shrew bitch will make you explode. (5) You'll meet your ancestors sooner. (6) She asked for the big bathtub you brought it to her. (7) She asked for hot water you brought her three buckets going up and down the stairs heroically. (8) You see her highness can't have her bath where a Rosental washes. (9) Yesterday again the blue couch was wet. (10) We should put it in the corridor you said tactfully. (11) My dear this isn't my business. (12) She looked down her nose. (13) A princess how to. (14) You who had governesses and maids and cooks and housekeepers and lackeys and coach drivers and doorkeepers and gardeners how do you take mop and broom and. (15) Princess. (16) Nonsense. [...]
- b) [...] (17) Taxi doors open two of them. (18) Anna you are asleep. (19) They'll start "the such and such" under the steps. (20) You are sleeping. (21) She is beautiful a bit stupid. (22) Graben the Blue Danube. [...]
- c) [...] (23) Oh Anna as long as he pays he is proud who knows why he's hiding. (24) Crying it's the little boy he is in pain maybe only hungry. (25) These are already at the bottom. (26) They destroy the front of the first floor and it looks like a launderette. (27) Oh how horrible. [...]

- d) [...] (28) The bell of the Cathedral has rung. (29) Ten years and you still don't know what hour it is. (30) The Viennese wants to go. (31) They do so at the beginning then they get bored. (32) The eucalyptus. (33) Oh it takes so long for the sun-rise. (34) Kaloyiannos Kaloyiannos have mercy on Anna who is struggling to sleep.

(Σ. ΤΣΙΡΚΑΣ: Η ΛΕΣΧΗ, 33-5, 40)

- 8) a) (1) Such a long time, such a long time in the room.
 (2) In a while they'll come with the verdict (diagnosis).
 (3) The boards of the door are warped with age.
 (4) "Kostas with the little penknife he stole from uncle Mitsos opened all the cracks."
 (5) What will they say? (6) There is nothing wrong with my child.
 (7) The bear bit me on the back. (8) Bad, very bad dream.
 (9) Three, one is a specialist.
 (10) The time, how much time has gone by? (11) The clock is ticking in the child's room.
 (12) "The hall is dark and I hear the doctors' voices along with mother's moaning. Virgin Mary, save mother, let no harm come to her, a candle, a big candle..."
 (13) "The caretaker came out and said that they will put the results up in a while. If they fail me, I'll die. The little bottle with the quinine is pressing my skin, the little pills have a nice pink colour and I'll swallow them quickly, they will still be sweet and warm on my tongue."
 (14) Now he's saying something - I recognized the specialist's voice. (15) The crack is small - if I bend down?
 (16) "Don't, don't, I haven't done anything mum."
 (17) - One doesn't look through holes.

(18) How many tassels has the blanket got? (19) The condition is serious, it isn't, it is, it isn't...

(20) They are many - how to count them all? (21) Anyway I stopped on it isn't.

(22) "The flowers above the window are hanging their buds (they are full of buds). He likes me, he doesn't like me, so many buds, I'll be counting until evening. The bell has rung, one more bud quickly. He likes me. After all I stopped counting at that - what if they are still so many to be counted? He likes me and the bell has rung." [...]

b) [...] (23) They opened the door.

(24) What have they got eyes for and they don't look at me, none of the three looked at me, they are a head taller than me.

(25) - Well?

(26) - ...

(27) - What's wrong?

(28) - We've done (lit. we did) all that was humanly possible.

(29) The bear, the bear!

(30) - Don't worry.

(31) It hurts, Oh the bite hurts.

(32) "Virgin Mary, save mummy..."

(33) A candle that big, that big.

(34) The little pink pills...

(35) The specialist (lit. Mr. Specialist) said...

(36) The sweat is running on his pillow - how can I stop it?

(37) All that was humanly possible.

(38) The sweat is eating his body.

(39) - I forgot to pay you, sir.

(Τ. ΓΡΙΤΣΗΜΙΛΛΙΕΞ: ΑΝΘΡΩΠΙΝΩΣ ΔΥΝΑΤΟΝ, 47-9)

4.4.1. Analysis of Quoted Monologue in first-person narratives

- 9) (1) I was looking at him and I was thinking. (2) Here (is the proof), I said; he short, ugly, unarmed, is obeyed by the fierce warriors around him and he is in command of them. (3) Why? (4) Because he has brains and he is literate. (5) The mind cannot be moulded but reading and writing can be learned; intellect comes from God, but learning is acquired. (6) This is what I was thinking.

(Δ. ΒΙΚΕΛΑΣ: ΛΟΥΚΗΣ ΛΑΡΑΣ, 125-6)

- 10) (1) I was embarrassed, I went down to the bottom of the cliff again and I waited. "(2) She won't be long, I said to myself; now she will swim, she will get dressed and she will go... (3) She will make for her (the) track, and I for my (the) cliff!..." (4) And at that time I remembered Sisois, [...]

(Α. ΠΑΠΑΔΙΑΜΑΝΤΗΣ: ΟΝΕΙΡΟ ΣΤΟ ΚΥΜΑ, 421)

11) (1) I got up, I went to the entrance, I stood (there). "(2) Aren't you ashamed, dishonourable Leone, and when brother Frangiskos finds out, how will you bear his moaning? (3) Stay in the hut, even dry bread is good, even cold is good; other people have the right to be satiated with food and to keep themselves warm, you no! (4) You've got other rights, much greater. (5) - Which ones? - (6) And do you ask? (7) With your life you will lead the way to salvation. (8) - And if I die? - (9) Even better; with your death you'll lead the way to salvation. (10) You took holy orders, the cloth, you are no longer human; you are not an angel yet; you are midway; no, you aren't midway, with every good deed of yours you're moving little by little to becoming an angel. (11) - I am still human, I am becoming more and more human; let me once, only once, and then I will become an angel, a real angel, I swear! - (12) Do as you wish; you are free, go straight to hell; I allow you; farewell!"

(N. KAZANTZAKHES: Ο ΦΤΩΧΟΥΛΗΣ ΤΟΥ ΘΕΟΥ, 295-6)

12) (1) I bring my hand to my forehead to stop remembering. (2) I put my hand on my heart to lessen the pain. (3) But the pain is great, it has settled in the throat, it is circulating in the blood, it is dripping poison in the veins.
 (4) "Oh, let me stop remembering."
 (5) How the darkness calms me. (6) How strange! (7) When there is light I don't want to keep my eyes open, while in the dark I can't keep them closed.
 (8) "Why hadn't he locked the door? why?... why?"
 (9) I'd better stop talking to myself any more. (10) That was a habit from when I was young. (11) I locked myself in my room, and I played out and I relived whole scenes.
 (12) - Let's play at theatre, I said to myself.
 (13) "A closed door! (14) From now on I will tremble in front of every closed door. (15) If you open it... and whatever you think of can leap on you..."

(16) You started again. (17) That's why you never calm down. (18) You don't let your nerves calm down. (19) Quiet. (20) Don't say a word. (21) Stop your thought. (22) Like that...

(23) - What news (is there)?

(24) Did I speak? (25) No, my sister. (26) She hadn't asked me for some time.

(27) Since the day I first turned on the light.

(28) - Same as always? she insisted.

(29) - Yes, as always, I replied and I wrapped myself in my shawl.

(N. ΘΕΟΔΩΡΟΥ: ΠΑΛΙ ΣΚΟΤΑΔΙ, 264)

13) [...] We parted.

(1) Silent and quiet the deserted street. (2) Step after step sounds in the night as I walk with confidence on the pavement. (3) And so what if only a few borrowed coins are chinking in my pocket? (4) And so what if my shoes are in pieces? (5) Or if tomorrow I might get up without a job? (6) And that for the past three of four hours now an hysterical tyrant has become exhausted through standing outside our window? (7) I care for nothing tonight!... (8) Oh, I am only twenty-six years old! (9) And apart from, let's say, being a little on the short side - imperceptibly - on the other hand I am so likeable, so pleasant, almost to the point you could say that I am attractive... (10) The poor fatty is suffering from these spots - like a plaster they cover his cheeks. (11) And if it was only... his black fate! (his bad luck!) (12) what would you do with the muscle without the valuable, priceless brains!... (13) And eh, what a lovely night!... (14) the song... (15) I am flying lightly - (16) how much longer do I want to touch the heavens?

(A. ΚΟΤΖΙΑΣ: Ο ΕΩΣΦΟΡΟΣ, 147)

14) (1) I heard him walking in the corridor. (2) He didn't open the door at once. (3) I listened - I couldn't hear anything. (4) I thought of him in front of the door. (5) His hands, where would his hands be? (6) Tonight he was much stranger than usual, and I was not accustomed (I was not used to this). (7) As soon as Mr. Makris came, or even earlier. (8) Even earlier, no. (9) After he came back, now, a few minutes ago. (10) A short time ago. (11) But he went, and he left him alone. (12) I was angry, I don't know Mr. Makris that well. (13) No, even earlier. (14) He was really worried. (15) About the German measles? (16) or maybe it isn't German measles. (17) I've got red spots here and there. (18) But what can he be doing in the corridor, for such a long time? (19) He said he would go out to phone Katerina; that's strange. (20) No, he is

worried; very. (21) I get dizzy easily. (22) I can get up, if I want, to lie in bed. (23) How could he leave me lying on the floor! (24) He is worried; for God's sake! about the German measles? (25) Even the thought of getting up makes me tired. (25) Such weakness from the pregnancy? (27) is it possible? (28) Blasted pregnancy! (29) It's a month now, that I can't put anything in my stomach. (30) Almost a month since the vomiting started. (31) Weakness! the very thought of food makes me sick. (32) What can he be doing, in front of the door? (33) for so long?

(34) I leaned for support on the bed and I got up. (35) To the door it is two steps; three. (36) Shall I call him? he spoiled me by helping me all around. (37) It's almost a month now that I haven't cooked for him. (38) Sometimes Katerina cooks. (39) What could have happened to him to start shouting at her! (40) What can he be doing, in front of the door?

(N. ΚΑΣΣΔΑΓΛΗΣ: Η ΔΙΨΑ, 20-1)

- 15) And I received some sweets once too! from my native place, at Christmas! and while I was eating them all alone, I get an idea, - to give (some) to Amalia, should I give her (some), should I not give her (some)... if I give them to her, they might seem measly to her, on the other hand if I don't give them to her, they will seem awful and tasteless to me if I munch them alone, I should give her (some), let me give her some, to share them with somebody else, to have with him, with somebody else, at the same time, the same taste in my mouth, - and they were already finished by then, and I didn't know that (I had not realised that), either because they (had) sent me only a few or because they (had) stolen them from me and I didn't know that, and priest-Antonios was jumping playfully round the altar every morning and they were bored, they had waken up prematurely you see, most of them were yawning,

and he was getting slightly thin on the top just a touch of baldness, and hands O,o,oh! Avriia was sighing, instead of yawning.

(M. ΑΞΙΩΤΗ: ΔΥΣΚΟΛΕΣ ΝΥΧΤΕΣ, 41)

- 16) [...] (1) "*Eat fruit, it gives beauty and health*", the train was going fast, it was going fast, what the hell was the matter with it and it was going that fast, (2) "We are doing well (we are making good time)", said somebody, "Oh, it's the express", said somebody, "If it was the post train...", we are doing well, no, we are not doing well, we are not doing well "... **because the Soviet Union's deadline for Berlin ends on 27th of May. And for that reason the fear of war has spread...**", (3) "*Eat fruit, it gives beauty and health*", it was quiet, too quiet in the carriage, "*Passiflorine, two teaspoons in the afternoon and evening* ", we are doing well, no, no, we are not doing well, the war, the war, the famine, the famine, quiet in the carriage, the weather outside dark, humid weather, the windows closed, all the windows closed, all the windows closed [...]

(A. ΣΑΜΑΡΑΚΗΣ: ΣΗΜΑ ΚΙΝΔΥΝΟΥ, 116)