The Narrative Art of Modernist Fiction

A corpus stylistic and cognitive narratological approach

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Abstract

This thesis explores modernist style of constructing narrative space in a corpus-aided approach. Within Chatman's theoretical framework, narrative space can be divided into story-space (characters and settings) and discourse-space (framed area to which readers' attention is directed by the discourse). Ways of spatialisation indicate narrative stylistic features. Therefore, to identify differences between early modernist style of spatialisation and classic modernist one with resort to Lodge's typology of modern literature, the structuration of the story-space in *The Mill on the Floss*, *The Good Soldier* and *To the Lighthouse* is scrutinised. The findings show that the establishment of settings in Ford's early modernist novel is sketchy, but sometimes spatially information. By contrast, settings in classic modernist fiction exemplified by Woolf's novel are clearly symbolic of characters' psychological states. This demonstrates a strong modernist interest in characters' interiority.

To trace the change in style of spatialisation further, this thesis analyses the construction of characters in the above three novels. The comparison reveals that early modernist characterisation is concerned primarily with characters' inner life, but sometimes presents their actions, while classic modernist fiction focuses on character's stream of consciousness. Besides, based on Jakobson's linguistic theory, a cross-axial model for the examination of discourse-space is built. It helps to detect that, in both Ford's and Woolf's novels, the spatial attention shifts between physical world and world of consciousness quickly, which interrupts narrative progression but accommodates the representation of stream of consciousness. The interruption produces an effect comparable to that of a maze and/or montage. This is one remarkable feature of modernist style of spatialisation and, by extension, of modernist narrative art.

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Part I

INTRODUCTION

1 New Visions of Modernist Fiction

1.1 Modernist fiction revisited

This doctoral thesis explores the narrative art of modernist fiction in a corpus stylistic and cognitive narratological approach. As a whole, the thesis contains five parts. This introductory part is intended to answer the following questions:

1. What is an overview of modernist fiction?
2. What does the phrase 'the art of fiction' signify?
3. Why are space, sequence, and stream of consciousness chosen as research foci?
4. Why are *The Good Soldier* and *To the Lighthouse* selected as sample novels?
5. How is the present study structured?

The above issues will be addressed in five sections of this chapter with the aim of presenting a coherent picture of the significance, scope, objectives, and structure of a corpus-aided and cognitively-oriented study. The next chapter will discuss some methodological issues.

Inherent in the term 'modernist' as a pre-modifier, modernist fiction is naturally connected to time. They are so connected because 'modernist'—an adjectival form of the word 'modernism'—points to values, principles, and styles characteristic of modernism, which is a cultural movement in a modern time as opposed to an ancient one. In strict chronological terms, it is not always easy to reach a unanimous agreement on the boundary dates of modernism. As far as its inception is concerned, however, modernism as "A development in literature and the arts" "began in the late 19th century" (Quinn 2004 [1999]:207). Furthermore, in the study of literary history, "most agree that what is called **high modernism**, marked by an unexampled range and rapidity of change, came after the first World War (Abrams 1999:167; bold type as in the original text). Since the development of modernism is chronologically punctuated, so is modernist fiction, because the latter is a fine literary product of modernism. Therefore, modernist fiction is related to time, that is, the budding and blooming of modernist fiction are reflected in a timescale.

This interrelationship between the development of modernist fiction and the passage of time during which modernism evolves indicates that modernist fiction bears some essential features of modernism. Thus if modernism 'comprises numerous, diverse and contesting, theories and practices which first flourished in a period that knew little of the term as it has now come to be understood' (Kolocotroni *et al.* 1998:xvii, as quoted in Goldman 2009:225), modernist fiction claims multifarious concerns, forms, and writing styles. For instance, Joyce's *A Portrait of the Artist as a Young Man* (1916) and Woolf's *To the Lighthouse* (1927) are now regarded as classic modernist fictions. They share some commonalities, especially in their focus on the minds or interiority of the main characters. Yet differences are also discernible: the former experiments more radically with a defamiliarising use of language, while the latter is better known for its symbolic tints and impressionist touches.

There are other examples revelatory of various differences between modernist novels by different authors. This phenomenon shows that the narrative art of modernist fiction is many-faceted. Such an aesthetic, thematic, and narrative stylistic multiplicity invites explorations from different angles and subsequent reconsideration for new discoveries. In fact, since Joseph Frank's discussion of 'spatial form' as a structuring device in modern literature in 1945 (Frank 1968 [1945]), there have been various discussions of modernist fiction, each throwing light on some of its aesthetic features from a certain perspective. The present thesis is one such intellectual endeavour.

Furthermore, apart from the intrinsically multi-faceted aesthetic properties of modernist fiction, different kinds of critical reception of modernism popular or dominant in different times also encourage this revisiting of modernist fiction. Within the arena of Modernist Studies, for instance, it is sometimes argued that "'Modernism' is, of course, anyway a term applied to the literary writing of this period *retrospectively*" (Matthews 2004:8; italics as in the original text). The key term 'retrospectively' connotes an anaphoric reference to a past phenomenon. This historical view is not groundless. On the other hand, however, as if rooted in its intrinsic urge to 'make it new', modernism's influence even today is also noted: "*modernism*, it is now widely understood, is not yet finished, its momentum having been deferred by two world wars and the Cold War so that many of its principles are only now being brought to fruition" (Perloff: 2006:571; italics as in the original text).

At variance with each other, these two views point to the complexity of modernism and modernist fiction, as well as, paradoxically, their enduring intellectual appeal. This situation explains, in part, why Modernist Studies are still enthusiastically pursued in the face of the equally if not more thought-provoking values of postmodernism (Bertens and Natoli (eds.) 2002, Hutcheon 2002 etc.). The differences between modernism and postmodernism are presented briefly below.

If Modernist Studies can be compared to a 'CULTURAL seismology—the attempt to record the shifts and displacements of sensibility that regularly occur in the history of art and literature and thought' (Bradbury and McFarlane 1991 [1976]:19; capital letter as in the original text), modernism—the broad object of Modernist Studies—can be reckoned as a cultural development marked by those 'shifts and displacements'. In a sense, those 'shifts and displacements' are transformations of traditional concepts, practices, and styles. The term modernism has also been employed to 'cover a wide variety of movements subversive of the realist or the romantic impulse and disposed towards abstractions' (ibid.:23) such as impressionism and symbolism. Embodied in those paradigmatic shifts in such fields of culture endeavour as literature, film, and painting, modernism is in many ways anti-traditional.

Given this avant-garde character, modernist art, including modernist narrative art, can be regarded as 'the art of what Harold Rosenburg calls the "tradition of the new" (Childs 2000:1). That is, in its attempt to subvert old conventions in literature and the arts, modernism strives to establish a tradition of creating new art forms of various kinds. For instance, modernist novels, as is the same with modernist drama and modernist poetry, are "aesthetically radical, contain striking technical innovation, emphasize spatial or "fugal" as opposed to chronological form…" (Malcolm Bradbury in *A Dictionary of Modern Critical Terms*, ed. Roger Fowler, as cited in Childs 2000:2). In other words, modernism places high value on experimentation with form and spatialisation as an artistic device for an unconventional aesthetic appeal. A good example is Part II of Woolf's *To the Lighthouse*, which is sequentially disconnected to Parts I and III in order to assign more portions of story-space to the representation of stream of consciousness. In consequence, a big non-narrative gap appears in the narrative.

Postmodernism is related to but also distinct from modernism. Based on the meaning extractable from its word formation, the term postmodernism is expected to denote a cultural movement of some kind that takes place 'after' modernism. If this is largely true in a chronological sense, postmodernism does not possess a value orientation that is 'after' modernism; rather, it is more avant-garde than the latter in some respects. For instance, as is reported by Levi on the first few lines of Jameson's *A Singular Modernity* (2002), 'a postmodern consensus denounces in modernism' such beliefs and attitudes as 'aesthetic teleology, the cult of the genius, and a lack of concern for pleasure' (Levi 2009:117). Along this line of argument, postmodernism seems to hail artistic formlessness, the general public, and playfulness. Scholars have conducted research on the differences between modernism and postmodernism. For instance, Hassan has categorised some 'basic contrasts between modernism and postmodernism': modernism emphasises 'form', 'purpose', 'design', 'hierarchy', and 'narrative', while postmodernism favours 'antiform', 'play', 'chance', 'anarchy', and 'anti-narrative' (Eysteinsson 1990:129).

To a certain extent, these contrasts show that postmodernism is more subversive of traditional or pre-modernist aesthetic values and corresponding artistic practices. In literature, *The French Lieutenant's Woman* (Fowles 1996 [1969]) presents itself as a wonderful example. As 'an extraordinary effective pastiche of the nineteenth-century realist novel' (Nicol 2009:107), Fowles' novel constructs a story-space marked for its effect of verisimilitude. At the same time, the metafictional style of narration reduces such an effect via negation of the credibility of the fictional reality, as can be demonstrated by the narrator's comments: "I do not know. This story I am telling is all imagination. These characters I create never existed outside my own mind" (Fowles 1996:97). The quotation from Fowles' novel illustrates in one way how postmodernism 'takes the form of self-conscious, self-contradictory, self-undermining statement' (Hutcheon 2002 [1989]:1). In brief, if *To the Lighthouse* as a modernist novel creates a perceptible narrative gap as a result of a disruption to the novel's narrative sequence, *The French Lieutenant's Woman* as a postmodernist fiction seems to deconstruct a narrative already finely constituted. In this sense, it is 'anti-narrative'. This is one of the perceptible differences between modernism and postmodernism.

The above brief comparison displays a few basic differences between modernism and postmodernism. Relative to modernism, in hindsight, postmodernism

is more contemporaneous, and thus seems to have a good reason to enjoy a broader appeal for more of contemporary critical attention. This notwithstanding, modernism is an attractive research topic just as well, not only because most of its artistic features came into being prior to those of postmodernism and can therefore function as a frame of reference in studies of postmodernism, but also because modernism can be approached anew with the adoption of such a new research method as corpus analysis. These are some reasons why modernism is still closely studied

The phenomenon described above also appears in studies of other literary movements. For instance, "the resurgent vitality of 1950s writing—particularly in the novels of Sillitoe, Amis, Wain, and Murdoch—detects, in contrast to the interiorising impulse of the modernists, an "interest in man's exterior relationships" underpinned by the deliberate attempt "to re-establish older and more conventional prose techniques" (Head 2002:224-5). The revived interest in "older and more conventional prose techniques"—or, in the context of the above quotation, realist style—exhibits an impulse of our time to assess and appreciate previous literary practices anew. In this cultural climate, new perspectives are adopted, and new approaches are formulated. Realism, for example, is 'defamiliarised' and described as 'postmodern' (Gregson 2004:135).

More relevant to this thesis, some previously marginalised modernist authors such as Charlotte Mew (1870-1928) and Rebecca West (1892—1983) are now assigned new status based on their contributions to the formation of modernist style (Childs 2000:130, 162). Similarly, consider a fairly controversial writer such as Ford Madox Ford. He is concurrently acclaimed as a 'champion of all things modernist' (Haslam 2006:350) and one who 'went on to sound a rallying cry that was to unite two generations of realists in a shared belief' (Battista 2009:41). The inconsistency or paradox in the comments on Ford by different scholars suggests that, first, different angles of vision yield different insights and, second, Ford as a writer connects realism and modernism. To a considerable extent, therefore, the divergence of critical views designates our new century as an age of pluralism. It constructs a nourishing space for multi-perspectivism—one source of new visions of long-established literary forms including modernist fiction. This encourages a revisiting of modernist fiction with a view to making new discoveries.

1.2 Ontological implications of the art of fiction

Within the socio-cultural context identified above, the present thesis intends to offer some alternative views on the art of modernist fiction by means of corpus-aided and cognitively-oriented case studies. Before it unfolds in full, it is ontologically useful to explore what the art of fiction means and, by extension, what the narrative art of modernist fiction signifies. The purpose is to demarcate the scope of the present study.

The art of fiction is an intriguing topic, and has attracted much critical attention from scholars and novelists alike. Among the latter, Henry James is a pioneer, who theorised about fiction writing with his focus on the interrelationships between life, experience, impressions, and the art of the novel. In his seminal work entitled *The Art of Fiction*, James famously formulated a now often-quoted encapsulation: "What is character but the determination of incident? What is incident but the illustration of character?" (2001:862). More than that, he defined 'experience' in a pictorial style: "Experience is never limited, and it is never complete; it is an immense sensibility, a kind of huge spider-web of the finest silken threads suspended in the chamber of consciousness, and catching every air-borne particle in its tissue" (ibid.:860).

James's metaphor highlights the ever-changing nature of 'experience' as a source material for a novel. In James's view, 'experience' is always being transformed because of its hypersensitivity to external stimuli ('catching every air-borne particle') and is transforming as well. To illustrate it, James recounted an 'experience' of 'an English novelist':

> As she ascended a staircase, passed an open door where, in the household of a pasteur, some of the young Protestants were seated at table round a finished meal. The glimpse made a picture; it lasted only a moment, but that moment was experience. She had got her direct personal impression, and she turned out her type.… If experience consists of impressions, it may be said that impressions are experience.

(James 2001:861)

The anecdote and James's comments on it embody one of James's aesthetic principles, accentuating the instantaneousness of impression and its important role in fiction writing. To James, therefore, the art of fiction means the skill of verbalising the novelist's experience as his impressions. In retrospect, this artistic credo exerts a far-reaching influence upon Ford's and Woolf's impressionist views on fiction writing and their corresponding practices.

In a sense, James's reflections on and interpretations of the interrelations between experience, impression, and the art of fiction lay the foundation stone of theories of the art of fiction in general, and of modernist fiction in particular. In essays by some modernists about fiction writing there are traces and developments of James's thoughts. This is perceptible in Ford's 1914 essay 'On Impressionism' and Woolf's 1919 essay 'Modern Fiction'. The former approaches 'Impressionism as a literary method' (Ford 2005:566) and traces its French origin in painting. This view on the art of fiction is close to treating fiction as a verbalised visual art, and offers an illuminating perspective—'from the inside' (ibid.:566)—on impressionist writing as a variety of modernist narrative style. Woolf's view on the art of fiction shines with philosophical wit—"Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope…" (Woolf 2005:899)—and intense psychological interest—"Mr Joyce is spiritual; he is concerned at all costs to reveal the flickering of that innermost flame which flashes its messages through the brain" (ibid.:899). In a sense, this is a modernist manifesto of fictional art, metaphorising the phenomenological property of life, and identifying a modernist novelist's inward-turning concern. These modernist ideas expand the scope of James's literary impressionist concepts, alerting the reader to the presentation of epiphany ('luminous hale'), vagueness ('semi-transparent'), and ephemeral turn of mind ('flickering of that innermost flame') as a characteristic feature of modernist art of fiction.

After the above three forerunners, a few other scholars have continued to explore the art of fiction, and their works have variously broadened the human horizon of narrative fiction as a literary genre. Becoming 'part of Henry James's circle in 1901' (Getzler 2006:86), Lubbock wrote in Chapter 2 of his *The Craft of Fiction* (1921): "A book has a certain form … Not as a single form however, but as a

moving stream of impressions,… or in another image it is a procession that passes before us as we sit to watch" (Lubbock 2006 [1921]:87). Here the emphasis on 'form' and fluidity of impressions can be traced back to the Jamesian correlation of experience—impression—picture—fiction. From this angle, Lubbock's art of fiction signifies the technique of forming verbal pictures of flowing impressions. Then to Forster, the art of fiction is embodied in the adroitness of telling 'the story', depicting 'people', and constructing 'the plot'(Forster 1990 [1927]:40-100). The distinctions made between story and plot by Forster and his classifications of character are some notable contributions to the narrative study of fiction. They are outlined below.

In his *Aspects of the Novel* Forster remarked: "We have defined a story as a narrative of events arranged in their time-sequence. A plot is also a narrative of events, the emphasis falling on causality. 'The king died and then the queen died' is a story. 'The kind died, and then the queen died of grief' is a plot. The time-sequence is preserved, but the sense of causality overshadows it" (Forster 1990[1927]:87). Besides, in his discussion of character, Forster argued that "We may divide characters into flat and round" (ibid.:73). Importantly, Forster not only formulated theories of fiction, but also adopted experimental methods of writing and showed his liking for creation of round characters in his fiction, which may be exemplified by his masterpiece *A Passage to India* (1924). In a sense, Forster's views on the art of fiction focus more closely on various important aspects of fiction as essential elements of narrative. Therefore, they are not only classificatory and academic but, in retrospect, reveal an early orientation towards studies of fiction within a narratological framework.

Parallel to this early Forsterian narratological view on fictional art is a literary historical approach to it adopted in *The Art of the Novel* (Edgar 1933). This view treats the art of fiction as a constellation of models for fiction writing displayed in novels by individual English and American writers in different historical periods. Such a diachronic view implies and induces comparison, thus nourishing any mind interested in the change of fictional forms, themes, and techniques. For instance, the book discusses, respectively, Dorothy Richardson's version of stream-of-consciousness writing and Woolf's. Those insights facilitate an attempt to outline a period-specific 'generic complexity' (Frow 2006:40) of fiction, which is an important aspect of fictional art.

The term 'generic complexity' is used by Frow in his discussion of distinctions between simple and complex genres (Frow 2006:29-45). By means of a straightforward and illustrative dichotomy of 'primary' and 'secondary', he identifies some formal features of simple genre and complex genre: "a 'primary' genre is univocal: it speaks in its own 'voice', its formal logic is singular; whereas the more complex 'secondary' genres are multivocal: their formal logic allows or encourages the incorporation of other forms, other 'voices'" (Frow 2006:40). It is inferable from Frow's comments that a 'primary' or simple genre hardly contains other forms or genres, for its principle of formation is 'singular', whereas complex genres incorporate into themselves other forms of communication or genres. This characteristic is what Frow has termed 'generic complexity' (ibid.:40).

To explain his point further, Frow evaluates the genre combination in one of Shakespeare's famous plays: "The prophetic riddles in *Macbeth* have an intertextual force: that is, they refer to the genres of prophecy and riddle, and actualise something of the semantic potential of each" (ibid.:40). From Frow's perspective, *Macbeth* as one example of a major literary genre (drama or dramatic tragedy) has incorporated into itself prophecy and riddle, each being a simple genre in its own right. As a result, the play as a whole is a complex genre. Such a conceptualisation of genre is very useful to a close study of modernist fiction marked for its artistic representation of stream of consciousness.

In terms of its compositional nature, modernist fiction is a narrative, which is "the semiotic representation of a series of events meaningfully connected in a temporal and causal way" (Onega and Landa 1996:3). However, stream of consciousness represented in modernist fiction often takes the form of introspection, which is a kind of digression from the chronologically marked mainline of narrative progression in a novel. In this way temporality and causality as two definitional features of narrative are dissolved to a certain extent. As a result, "the self-obsessed, self-analytical nature of stream-of-consciousness writing" (Fernihough 2007:69) in modernist fiction enables this novelistic genre to fuse atemporality similar to 'the 'non-time' of the riddle (Dorst 1983:423)' (as quoted in Frow 2006:40) with chronological sequence that characterises the enactment of narrative events. Viewed in retrospect, this was an innovative generic feature of modernist fiction. As a kind of

'generic complexity', it merits close critical attention and will be explored in this thesis.

Comparable to Edgar's historical approach to the novel as a literary genre yet a much more theoretical work on the art of fiction is Booth's *The Rhetoric of Fiction* (1961). It examines the art of fiction in a classical or Aristotelian rhetorical approach, with illustrations mainly from earlier realist novels and a few modern ones. Distinct from the ones surveyed previously, this book identifies and critiques from different angles four 'General Rules' that supposedly govern novelistic production, all touching on the interrelationships between reality, objectivity, and novelistic art. Here the subject matter is familiar, and has been treated before, yet the method of generalisation reveals more rigour of philosophical discussion of literature discernible in essays about philosophy of literature which may be exemplified by 'Truth in Fiction' (Lewis 2004:119-27).

Further, one salient feature of Booth's book is its ontological examination of art on the one hand, and its detailed, in-depth discussion of types of narration on the other. The former belongs in the field of *literary aesthetics* (Singer and Dunn (eds.) 2000), the latter, clearly narratological in nature. For instance, Booth argues that "…theories of pure art or pure poetry which demand that this, that, or the other element be purged in order that what remains might consist of nothing but pure elements fused in an intrinsic, internal relationship" (Booth 1961:91). This emphasis on 'intrinsic' and 'internal' as a key to the creation of art conforms to modernist inward-turning mentality. Meanwhile, from a genealogical perspective, Booth's exploration of 'voice', 'telling and showing', and 'impersonal narration' (ibid.:169-210, 211-40, 271-398) not only influences later, full-fledged narratological works on the art of fiction such as *Story and Discourse* (Chatman 1978), but also offers a method of reading modernist fiction.

From the classic artistic views surveyed above on fiction articulated by James, Ford, Woolf, Lubbock, Forster, Edgar, and Booth, some conceptual meanings of the term 'the art of fiction' can be extracted. In the contexts where it is discussed by the above-mentioned novelists and theorists, summarily, 'the art of fiction' denotes a variety of ways of representing physical and psychological reality that produce aesthetic effects. Those ways are epistemologically underpinned by novelists'

cognition, memorisation, interpretation, and reproduction of their experience, and entail employment of narrative techniques for them to achieve designed or expected aesthetic effects. One school of thought about this relation between novelists' experience and their novelistic production is primarily impressionist, as advocated by James, Ford, Woolf, and Lubbock. It is modernist in nature. Another orientation is more scholastic, narratological, and technical, as is perceptible in Forster's and Booth's theories. If this is the case, it follows, to detect 'the art of fiction' in general is to identify and locate narrative techniques employed to portray various kinds of human experience in manners that are aesthetically appealing. In particular, to explore the narrative art of modernist fiction is to search for and anatomise manners of representing experience that are artistically different from realist ones—precursors of modernist narrative techniques. This is the main goal of the present thesis.

1.3 Research foci: space, sequence, and stream of consciousness

The above section discussed the cognitive meanings of the collocation 'the art of fiction'. They help to delimit the area of the present study. Yet to undertake a closer and a possibly revealing examination of the object requires a more specific and concrete focus. In this respect, Lodge's book *The Art of Fiction* (1992) provides an informing guide with its 'division of the art of fiction into various "aspects"' (Lodge 1992:56). Lodge's book scrutinises many aspects of fictional art, including 'Point of View', 'The Stream of Consciousness', 'The Sense of Place', 'Time-shift', 'Symbolism', 'Surrealism', 'Metafiction' and 'Narrative Structure'. This approach echoes the method of classification shared by Forster and Booth, but its coverage is more extensive, while the discussion is more technical with more illustrations from different novels. For this reason, the present thesis also adopts this classificatory method. Due to limitations of space, however, this thesis will analyse only a few key aspects of modernist fictional art rather than a range of them.

The aspects to be analysed are space, sequence, and stream of consciousness. Of these three aspects, stream-of-consciousness technique as a defining feature of modernist fictional or narrative art has been examined a great deal. By contrast, space

has been less often explored. Lexically, space is a polysemous word. In the present thesis, it refers to narrative space or a space between the beginning of a narrative and its end: "The whole notion of narrative progression or a movement from 'A' to 'B' implies that there is such a thing as 'narrative space' (Cobley 2001:12). So conceptualised, space is indispensible to the constituting of narrative, and should be considered adequately. In general, however, although "Space is not the "outside" of narrative, then, but an internal force, that shapes it from within" (Moretti 1998:70), space's status as an object of ontological study in narratology has been somewhat marginal.

This lack of continued critical attention to space is manifest partly in the long interval between the publication of some early articles on space and spatial form and that of more recent papers which examine these topics. The publication dates of the following papers can serve as an illustration: 'Spatial Form in Modern Literature' (Frank 1963 [1945]), 'Spatial Form: Some Further Reflections' (Frank 1978), 'Spatialisation: A Strategy for Reading Narrative' (Friedman 1993), and 'Spatial Poetics and Arundhati Roy's *The God of Small Things*' (Friedman 2005). This list of course is not exhaustive; nevertheless, it reflects the less-than-sufficient treatment of space in narrative studies.

Despite Bakhtin's very early and inspirational conception of 'chronotope'— which he defined as "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed" (Phelan and Rabinowitz 2005:543), temporality instead of space or spatiality has still dominated discussions in classic narratological works such as *Narrative Discourse* (Genette 1980) and *Time and Narrative* (Ricoeur 1983, 1984, 1985) (See Friedman 2005:193 for details). Furthermore, space in modernist fiction has not been systematically investigated as time or narrative time. As will be shown in Section 2.1 Previous and popular approaches, studies of modernist fiction during the past few decades have hardly singled out space as a major research focus and scrutinised it closely.

The situation described above elicits two related questions: how is space constructed in modernist fiction? And how does the way of spatialisation contribute to the formation of modernist style as an embodiment of modernist narrative art? In accordance with Bakhtin's notion of "the intrinsic connectedness of temporal and

spatial relationships", the questions can be better answered if the interrelationship between space and sequence is explored. With regard to its conceptual meanings, sequence denotes 'series', 'succession', 'progression', 'chain', and 'arrangement', each of which suggests 'order', that is, what comes first and what follows. Since sequence embeds in its conception this 'order' which is one of the three time-relations analysed in Genette's *Narrative Discourse* (the other two being 'duration' and 'frequency'), sequence is related to the temporal dimension of narrative. Besides, as the stream-of-consciousness effect is often achieved when the flow of temporality in a narrative is interrupted for description of characters' thoughts and feelings, the achronological sequencing can be seen as one of the contributors to the effect. Furthermore, since characters' stream of consciousness can easily transcend the boundaries of time, it is not temporal but spatial—an object in narrative space. In a small way, the above discussion suggests that space, sequence, and stream of consciousness are interlaced. Such an interrelationship is important to the formation of modernist style. However, it has been less scrutinised, and is therefore worthy of a close examination. A detailed rationale for this focus is given below.

The contribution of the above-mentioned interrelationship to the constitution of modernist style is the central concern of this thesis. Here the pre-modifier 'modernist' conveys a sense of being the latest: latest ideas, attitudes, tastes, practices, and manners. Further, in English literary history, the term 'modernist' connotes, in retrospect, avant-garde aesthetic orientations and corresponding styles of writing that became known or influential from the turn of the last century onward. In a sense, those orientations and styles have marked modernist literature which is very critical of conventions: "Modernist literature is characterised chiefly by a rejection of 19th-century traditions and of their consensus between author and reader: the conventions of *REALISM, for instance, were abandoned by Franz Kafka and other novelists…" (Baldick 2001 [1990]:159; asterisk and capital letters as in the original text). Because of the chronological consecutiveness and artistic contradiction between modernist literature (the early 20th century in terms of its initial development) and realist literature (19th century in terms of its culmination), it will be useful to undertake a parallel study. For this reason, the present thesis is meant to be comparative and contrastive. As a first step, the following two paragraphs will show, from a literary

aesthetic viewpoint, what differentiates a modernist sense of place or space from a realist one.

One of the pioneering, theoretically very insightful works on realism and its relation with the novel is *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (Watt 1957). Among other things, it distinguishes itself in the way it philosophises a most fundamental realist tenet—'the correspondence between the literary work and the reality it imitates' (Watt 1995 [1957]:215)—as 'an epistemological problem' (ibid.:215). This association between realism in literature and realism in philosophical thought enables an explanation of many realist techniques as artistic devices created and employed by writers to achieve the effect of 'correspondence' or verisimilitude. One of them is 'the particularizing approach to character' (ibid.:219). This emphasis on particularity is placed on time in the novel as well. Specifically, "The 'principle of individuation' accepted by Locke was that of existence at a particular *locus* in space and time: since, as he wrote, 'ideas become general by separating from them the circumstances of time and place' so they become particular only when both these circumstances are specified. In the same way the characters of the novel can only be individualized if they are set in a background of particularized time and place" (ibid.:221, italics as in the original text). Here the reference to Locke's philosophy and Watt's own interpretation elucidate clearly what motivates a realist description of a character and his or her actions as well as of settings in great detail.

By contrast, modernist fiction deemphasises the significance of external particularity embodied in actions and settings. As quoted from Woolf previously, a defining modernist narrative interest is 'to reveal the flickering of that innermost flame which flashes its messages through the brain'. To this end, 'narrative *luxury*, lavish to the point of offering "futile" details and thereby increasing the cost of narrative information' (Barthes 2006:230; italics as in the original text) is often absent from a typical modernist fiction. The beginning of Woolf's *To the Lighthouse* (1927), for instance, is free of a detailed introduction of a setting which is, in Fernihough's terms, a character's 'novelistic space' that has 'the physical and material clutter' (Fernihough 2007:71). To a considerable extent, this scanty provision of externally focused information about space in a novel is modernist, for it downplays the importance of physical details of the 'novelistic space' occupied by characters, thus

leaving more portions of the space for the presentation of characters' thoughts and feelings. The relation of this style of spatialisation to the use of stream-of-consciousness technique will become clearer when it is examined within Chatman's theoretical framework.

According to Chatman's theory of space, space in a novel can be divided into story-space and discourse-space. Chatman's explanation can help to establish the meanings of these two distinct yet related terms. The notion of story-space will be discussed immediately below, while that of discourse-space will be treated after the next paragraph. Firstly, "Story-space contains existents" (Chatman 1978:96). Secondly, also according to Chatman, 'existents' refer to character and setting: "…the objects contained in story-space, the existents, namely character and setting" (ibid.:107). Based on these definitions, story-space can be regarded as a kind of novelistic or narrative space that is formed of characters and settings.

In the light of the above conception, to explore story-space is to explore how characters are portrayed and settings are presented to create a narrative space in which a story unfolds. Such an exploration is somewhat different from a traditional character and/or setting analysis as a kind of practical criticism for literary appreciation. This is because the former treats characters and settings not just as literary figures and their physical environments, but as a spatial aspect of a narrative, one of the most essential elements of narrative (another one being time). Since a narrative is constituted in a certain spatio-temporal order, an examination of character and setting as two objects in story-space has some significance of an ontological enquiry within the confines of narratological studies. In part, this can be shown by what such an examination can reveal about how a narrative is constituted.

If the examination brings to light that the story-space in a narrative is often cast in great detail and with time adverbials, it is reasonable to suggest that the manner of spatialisation facilitates transmission of much spatio-temporal information. Therefore, the narrative is constituted more in a realist style than in a modernist one, because the style focuses on physical reality and accords with a realist emphasis on the presentation of 'particularized time and place' (Watt 1995:221). By contrast, if free-floating mental states of characters or their settings' symbolic meanings are described minutely, the way of spatialisation can be said to have produced an artistic effect of

stream of consciousness, and the narrative style is thus more modernist than realist. This notwithstanding, the focus of presentation—whether it is physical or psychological reality—is not always so clear-cut or consistent throughout a novel; instead, it often varies from chapter to chapter, or even from section to section. In response, to track the pattern of variation can help to capture which manner of spatialisation and, by extension, which narrative style that the writing of that novel tends towards.

This kind of narrative stylistics tendency is more perceptible in the formation of discourse-space: "…discourse-space as a general property can be defined as focus of spatial attention" (Chatman 1978:102). Deducible from Chatman's definition, discourse-space refers to a close narrative attention paid to a certain dimension of a narrative world as a foregrounded part of it. Furthermore, since a narrative has many different elements, the focus of that close attention will shift from one element to another and so on. In a sense, that shifting helps to generate narrative progress from beginning to end of a novel, that is, each shift of spatial attention brings in a new element or an old element anew, which, accumulatively, constitutes the narrative as a whole. This being the case, the kind of connection between one focus of spatial attention and the next one can throw light on the style of narration. For instance, if the connection is chronological and causal, thus conforming to the principle of 'the correspondence between the literary work and the reality it imitates' (Watt 1995 [1957]:215), it is realist. But if there is hardly any temporal or logical relation between two foci of spatial attention, the connection is not fully realist. Instead, it could be—depending on the actual context—an instance of montage as a splicing of two apparently unrelated scenes in order to imply a psychologically rich overtone. If the linear narrative sequence is often subordinated in this manner to psychologising, the style of linking the two foci of spatial attention is more modernist than realist.

Seen from the above, while the establishment of story-space tells what is physically present in a narrative and to what degree the conditions of that presence is detailed, the construction of discourse-space suggests how the shifting of spatial attention helps to connect or string different narrative elements. The notion of 'string' has a kind of conceptual overlap with what sequence denotes, which is, as noted previously, 'succession', 'chain', and 'arrangement'. In this sense, construction of discourse-space is a variant of sequencing: it functions to arrange narrative elements

on principles of organization suited not to temporal relations but to spatial relations such as proximity and distance, similarity and dissimilarity, logic and so on. In this capacity spatialisation intersects with and therefore bears on sequencing to a certain extent. The impact is perceptible in pictures that spatialise or epitomize the narrative contents of *'Royal Wedding - The Wills & Kate Story'*. It is an illustrative Royal romance storybook full of pictures as well as video and audio narrative from James Whitaker, a well-known Royal correspondent.
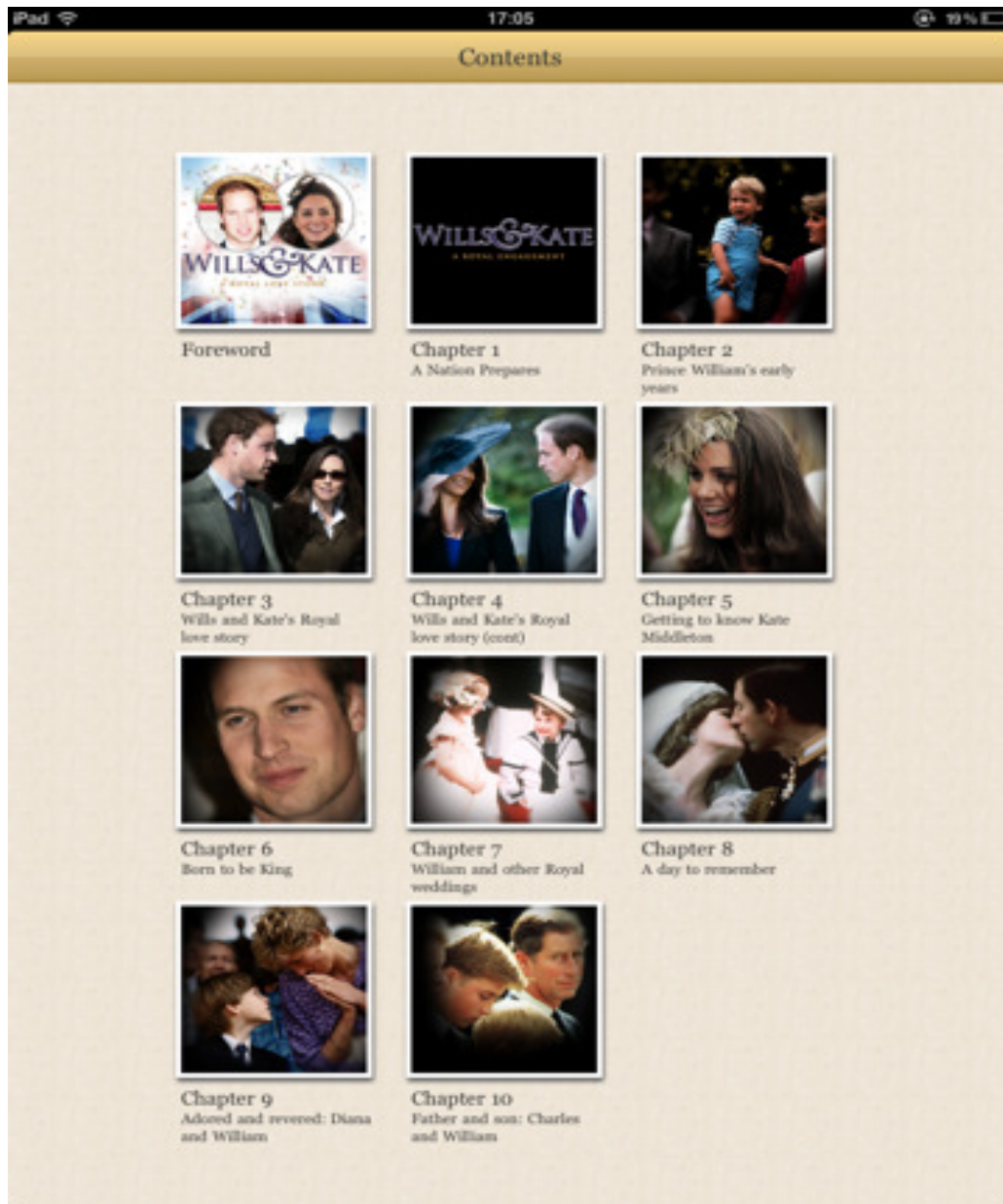
Figure 1.1 The interrelation between story-space and discourse-space: an illustration

(Source: 'Royal Wedding – The Wills & Kate Story' by James Whitaker at http://www.mirror.co.uk/wills-and-kate-app/ last assessed Monday 30/5/2011

The front cover shown above of the audio and video narrative by James Whitaker frames eleven pictures. Apart from the first picture noted as 'Foreword' and the second one as an introduction, each of the remaining nine pictures constructs a story-space in itself: it highlights one or two characters in a certain setting. When all these nine pictures are viewed from 2 to 10 or vice versa, the focus of spatial attention is shifting, thus establishing a stretch of discourse-spaces. The relation between those discourse-spaces which frame different scenes embodies an order, and is therefore sequential. However, that sequence is anything but strictly chronological, for it reflects an interprersonal relation which is more spatial than temporally linear.

Such a feature is perceptible, for instance, in the shift of spatial attention from the kiss between Diana and Charles (Chapter 8, last picture but two) to the face-to-face communication between young William and Diana (Chapter 9, last picture but one), as well as to the 'Father and son' relation between Charles and William (Chapter 10, last picture). Observable from these last three pictures, the focus of the camera eye is not on the temporally marked procedure of William's royal wedding but shifts backward to Charles's wedding and then to William's interpersonal relationships with his mother Diana and his father Charles. This shift is achronological and meant to bring out the subtle relationships between members of the royal family. Since universal or clock time is a 'uni-directional and irreversible flow' (Rimmon-Kenan 2002:44), it cannot be physically manipulated so as to measure or mark a later experience earlier than a prior experience. Therefore, strict conformity to temporality would not have formed a sequence such as the one embodied in the last three pictures. Instead, it is the shift of spatial attention that enables the sequencing of several scenes related in emotional and familial terms.

The above discussion illustrates in a way how achronological structuring of discourse-space results in a halt to temporally marked narrative progression in a story. In turn, the non-linear narrative progression facilitates the representation of characters' stream of consciousness. The facilitation is possible due to some degree of comparability between space or spatialisation and stream of consciousness. Here the key word 'stream' metaphorises 'the unbroken flow of perceptions, thoughts, and feelings in the waking mind' (Abrams 1999:298) of characters. Since the 'perceptions, thoughts, and feelings' as sensory activities and psychological states all co-exist on characters' mental landscape at the same time, their operation is marked by simultaneity. This simultaneity is a fundamental characteristic of space, because the

presence of all the entities in a space is synchronous. Simultaneity or synchrony as a common feature shared by stream of consciousness and existence of objects in space suits spatialisation as a narrative strategy to the description of stream of consciousness. In specific terms, achronological constructing of discourse-space and resultant atemporal sequencing can vividly represent characters' thoughts and feelings that flow—as it were—in all directions, which are therefore spatial rather than temporal.

In studies of modernist fiction, stream of consciousness has been a favourite research topic. The phrase not only refers metaphorically to characters' flow of thoughts and feelings, but has also been 'adopted to describe a narrative method in modern fiction' (Abrams 1999:298). Many works on stream of consciousness as a character's psychological state or a method of fiction writing have been published, such as—to name only a few—*Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction* (Cohn 1978), *The Psychological Novel 1900 -1950* (Edel 1961 [1955]), *Stream of Consciousness in the Modern Novel* (Humphrey 1954), and *Consciousness as a stream* (Fernihough 2007). They are all insightful in their own ways, and seem to show a shared interest in the relation between the modernist notion of time and stream-of-consciousness writing.

For instance, Edel observed: "The psychological novelist attempts to arrest a moment of time at every step even as it flees before him….But the instance of emotion, the moment of perception….these are heard and are gone, the moment flames brightly and becomes a fading coal. How arrest this kinetic moment of the mind?" (Edel 1961 [1955]:96). Besides, Fernihough examined the influence of Bergson's conception of time on the development of stream-of-consciousness writing: "Bergson's notion of *duree* ('duration') was a major influence on the cultural climate from which the stream-of-consciousness novel emerged" (Fernihough 2007:68). However, the contributions made by the interrelationship between space, sequence, and stream-of-consciousness technique to the formation of modernist narrative style do not seem to be examined in those scholars' studies.

The situation sketched above suggests some degree of asymmetry with regard to the distribution of critical attention to space and time in Modernist Studies. Such an imbalance may be rooted in an orthodoxy conception of narrative: "As a form of telling, narrative exists in time: a narrative takes time to tell and tells about a sequence

of events in time" (Friedman 2005:193). Under the influence of this widely accepted view, there seem to be much more discussions of time than of space, as can be shown by a survey of books and chapters on modernism, modernist fiction, and narrative (Abbott 2002, Beja 1970, Bradshaw and Dettmar 2005, Briggs 2005, Childs 2000, Cobley 2001, Edel 1961[1955], Goldman 2006, Rimmon-Kenan 2002, Matthews 2004, Ross (ed.) 2009 etc.). Such a scenario calls for more critical attention to space for a more comprehensive narratological study of modernist fiction. In a way, an effort to balance studies of time and space may be expected to reveal more about the formation of modernist narrative style. An explanation is given below.

Viewed as a whole, "Narratives unfold in time, and the past, present, and future of a given event or action affect our interpretation of that action, while the characters who populate narrative texts move around, inhabit and experience different spaces and locations, allowing readers to construct complex worlds in their minds" (Bridgeman 2007:52). From this angle of vision, it is both time-frame and space as a platform for characters and their actions that 'constitute' a narrative. Without either time or space as an essential aspect, literary narrative as a mode of representation might take on a form close to other kinds of art. For example, if time was completely absent from a literary narrative, the latter would be, conceptually, comparable to a verbalised pictorial art work. Such a situation would be hardly imaginable. Therefore, time and space are often intersected with each other in literary fiction and, particularly, in realist fiction. As quoted from Watt earlier on, the intersecting is motivated by a realist urge to emphasise 'particularized time and place' (Watt 1995 [1957]:221).

However, in typical modernist fiction such as *Mrs Dalloway* (1925) and *To the Lighthouse*, time and space are much less often intersected with each other. Instead, time or temporality does not figure as significantly as space in the writing of modernist fiction. Very often, lengthy passages of narratorial introspection rather than detailed descriptions of settings occupy large portions of story-space, and the focuses of discourse-space in two contiguous paragraphs are on very disparate narrative contents. Such a writing style causes stoppages in temporally marked plot development on which narrative normally hinges for some genre-specific aesthetic effect. Therefore, although Frye has assigned the term 'Specific continuous forms' to 'prose fiction' in his *Anatomy of Criticism* (2006 [1957]:98), canonical modernist novels may not really take on those 'continuous forms' which embody a strong sense

of continuity or sequentiality that characterises passage of time. This is because narrative discourse in modernist fiction is often not organised in a chronological order but according to the need to construct discourse-space in such a way that the focus of spatial attention can shift, for example, between the psychological states of a character presented at one moment and the emotions of another character described earlier. The merging of the different moments of time interrupts the otherwise irreversible flow of temporality that usually marks realist narrative progression. In consequence, it is often the need to shift spatial attention rather than the need to form or exhibit temporal sequence that guides the development of narrative discourse in modernist fiction.

Since the occurrence of shift of spatial attention depends on the way of organizing narrative discourse to a considerable extent, the latter functions as a crucial means of applying modernist writing technique. Given its importance, narrative discourse will be approached as one of the essential levels of investigation in this thesis, and the other one is collocation. From one perspective, narrative discourse denotes "the narrative text as we encounter it in the arrangement of sentences and paragraphs that we are reading" (Fludernik 2009:8). Fludernik's explanation embraces three senses essential to narrative discourse: its type (narrative), its form (linguistic), and its function (arrangement or organisation). Accordingly, narrative discourse may be regarded as communication of contents of a story to readers by means of language. Since Genette's use of the phrase in his seminal book *Narrative Discourse* (1980), the term narrative discourse has often been employed in discussions of the linguistic aspect of a story (e.g. Abbott 2002:14-5, Abrams 1999:173, O'Neill 1994).

Based on the meaning of narrative discourse described above, the intended analysis of narrative discourse in modernist fiction aims to uncover in what way stretches of discourse are organised to construct story-space and discourse-space, and how different contents and ways of discourse representation contribute to the distinctions between early modernist narrative style and high modernist one. Here the term discourse representation points to a major function performed by discourse. It is defined by Brown and Yule in their *Discourse Analysis*: "…in paying attention to a particular piece of discourse, as a sample of experience of the world, the individual may build a specific representation of this particular experience of world…This specific representation, or model, arising from a particular discourse, we can characterise as the individual's discourse representation" (Brown and Yule 1983:206).

This definition treats an individual's discourse representation as a linguistic model that embodies part of his or her experience of the world. In this thesis, the term discourse representation is meant to denote discourse model(s) used to form narrative space and, by extension, narrative style. In brief, the whole thesis will explore spatialisation and its contribution to the constitution of modernist narrative style via discourse study.

1.4   Ford's *The Good Soldier* and Woolf's *To the Lighthouse*: two cases of analysis

As noted in 1.1, modernist fiction has a multi-faceted nature. This is because modernist writers "embrace a variety of literary modes and styles, often radically different from each other" (Matthews 2004:9). Despite individual variations, however, these writers still share some common assumptions, narrative interests and strategies. Their novels are therefore comparable in some aspects but also distinct from one another in others. Further, the narrative strategies adopted in some early modernist fictions anticipate those of some later modernist novels. A sample of the former is Ford Madox Ford's *The Good Soldier* (1915), while an example of the latter is Virginia Woolf's *To the Lighthouse* (1927).

In *The Good Soldier*, Ford often described the interplay between sensory stimuli and characters' psychological responses, which foreshadows the application of this impressionist technique in *To the Lighthouse*. Haslam's comments on the narrative technique employed by Dowell the narrator in *The Good Soldier* explains how the influence is exerted: "…he would have to adopt Leonora's visual technique. She looks at Dowell at the start of the novel with an all-round "lighthouse" stare (29)—prefiguring the central motif in that later modernist novel, Woolf's *To the Lighthouse* (1927)—which Ford spends nearly a page describing" (Haslam 2006:353). In *To the Lighthouse*, the 'lighthouse' becomes a much more important object in the story-space. Being an axis around which Woolf's novel evolves, that 'lighthouse' is often depicted in an impressionist brushstroke, symbolising a distant and hazy goal attracting the characters. Both Ford's novel and Woolf's one describe sense-

impression as an important part of stream of consciousness, but Woolf's novel does so more elaborately. Besides, Woolf's novel pays even less spatial attention to physical reality than Ford's novel. Furthermore, Woolf's novel contains more pieces of discourse full of symbolic tints, and more frequent shifts of spatial attention, thus resulting in more time-shift and fragmented narration, which are some salient features of high modernist style. As far as change of narrative style in literary fiction is concerned, therefore, it will be meaningful to compare the above-mentioned modernist features in *The Good Soldier* and *To the Lighthouse*. The main reasons are elaborated upon below.

The Good Soldier tells the 'saddest story' of an English couple (Edward and Leonora) and an American one (Dowell and Florence). Edward, 'the good soldier' of the novel's title, develops a love affair with Florence. Later, both of them commit suicide. *To the Lighthouse* recounts a strongly desired yet almost endlessly postponed journey to the Lighthouse. James, the Ramsays' youngest son, cherishes an ardent wish for the journey. But thwarted by his father, he does not have a chance to fulfil his wish until ten years later. This plan and its eventual execution provide a kind of attenuated plot for the novel, but they are far from being what the novel is chiefly 'about': it is mainly about the rich sensitive inner lives of Mrs Ramsay and a circle of family and friends around her. On the surface these two novels have very little in common; nevertheless, they share some interesting similarities, which permit their comparison.

Thematically, for instance, both novels concern various states of mind of different family members involved in intricate interpersonal relationships, which are coloured by different values, codes of behaviours, and emotions. With regard to narrative interest, moreover, both novels allocate much narrative space to discourse representation of characters' inner thoughts and feelings. Against this content-related common background, some narrative stylistic dissimilarities present themselves.

From a narrative stylistic (Simpson 2004:18-23) viewpoint, first of all, while Ford's tragic story unfolds mainly in prosaic language, Woolf's story is beautifully lyrical in terms of language use. Lyricism distinguishes Woolf's novel from Ford's in its transformation of the novel as a genre. Linguistically, it is more experimental and avant-garde. Secondly, *The Good Soldier* sometimes depicts the characters' interiority

by externalising their sensations through situating them in what Chatman calls 'happenings' and 'actions' (1978:26), such as the already-noted affairs and suicides. This approach echoes realist narrative style. At some other times, the novel traces the characters' inner thoughts in other characters' consciousness in the form of recollection, supposition and imagination. This interiorising strategy is modernist. Such an alternation between two fairly contrastive methods of narration shows the novel *The Good Soldier* to be half-way between realist fiction and modernist one. In a sense, this is what may be referred to as a mixed character of early modernist narrative style, in which Ford's novel is written.

Different from *The Good Soldier, To the Lighthouse* typifies "the modernist narrative in which "nothing happens," that is, the events themselves do not form an independent source of interest" (Chatman 1978:113). The lack of happenings or dramatic plot development in a modernist novel may not always appeal to a reader. But the shift of narrative attention from plot to characters' psychological states is what modernists such as Woolf tried to initiate: they endeavoured to arouse readers' interest in a character's flow of thoughts and feelings. This modernist urge to free oneself from physical reality and to enjoy mental jumps from association to association is soliloquised by 'I' in Woolf's short piece of writing entitled *Mark on the Wall*:

> .... I want to think quietly, calmly, spaciously, never to be interrupted…to slip easily from one thing to another…. I want to sink deeper and deeper, away from the surface, with its hard separate facts.
>
> (from e-text of Woolf's *Mark on the Wall* (1921) at http://www.bartleby.com/85/8.html, last accessed on Friday 3/6/2011)

The modernist interest in flow of thoughts exemplified by the above quotation is more palpable in *To the Lighthouse*. The actual narrative discourse is so organised that it represents the characters' inner selves mainly through capturing and recording their stream of consciousness. From this angle, the novel is more psychologically-oriented, thus quintessentially modernist.

The mixed character of *The Good Soldier* and the prototypicality of *To the Lighthouse* are also visible in the relations between subject matter and narrative sequence. Centring round Edward's love affairs with a number of women, *The Good Soldier* is comparable to those more conventional, nineteenth-century fictions that also thematise passion in extramarital affairs. They include *The Red and the Black* (1830), *Vanity Fair* (1848), *The Scarlet Letter* (1850), *Madame Bovary* (1856) *Anna Karenina* (1873-77), and *Jude the Obscure* (1895). Among other things, these novels share one common narrative interest, which is depiction of one major character's love affair with another character. In most cases, the major character is a married person, just as Edward the protagonist in *The Good Soldier* is.

In this respect, the subject matter of Ford's novel resembles that of the nineteenth-century realist novels mentioned above, and is not particularly refreshing. However, Ford's novel is modernist in its cyclic rather than linear narrative sequencing: the narrative advances, is retarded by narratorial recollection of some past scenes, so moves backward to a certain extent, resumes progression to a more important event or a more important character, but the progression is interrupted again, and then the narrative moves backward anew. Such a process repeats itself throughout *The Good Soldier.* By means of this structural loop, Ford's novel treats conventional subject matter in an unconventional style. This reflects a mixed character that underlies early modernist narrative style, and will be examined further in Chapters 4, 5, and 6.

Contrasting with *The Good Soldier*, *To the Lighthouse* depicts the characters' interest in a journey to the Lighthouse and their intellectual curiosity about what that Lighthouse signifies. More specifically, as demonstrated by some frequent nouns in its keyword list, the recurrent narrative topics are 'Lighthouse', 'canvas', 'picture', 'brush', 'reading', 'shape', 'easel', 'Q', 'paint', 'beauty', and 'book'. This range suggests an unmistakable modernist interest to seek intellectual pleasure and an enthusiasm for pure aestheticism. Corresponding with those topics which jointly signal art as one of the novel's subject matters, its narrative sequencing is also innovative. It is characterised by frequent shift of spatial attention between characters' different thoughts and feelings, thus giving rise to many temporal dislocations (see 7.3, 7.4, and 8.1 for detailed discussion). Such a narrative style subverts realist principle of plot construction marked out by chronologicality and causality. In terms of both

subject matter and narrative sequencing, therefore, *To the Lighthouse* is more typically modernist.

The thematic as well as narrative stylistic unity and variety described above indicate a change from an early version of modernist narrative style to its classic version. This is an important process that creates modernist fictional art. Therefore, these two novels are worthy of a close and contrastive examination. Further, an aspect that shows a closer genealogical relation between the two novels is their literary impressionism. Both novels are impressionist in the representation of scenes and sensations, yet *To the Lighthouse* resorts to this technique more extensively and intensively, as will be illustrated in 7.2. In the aspect of character portrayal, more specifically, *The Good Soldier* adopts a 'visual technique' earlier, a powerful means of communication favoured by Leonora, one of the central characters. It anticipates the employment of the same technique in Woolf's novel (See paragraph 2 of this section for an example given in Haslam 2006:353). However, it is in Woolf's novel that the early modernist version of 'visual technique' is used more adroitly and extensively so as to produce a marked effect of symbolism. Section 8.1 contains, among other things, a full discussion of this artistic effect.

The above general comparison and contrast bring out a few narrative stylistic similarities and dissimilarities between the two novels. The dissimilarities in the style of discourse representation can reveal more about the change of narrative style, and are therefore summarised below. Firstly, both novels aim to focus on characters' thoughts and feelings. But Ford's novel still describes the situational contexts of those thoughts and feelings. Therefore, the discourse representation of characters' interiority seems less opaque than that in Woolf's novel. The latter allocates more portions of story-space to characters' and/or the impersonal narrator's memory, fancy, and emotions without relating them to the mainline of the story (as can be exemplified by Part II), thus producing a stronger stream-of-consciousness effect.

Secondly, both novels recount some tragic events (suicides and deaths). However, Ford's novel still portrays the sorrowful scenes in some—though not great—detail to particularise time and place, which is therefore less inclined to rid the novelistic space of physical reality than Woolf's novel. The latter does not specify the circumstances in which those depressing events take place, as can be typified by a

very brief mentioning of the departure of Mrs Ramsay—the woman protagonist—just in a bracket. Thirdly, the conclusion of Ford's novel alternates between the narrator's recounting of Edward's suicide as an action-packed event and a representation of the narrator's thoughts. The recounting is, in general, externally focused and sequential, as it tracks the enactment of the event step by step, and is therefore somewhat realist. The representation manifests a modernist interest in characters' inner life, yet it is clearly related to the suicidal event, thus less obscure than the representation of Lily's free-floating thoughts and sensations as a conclusion of Woolf's novel.

Obscurity or opaqueness is one of the salient stylistic features of modernist writing. In this respect, *The Good Soldier* is, as a whole, less notable than *To the Lighthouse*. The mixed character of *The Good Soldier* displayed through the above contrast shows that *The Good Soldier* holds a kind of middle position, that is, it has some features of modernist style, but retains some traits of realist style as well. This hybridity can partly explain why Ford has been both acclaimed as a modernist and identified as a realist as well (noted in 1.1). Measured against *To the Lighthouse* as a masterpiece of high modernist fiction, it is perceptible that *The Good Soldier* embodies a transitional, early modernist narrative style. Since it has received less adequate critical attention than *To the Lighthouse,* Ford's novel will be treated more elaborately than Woolf's novel in the present comparative study.

The above discussion accounts for the suitability of the two novels as samples. The differences between them are relativistic. To foreground the differences—signs of narrative style change, it will be methodologically revealing to include yet another comparator novel which should be drastically different so as to serve as a clear foil for the typical modernist narrative features. Among many such candidates, George Eliot's *The Mill on the Floss* (1860) serves the purpose because of its realist narrative style. In terms of procedure, *The Good Soldier* will be analysed in contrast with Eliot's novel, while *To the Lighthouse* will be mainly compared with Ford's novel.

1.5 Objectives and structure of thesis

Sections 1.3 and 1.4 have identified the foci of this thesis and the sample novels. The foci function as guidelines, and can be divided into a number of objectives somewhat different from the existing ones in the study of modernist fiction. One difference lies in the approach the present thesis takes, which is corpus stylistic and cognitive narratological. As will be shown in Section 2.1, this approach has not yet been applied extensively in Modernist Studies, and is therefore intended to be a contribution to the study of modernist fiction. Specifically, in the light of the similarities and dissimilarities between the two sample novels, this thesis aims to attain the following objectives:

1. Survey relevant literary linguistic theories about realism and modernism as a guide to the intended comparative study.
2. Uncover regularities—if any—or irregularities that underlie the construction of narrative space in the two sample novels.
3. Reveal the relations between manners of spatialisation and stream-of-consciousness style as well as temporal dislocations.
4. Record findings on modernist narrative style obtained through a corpus analysis and cognitive narratological interpretation, and consider difficulties encountered during the course of this quantitative-qualitative study.
5. Propose informed directions for studies of postmodernist fiction as future research also in a corpus-aided and cognitively-oriented approach.

In order to reach the above goals, the present thesis has been divided into five parts, each addressing one or two related topics. It is hoped that they can jointly profile important aspects of modernist narrative art. Their contents are briefly presented below.

Part 1 (the present chapter) has introduced some new or alternative foci on modernist fiction. After generalising about the features of modernist fiction as well as the status quo of Modernist Studies (1.1) and establishing the conceptual meanings of narrative art of fiction (1.2), Section 1.3 has singled out space, sequence, and stream of consciousness as three crucial dimensions of modernist fiction for a close analysis, while 1.4 has explained why *The Good Soldier* and *To the Lighthouse* have been

chosen as two sample novels for analysis. The current section (1.5) presents the thesis's overall plan.

Part II (Chapter 2) first reviews briefly some existing critical approaches to Woolf's major novels and Ford's fictions as excellent examples of two varieties of modernist fiction, and then describes an approach that draws on principles and techniques of corpus stylistics as well as relevant theories of cognitive narratology for an informed narrative analysis.

Part III is the major part of this thesis, and comprises chapters 3 to 6. This proportion shows an emphasis on a study of an early modernist narrative style as a transitional one embodied in *The Good Soldier*. Within a framework of the stylistic theory of language variation and variety, and based on some narrative stylistic differences between modernist fictions, Chapter 3 proposes the existence of early and full-fledged versions of modernist narrative style. After a parallel survey of realist and modernist epistemological thoughts, Chapter 4 compares some stretches of discourse from Balzac's *Old Goriot,* Dickens's *David Copperfield,* Eliot's *The Mill on the Floss,* and those from Ford's *The Good Soldier*. The close analysis demonstrates an economical or sketchy construction of the story-space in Ford's novel with regard especially to depiction of setting. That way of establishing story-space is neither as elaborate or detailed as in the sample realist fiction which emphasises the importance of detailed spatial information to the achievement of an effect of verisimilitude, nor as primarily symbolic as in *To the Lighthouse* (as is confirmed in Chapter 7), which enhances the stream-of-consciousness effect. In this respect, the manner of spatialisation can be claimed to be defining of early modernist style marked by a mixed character.

To study the portrayal of character as another element in story-space, Chapter 5 builds a corpus stylistic and cognitive narratological model for character analysis, of potentially broad application. The use of the model helps to uncover that the focus of the characterisation in Ford's novel is on characters' mental states as important objects in the story-space. Chapter 6 constructs another literary linguistic model to facilitate the identification of a 'maze' as a pattern in the establishment of the discourse-space in Ford's novel. The close analyses in this chapter reveal another

aspect of the novel's mixed character: lexical cohesiveness and narrative disruption are shown to co-exist in the novel's narrative sequence.

Part IV is organised discoursally in the form of Chapter 7, which examines four aspects of *To the Lighthouse*. Starting from a definition of the novel as a literary genre, 7.1 contrasts the language use and plot construction in the two sample novels. It shows the style of Woolf's novel to be more poetic, while its plot is episodic, thus drastically deviating from realist style. By use of concordance techniques, 7.2 analyses the representation of the seascape as a symbolic setting of the novel, which facilitates the description of stream of consciousness, while 7.3 examines how the construction of character as a way of creating story-space differs here from that in Ford's novel. A prototypical modernist distinction is perceptible in the representation of Lily's free-floating and fanciful stream of consciousness. Then via a close discourse analysis of the novel's opening, 7.4 identifies the movement of wave as one of the patterns underlying the construction of the discourse-space in Woolf's novel. The pattern iconises a drastic shift of spatial attention between fluctuating emotions as a kind of non-linear narrative sequence which functions to represent characters' stream of consciousness, and is thus characteristically modernist.

In Part V (Chapter 8) comes the thesis's conclusion, which has two sections. 8.1 summaries what has been discussed in the previous seven chapters. Furthermore, through analysing the collocational patterns of *Lighthouse* as a keyword in Woolf's novel and interpreting them from a cognitive linguistic perspective, this section establishes the correlation between shift in space shown in those patterns, temporal dislocations, and stream-of-consciousness effect. The finding explains, in a way, how juxtaposition of incongruous discourse-spaces contributes to the constitution of modernist narrative style. It has enabled the thesis to reach one of its main objectives, which is generating some insights into the features of modernist narrative style in a cross-disciplinary and collaborative approach. The idea of 'a cross-disciplinary and collaborative approach' will be explained in detail in Chapter 2. Section 8.2 recapitulates the findings on modernist fiction obtained by means of corpus stylistic analysis and cognitive narratological interpretation. Some difficulties encountered during the course of analysis are also recorded. On this basis, this section also describes the possibilities for future research on postmodernist fiction with a focus on

a character's or narrator's mind style in a corpus stylistic and cognitive narratological approach.

Part II

A CROSS-DISCIPLINARY APPROACH TO MODERNIST FICTION

2 Critical approaches to studies of modernist fiction

2.1 Previous and popular approaches

Since the publication of Frank's essay on 'spatial form' in 1945, Modernist Studies have undergone different phases of development. One feature of the development is a tendency towards pluralism in terms of critical approaches. This corresponds with multi-dimensionality as an essential property of modernist fiction, and mirrors a wide-angle vision supported by advances in a variety of relevant disciplines. Also, it is a response to a need for an informed enquiry into different aspects of modernist fiction: its themes, structures, styles and so on.

For instance, Woolf criticism as an important area of concentration within Modernist Studies reflects a plethora of academic interests and approaches during the past sixty years or so. Some of the popular ones are, as reviewed by Reid (1991), historical, mythological, Freudian, narratological approaches, and the last of which focuses on narrative voice (Reid 1991:93-8). Diachronically, the 1950s and 1960s witnessed the application of philosophical and psychological approaches, while the 1970s and 1980s were a prime time for feminist and modernist aesthetic approaches. During the 1980s studies of Woolf's works from the perspectives of postmodernism and sexual/textual politics flourished, whereas feminist, historicist, and postcolonial approaches have been dominant from the 1990s to the present time (Goldman 2006:127-36).

All these approaches generate good insights into Woolf's works. In addition to the narratological approach, however, there seems to be only one more approach mentioned above—'textual politics' (ibid.:133)—that falls into the category of what Hawthorn refers to as 'textual approaches' (Hawthorn 2001:135), while others are contextual approaches. Textual and contextual approaches to literary works are two kinds of critical approaches that have different emphases and use different methods, as may be explained below.

By definition, textual approaches refer to those approaches taken by textual critics: "Textual critics concentrate on the actual words of the novels(s) they are studying rather than bringing what is called *extrinsic* information into their criticism. Textual critics thus pay little or no attention to biographical information about the author (including other writings by him

or her), information about the author's society and historical period, the history of readers' responses to the novel, and so on."

<div align="center">(Hawthorn 2001:135; italics as in the original text)</div>

Further, according to Hawthorn, textual approaches include but are not limited to 'Russian formalism', 'New Criticism', 'Structuralism', and 'Narratology' (Hawthorn 2001:135-7). A common characteristic of these textual approaches is a focus on the words of the texts under study in order to establish meanings of those texts without much reliance on biographical, social, and historical information.

By contrast, contextual approaches are those approaches that emphasise the importance of extrinsic information—such as biographical and socio-cultural information—to literary interpretation. In a sense, if textual critics are marked by "their rejection or playing down of 'extrinsic' information as an adjunct to the reading and criticism of literature" (Hawthorn 2001:138), contextual critics are known for their insistence on the necessity to be familiar with the context of a literary work and of its author. As one kind of contextual critics, for instance, "Sociological critics have placed great stress upon the need to understand the context of the author's own society and his or her position within it, both as an individual (a member of a particular social group or class) and as an author (a member of a literary group, relying on certain publishers, libraries, readers, and so on)" (ibid.:138). This orientation is also reflected in other contextual approaches such as 'Cultural materialism and New Historicism', 'Postcolonial theory', 'Biographical approaches', and so on (ibid.:138-41).

In accordance with the distinctions between textual and contextual approaches drawn out in the above two paragraphs, most of the critical approaches adopted in Woolf criticism listed previously can be categorised as contextual approaches. They range from biographical approaches to feminist, historical, philosophical, and postcolonial ones. These are contextual because they incorporate extrinsic or extralinguistic information into critical studies of novels. Therefore, they are unlike the approach of 'textual politics' in which "Woolf studies wrestled with the locating of her radical feminist politics in the avant-garde qualities of the text itself, and its endlessly transgressive play of signifiers" (Goldman 2006:133). In other words, 'textual politics' as a textual approach emphasises an investigation of Woolf's texts in order to find those 'signifiers' that help to convey Woolf's feminist thoughts.

The above survey shows that contextual approaches have been applied more often than textual approaches in Woolf criticism. One of the reasons for this preference is that Woolf criticism is usually practiced within the boundaries of Modernist Studies, which are a significant sub-domain of literary studies that often underscore the influences of socio-cultural contexts on the production of literary works and bring extrinsic information into literary interpretation. For instance, at the beginning of her chapter entitled 'Tradition and revelation: moments of being in Virginia Woolf's major novels', Jensen observes: "She was, as her numerous diaries and essays demonstrate, intrigued by notions of time, space and consciousness. The impact of such influences upon the creation of identity is a central theme in her work…" (Jensen 2007:112). The comments quoted characterise the application of a biographical approach—which is contextual in nature—to Woolf's novelistic production.

Such a pronounced interest in contextual approaches to Woolf studies has more or less a parallel in Fordian Studies as a more recently developed area of Modernist Studies. For instance, the book *Ford Madox Ford's Literary Contacts* contains twenty two essays, which are divided into three parts: 'PREDECESSORS', 'CONTEMPORARIES AND CONFRERES', 'SUCCESSOR' (Skinner 2000:25-78, 79-202, 203-248; capital letters as in the original text). The headings quoted demonstrate that the essays address such topics as Ford's indebtedness to his literary forerunners, his communication with his contemporaries, and his influence upon writers after him. The approaches adopted in those essays are biographical and historical, thus clearly contextual. On the whole, as is the case with Woolf studies, contextual approaches such as sociological, gender studies, and historical approaches tend to be more prevalent than textual approaches in Foridan studies (For details see 'Bibliography of writing on Ford, 2000 onward', which is available at the following website: http://www.open.ac.uk/Arts/fordmadoxford-society/bibliography.html; last accessed on 12/10/10).

2.2 Collaboration between corpus stylistics and cognitive narratology: an alternative approach to modernist fiction

2.2.1 Corpus stylistics of modernist fiction: a computer-aided textual study

The relevant literature review conducted in 2.1 shows that corpus stylistics and cognitive narratology (which will be explained in 2.2.1 and 2.2.4 respectively) have hardly been applied so far in the studies of *The Good Soldier* and *To the Lighthouse*. This implies that there is a sizable space for an application of corpus stylistics and cognitive narratology in the studies of them. In this research context, the present thesis attempts to apply them conjointly so that they could function together as a corpus stylistic and cognitive narratological approach. Drawing on the theories and analytic procedures of both corpus stylistics and cognitive narratology, this proposed approach is cross-disciplinary. The cross-disciplinarity will be reflected in a combination of a corpus stylistic analysis and a cognitive narratological interpretation of the narrative space in *The Good Soldier* and *To the Lighthouse*. The significance of an application of this proposed approach is explained below.

First of all, the approach under discussion is eclectic, since corpus stylistics as its constituent element identifies and analyses textual features, while cognitive narratology as another element of the approach is both textually and contextually oriented. This is so because cognitive narratology not only pays close attention to words of narrative texts but also considers the impact of readers' general knowledge and cognitive processing on their reading of those texts. That consideration or exploration is psychological, and brings into narrative study some information on the readers, which are external to the texts they study. From this perspective, the information is extrinsic, and cognitive narratology can therefore be identified as a partly contextual approach in its own right. It is true that structuralist narratology—another strand of narratology—also takes note of readers' role in narrative interpretation, yet cognitive narratology is more methodical in this respect, which will be elaborated in 2.2.4.

Given the eclecticism described above, the application of the proposed approach can generate some insights that have not yet been obtained in those existing approaches. For instance, when applied, the approach will enable an interpretation of the two novels' narrative

space on the basis of an analysis of, among other things, the frequencies of some noteworthy lexical patterns that appear in the two novels. Those frequencies will be found out by using the software *WordSmith Tools Version 5* (Scott 2010). In this way, a quantitative line of enquiry will be incorporated into the narrative study of the two novels, thus enriching—to a certain extent—methodologies already adopted in Modernist Studies. To explain how the proposed approach works, the foci and analytic methods of corpus stylistics as its constituent element will be described below first, while those of cognitive narratology will be introduced in 2.2.4.

In a sense, corpus stylistics is an integration of stylistics and corpus linguistics. Being "the linguistic analysis of electronically stored literary texts" (Fischer-Starcke 2010:1), corpus stylistics is stylistic in nature as far as its object of study ('literary texts') and its task ('linguistic analysis') are concerned. Yet it is corpus linguistic in terms of its method in which linguistic data is collected, saved ('electronically stored') and computationally processed through the use of some software programmes such as *WordSmith Tools version 5* (Scott 2010) and *Wmatrix* (Rayson 2007). This interrelationship between the ontological concern of corpus stylistics and its methodology is, to a certain degree, rooted in the respective foci of corpus linguistics and stylistics.

Corpus linguistics concentrates more on 'the construction of a corpus', techniques of 'collecting and computerizing data' (Meyer 2002:30-80), 'methods in corpus linguistics'—such as ways of 'finding and interpreting concordance lines' (Hunston 2002:38), and 'applications of corpora' in other disciplines including stylistics (ibid.:128). Stylistics, especially "new stylistics", "has applied techniques and concepts of modern linguistics to the study of literature" (Leech and Short 1981:1). From this perspective, stylistics focuses more on linguistic items at "the semantic, syntactic, graphological levels", as well as "phonological effects" and "textual relations" (ibid.:127-32; 206) in literary texts. The differences show that, although both investigate patterns in language, corpus linguistics is marked by its recourse to a computerised collection and the subsequent processing of data as an approach to linguistic analysis, whereas stylistics draws on various linguistic theories—such as semantic, grammatical, phonological theories and so on—for an informed analysis of stylistic variants in literary works. Despite the difference between their respective emphases, corpus linguistics and stylistics share an interest in various aspects of words, such as their grammatical categories, functions, and collocational patterns. This commonality integrates the theoretical thrusts and analytical power of the two disciplines. Therefore, when these two disciplines are

integrated in the course of narrative study, it is easier and faster, in a computer-aided manner, to discover those lexical or collocational patterns in a novel that have certain narrative stylistic value.

The interdisciplinarity of corpus stylistics discussed above suggests that the use of corpus linguistic methods in style studies can help gain information about stylistic codings at a lexical level, a grammatical level, and a semantic level of a novel quickly. Further, the availability of large amounts of such information can greatly facilitate a narratological study of that novel. Besides, the applicability of corpus stylistics is not limited to novels only, but to literary works in other genres that have electronic versions as well. In this respect, a number of scholars have done some pioneering work (Culpepper 2002, Mahlberg 2007b, Short and Semino 2004, Fischer-Starcke 2010, Stubbs 2001, 2005, and Toolan 2009). Although the foci vary, these scholars' works apply, in one way or another, some essential corpus linguistic methods in their studies, such as identifying keywords and producing concordance lines.

For instance, the book *Corpus Linguistics in Literary Analysis* uses keyword techniques and identifies 'textuality' as a more dominant semantic field than 'emotions' in Jane Austen's novel *Northern Abby* (Fischer-Starcke 2010:71-2). Also by means of keyword techniques, as another example, the book entitled *Narrative Progression in the Short Story A corpus stylistic approach* traces and analyses, among other things, patterns of tensed verbs in some short stories (Toolan 2009:119-25). The purpose is to find out how the patterns can affect the reader's expectations of the development of certain narrative events in the stories, thus functioning as an indicator of narrative progression in those stories. Since the primary concern here is prospection of narrative events, or hints at plot development, the research is narratological in orientation. Yet the approach applied to detect the patterns of the tensed verbs as indicators of narrative progression is corpus stylistic. In this sense, the research as a whole is cross-disciplinary. It points to a way in which corpus stylistic analysis can inform narratological interpretation. More generally, it also shows that corpus stylistics and narratology as two critical approaches can collaborate with each other in narrative study.

2.2.2 Narratology: its object of study and its founding theory

So far the survey has centred on the concerns, methods, and application of corpus stylistics in fictional studies. Now the focus of survey will be shifted to narratolgoy. Since cognitive narratology—the other constituent element of the proposed approach—is a branch of narratology, it is sensible to survey the domain and underlying theories of narratology first. This is because narratology is, in its early phase of development, structuralist in orientation; therefore, a survey of it will help to identify a bench mark against which cognitive narratology can be measured for its new or different contributions to narrative study.

In general, "*Narratology* is the theory of narratives, narrative texts, images, spectacles, events; cultural artifacts that 'tell a story.' (Bal 1997:3; italics as in the original text) With regard to its major theoretical foundation, narratology is also defined as "The (structuralist-inspired) theory of NARRATIVE" (Prince 2003:66; capital letters as in the original text). Further, more specifically, "Narratology studies the nature, form, and functioning of narrative (regardless of medium of representation)…" (ibid.:66). If Bal's definition enumerates the types of texts, activities, and artifacts that narratology is concerned with, Prince's definition identifies the main foci of narratological study, which are 'the nature, form, and functioning of narrative'. Being related to the essence of narrative and are therefore more fundamental, these foci are often—though not always—present in a comprehensive study of a narrative. For this reason, they constitute the main object of narratological study. As the second focus—form—is more closely related to the central concern of this thesis, it will be discussed in some detail below.

In broad terms, "the **form** of a work is the principle that determines how a work is ordered and organized" (Abrams 1999:101; bold type as in the original text). Accordingly, the 'form' of narrative is an organisational principle that functions to shape narrative. Adherence to different organisational principles can produce different narratives that include "both the shortest accounts (e.g. *the cat sat on the mat*, or a brief news item) and the longest historical or biographical works, diaries, travelogues, etc., as well as novels, ballads, epics, short stories, and other fictional forms" (Baldick 2001:165; italics as in the original text). Baldick's selected list exemplifies some characteristic kinds of narratives. They vary in formal principle, which results in difference in—among other things—length, order, and style

of combining different parts of a work. For instance, 'historical or biographical works'—such as *The Routledge History of Literature in English* (Carter and McRae 1997)—are long and structured in a chronological order. Yet as is illustrated by *Dubliners* (Joyce 1914), 'short stories' are, by definition, short, and not necessarily structured in a temporal order. The contrast implies an interrelationship between form and structure of narrative.

Within the field of literary theory, "Many *New Critics* use the word **structure** interchangeably with "form," and regard it as primarily an equilibrium, or interaction, or ironic and paradoxical tension, of diverse words and images in an organized totality of "meanings." (Abrams 1999:102; bold type as in the original text) To a certain extent, that interchangeable use is not groundless; yet when these two terms are discriminated closely, a subtle difference can be identified. Abrams's brief review sheds some light on it: "In an influential critical enterprise, R.S. Crane, a leader of the **Chicago School** of criticism, revived and developed the concept of form in Aristotle's *Poetics*, and made a distinction between "form" and "structure." The form of a literary work is (in the Greek term) the "dynamis," the particular "working" or "emotional 'power'" that the composition is designed to effect, which functions as its "shaping principle." This formal principle controls and synthesizes the "structure" of a work—that is, the order, emphasis, and rendering of all its component subject matter and parts—into "a beautiful and effective whole of a determinate kind" (ibid.:102; bold type as in the original text). In accordance with Crane's view, as summarised and reported by Abrams, the form of a work can be defined as its "shaping principle", whereas the structure of that work refers to its ordered combination of various component parts. Being a shaping principle, the form of a work is often quite abstract; by contrast, the structure of that work is relatively concrete, because it manifests the organising idea(s) embodied in the form of the work through actual arrangement of different yet related parts of that work. For this reason, study of the 'form' of a narrative can be well undertaken if the structure or the systematic arrangement of various parts of that narrative is scrutinised.

To view narrative structure as a system of various constituent parts that relate to one another reflects a structuralist thinking. It guides the early development of narratology, and is clarified further by Prince's additional explanation of what narratology does: "More particularly, it examines what all and only narratives have in common (at the level of STORY, NARRATING, and their relations) as well as what enables them to be different from one another…" (Prince 2003:66; capital letters as in the original text). In this part of the definition of narratology, the division of narrative into—among other things—STORY and

NARRATING indicates a theoretical assumption of binarism "as a structural principle of language… first developed by Roman Jakobson" (Wales 2001:41).

Further, Prince's inclusion of "what enables them to be different from one another" as an object of narratological study echoes Saussure's structuralist thought about meaning and language: "Saussure's relational conception of meaning was specifically *differential*: he emphasized the differences between signs. Language for him was a system of functional differences and oppositions" (Chandler 2002:24; italics as in the original text). Within Saussure's structuralist framework, it is the differences between various levels or dimensions of narrative as signs that make meaning, or better still, convey narrative information. It follows that those differences are worthy of critical attention in narrative study. Viewed diachronically, indeed, it is structuralism (after Russian formalism) that contributes much to the flourishing of narratology during 1970s and 1980s. Therefore, "Narratology in the strict sense of the word is usually associated with structuralism," and "structuralist approaches constitute the core of the discipline" (Onega and Landa 1996:4).

2.2.3 Application of structuralist theory: analysis of componential elements as a main focus of narratology

When the structuralist linguistic theory sketched above is applied to a study of narrative, the latter can also be perceived as 'a system of signs, and a structuralist analysis will try to isolate the underlying set of laws by which these signs are combined into meanings" (Eagleton 1983:97). This conceptualisation equips narratology in its early phase of development stretching from 1960s to 1980s with a structuralist linguistic model. When applied in narrative analysis, the model provides an analyst with the concept of the 'level of description'. Herman's succinct review cited below sheds some light on what that 'level of description' refers to.

> Building on Todorov's (1966) Russian Formalist-inspired proposal to divide
> narrative into the levels of story and discourse, Barthes himself distinguishes
> three levels of description: at the lowest or most granular level are *functions* (in
> Propp's and Bremond's sense of the term); then *actions* (in the sense used by

Greimas in his work on actants); and finally *narration* (which is "roughly the level of 'discourse' in Todorov" [1977:88] (cf. Genette [1972] 1980).

(Herman 2005:29-30; italics as in the original text)

Herman's review not only summarises the structuralist rationale for an application of a linguistic model in narrative analysis, but also suggests what Barthes's three levels of description connote by contextualising some key terms employed by Propp, Bremond, Todorov and Greimas. The connection between the three levels and the key terms reveals the Russian formalist influence on Barthes's conception of *functions* on the one hand and, on the other hand, a perception of structural elements of narrative shared by several distinguished structuralist scholars in Barthes's time. Originally three chapter headings and thus three major topics, the three levels of description are elaborated upon in Barthes's seminal essay entitled 'Introduction to the Structural Analysis of Narratives' (Barthes 1993). In a sense, this essay is a structuralist manifesto of how a narrative can be better analysed within a structuralist linguistic framework.

Furthermore, the division of description into three levels as a way of analysing narrative also shows a structuralist interest in stratification and systematisation rather than in details of individual narratives. This is already pronounced in the very early part of Barthes's essay. For instance, before elaborating upon *functions* (Chapter 2) as the first level of description, Barthes quotes Bach's comments as a note on the connotations of the term level: "…a level may be considered as a system of symbols, rules, and so on, to be used for representing utterances" (Barthes 1993:258). Accordingly, the three levels of description are three systems established to represent three combinations of different elements of narrative.

This prototypical structuralist interest in systems, rules, classes, and relations is echoed in other structuralist narratologists' ambition to formulate a grammar of narrative. In his *Structural semantics: an attempt at a method* (Greimas 1983 [1966]), for instance, Greimas "aims to arrive at the universal 'grammar' of narrative" (Selden, Widdowson and Brooker (eds.) 2005:68). In that book, "…he proposes three pairs of binary oppositions which include all six roles (*actants*) he requires:

Subject/Object

Sender/Receiver

Helper/Opponent

(Selden *et al*. 2005:69)

When Greimas's paradigmatic model quoted above is compared with Barthes's theory of *actions*, a methodological similarity between them presents itself. The first section of Chapter 3 of Barthes's essay is entitled 'Toward a structural status of characters'. Among other things, it describes the relations between character and actions. Talking about *actions*, Barthes remarks: "…the word *actions* is not to be understood in the sense of the trifling acts which form the tissue of the first level but that of the major articulations of *praxis* (desire, communication, struggle)" (Barthes 1993:278; italics as in the original text). From Barthes's angle of vision, the concept *actions* signifies performance (hence the term *praxis*) of various functions such as 'communication' and 'struggle'. When these functions are assigned to characters, they acquire the status of agents of actions, because "structural analysis, much concerned not to define characters in terms of psychological essences, has so far striven, using various hypotheses, to define a character not as a "being" but as a "participant" (ibid.:277). To Barthes, therefore, employment of the term *actions* is a way of generalising about the variety of characters' participation. It embodies a structuralist enthusiasm for categorisation in order to encompass various individual instances.

Parallel to Barthes's conception of actions, characters, and participant, Greimas's paradigmatic model displays three pairs of participants: the categorisation of them is quite generalistic and can therefore embrace, in broad terms, some functionally defined types of characters. Hence, even if a narrative may contain various characters, they can, in cases of quite a few conventional novels, be grouped according to their functions and fill in Greimas's actantial categories by means of substitution. Alternatively, characters may vary in terms of name, age, gender, background, appearance and so on, which can, therefore, be referred to as variables, but the kinds of participation characterised by their special roles still fall into those broad categories, and are thus constants. The principle underlying Greimas's design of this paradigmatic model is one of binary opposition and classification. It aims to explain the development of a story in terms of tensions between three kinds of opposing forces identifiable at three levels as three sub-systems of the overall actantial or characterial system.

So structured to facilitate an effort to relate different characters in a systematic manner, Greimas's model illustrates a structuralist endeavour to arrive at generality (langue or system) rather than specifying individuality (parole or instances). In this respect, Greimas's actantial model and Barthes's theory of *actions* as well as his three levels of description as a whole share a conceptual overlap and a methodological commonality. In a way, the above comparative review of Barthes's work and Greimas's model shows that a structuralist approach to narrative study places much emphasis on the establishment of system via classification and categorisation. This orientation is essential to the early development of narratology.

2.2.4 Cognitive paradigm shift as a recent development in narratology

The previous two sub-sections have discussed the domain of narratology and the contribution made by structuralism to the early development of narratology. Because of the importance of structuralism to narratology as its founding model, narratology is sometimes referred to as 'structuralist narratology' by a few influential narratologists (e.g. Bal 1997:12, Fludernik 2005:38, Herman 2005:28, Rimmon-Kenan 2002:142, Phelan and Rabinowitz: 2005:2). From a historical perspective on narratology, the term 'structuralist' marks out an approach to narrative study distinct from some later ones—among them is cognitive narratology.

To quite a few scholars in narrative studies such as Bortolussi and Dixon, Fludernik, and Jahn, the early and structuralist development in narratology is classical (Bortolussi and Dixon 2003:10, Fludernik 2005:48, and Jahn 1997:441). This is because it lays the theoretical foundations for narratology and sets a structuralist agenda for narratologists of future generations. Such a view is relativistic: "Considering these developments a transformation, yet continuation of narratology, Herman suggests a convenient distinction between classical and postclassical narratology" (Rimmon-Kenan 2002:141). Further, based on Nunning's schematisation of Herman's distinctions, Rimmon-Kenan reproduces some definitional features of structuralist or classical narratology. Among them are 'text-centred', 'main focus on closed systems and static products', ''features', 'properties' of a text as a main object of study', 'preference for (reductive) binarisms and graded scales', and 'emphasis on theory,

formalist description, and taxonomy of narrative techniques' (Rimmon-Kenan 2002:142). The commonalities of these features are text-oriented, focusing on closed systems, favouring reductive analysis and aiming at taxonomy. By contrast, what is not fully present in structuralist narratology is a sufficient emphasis on 'the dynamics of the reading process (reading strategies, interpretative choices, preference rules)' (ibid.: 2002:142).

However, insufficient emphasis on 'the dynamics of the reading process' does not equal no attention to reader or reading process. As one of the foci of 'Cultural and historical narratology, and other new ('postclassical') narratology' (ibid.:142), 'the dynamics of the reading process' connotes, firstly, an interaction between a narrative and a reader and, secondly, a reader's capability to understand that narrative or even to produce change to the signification of that narrative intended by the author. The change is possible, because different readers equipped with different reading strategies approach that narrative from different vantage points, thus assigning a variety of meanings to it. This act of interpretation marked by different features of different readers' cognition is ubiquitous and transcends time boundary. Therefore, an interest in a reader's cognitive process during his or her reading is already traceable in some early and primarily structuralist-oriented narratological works.

In his S/Z, for instance, Barthes pointed out: "Actions (terms of the proairetic code) can fall into various sequences which should be indicated merely by listing them, since the proairetic sequence is never more than the result of an artifice of reading: whoever reads the text amasses certain data under some generic titles for actions (*stroll, murder, rendezvous*)…" (Barthes 1974 [1970]:19, translated by Miller; italics as in the original text). In this context, Barthes attributed the identification of the proairetic sequence or the sequence of actions to the reader's capability for gaining information and categorising it.

The awareness of readers' role in narrative analysis is further enhanced as a result of an intellectual input from linguistics and its various subfields in particular. This has opened up another area within narratology. To a considerable extent, the development of narratology is enriched by "adopting linguistic paradigms one by one as they arose in the twentieth century—structuralism (classical narratology); generativist linguistics (text grammar)…and now cognitive linguistics (cognitivist narratology)"…. (Fludernik 2005:48-9). Fludernik's review draws a genealogical line of developments in narratology. Diachronically, the assimilation of conceptual apparatuses from cognitive linguistics is a more recent advance in narratology.

As a fast-growing branch of linguistics, cognitive linguistics differs from structuralist linguistics in that it takes a great interest "in the idea of reading as a creative negotiation between writer, text, reader and context to construct a TEXT WORLD" (Wales 2001:64; capital letters as in the original text). In cognitive linguistic research, therefore, much emphasis is placed on an exploration of mechanisms underlying a reader's processing of mind and its contribution to the comprehension of utterances. As a result, 'frames', 'construal operations' which include 'attention/salience', 'schema', 'constructions' and so on (Croft and Cruse 2004:7-21; 40-53; 295-302; 247) have come to the fore of a cognitive linguistic investigation. When these cognitive linguistic concepts and the methods of cognitive psychology are applied to narrative study as an endeavour to transcend the limitations of strcuturalist linguistics as a theoretical model for narrative analysis, narratology takes what can be called a 'cognitive turn' (Fludernik 2005:48).

As is illustrated in the previous paragraph, structuralist narrative study pays some attention to reading process. On the whole, however, it does not prioritise a systematic study of reading process or the role of a reader. This is because, for one thing, "In certain ways structuralist approaches resemble formalist approach: they pay little or no attention to extrinsic factors, and consider either 'literature' or a genre such as the novel as to be a self-enclosed system that can be studied in terms of itself" (Hawthorn 2001:137). As a consequence, the scope or depth of exploration of reading process in structuralist narratology is limited. To redress this situation of conceptual deficiencies, several scholars in narratology have carried out some interesting exploratory work. Among others, Bortolussi and Dixon (2003), Herman (2010), and Jahn (1997) have made some noticeable contributions. Their studies will be surveyed briefly below, for their perspectives and methods facilitate the shaping of the narratological component of the proposed corpus stylistic and narratological approach to be adopted in the present thesis.

Drawing on principles and methods of cognitive psychology, literary theories, and statistics, Bortolussi and Dixon argue for an interdisciplinary approach to "the empirical study of the reception of narrative" (Bortolussi and Dixon 2003:4). In their study, the focus is not so much on narrative per se as on the reception of it, or on negotiation of signification of narrative between narrative, its producer, reader, and context. Such a transition attaches much importance to the role played by reader or reader's cognitive process in narrative comprehension. Bortolussi and Dixon refer to this approach as 'psychonarratology', and offer the following definition of it: "Psychonarratology combines the experimental methods of

cognitive psychology with the analysis and insights available from a range of literary studies" (ibid.:4). This working definition of psychonarratology sketches its operational model: it draws on the techniques of cognitive psychology and perceptions from literary studies for an informed analysis or interpretation of narrative. Furthermore, the orientation towards experimental testing in the description distinguishes psychonarratology from structuralist narratology which, as surveyed previously, emphasises an ontological study of narrative itself as a self-contained system but hardly concerns itself sufficiently with the role of reader or the reading process.

A greater emphasis on reader and reading process characterises psychonarratology. Unlike structuralist narratology which focuses primarily, among other things, on textual features, psychonarratology not only traces them, but also pays much attention to a reader's response to them. To Bortolussi and Dixon, psychonarratology is a "term for the investigation of mental processes and representations corresponding to the textual features and structures of narrative" (Bortolussi and Dixon 2003:24). Their explanation reveals an endeavour to detect and describe the interrelationship between various dimensions of narrative and a reader's cognitive processing of them. This processing is a kind of 'reader constructions', which "include mental representations of various sorts, changes in readers' attitudes or beliefs, and affective reactions" (ibid.:28). Since readers vary in background, aesthetic orientation, and emotional patterning, their constructions of or responses to the same narrative are different. Therefore, psychonarratology advocates an in-depth examination of reader constructions as an integral part of a comprehensive or more balanced narrative study.

Towards this end, Bortolussi and Dixon maintain that "even though reader constructions are variable, they are knowable in an aggregate sense. That is, one can attach a certain amount of statistical certainty to generalizations as long as they are sufficiently delimited with respect to reading context and to reader population" (ibid.:28). In fact, they have not only proposed an application of some statistical techniques in order to capture and describe reader constructions, but also experimented with them (see Bortolussi and Dixon 2003:152-163 for details). Breathing a spirit of empiricism typical of cognitive psychology into otherwise more theoretically-oriented structuralist narrative study, Bortolussi's and Dixon's psychonarratological approach has expanded the domain of classical narratology to a certain extent.

Although different in naming from cognitive narratology, a term used by Jahn (1997:441) and Herman (2010:139-40), psychonarratology overlaps with the former in the selection of cognitive models for narrative study and the exploration of contributions made by a reader in the process of reading to narrative interpretation. In this sense, psychonarratology and cognitive narratology may be regarded as two variants of a cognitive approach to narrative study. The orientation of some important theories that Jahn's 1997 essay resorts to may serve as an illustration. In general, that essay entitled 'Frames, Preferences, and the Reading of Third-Person Narratives: Towards a Cognitive Narratology' avoids "classical "low-structuralist" narratology" and "sketches the possible direction of a genuinely reading-oriented narratology" (Jahn 1997:441). Although the essay does not directly define cognitive narratology, yet its discussion of 'frame theory', 'preference rules', 'literary dynamics' and their application in narrative study conveys some ideas about the theoretical foundations of cognitive narratology.

To begin with, Jahn's essay offers a working definition of frame: "In the present context, a frame will be understood, as in Perry 1979, to denote the cognitive model that is selected and used (and sometimes discarded) in the process of reading a narrative text" (Jahn 1997:441-2). So defined, a frame is equivalent to a mental apparatus either chosen and applied or abandoned by a reader when he or she encounters a narrative. It guides his or her processing of narrative in the manner outlined by Perry: "a frame stores and structures the answers to questions like "What is happening? What is the state of affairs? What is the situation? Where is this happening? What are the motives? What is the purpose? What is the speaker's position?" (Perry 1979:43). Perry's brief description suggests that a frame functions to help the reader organise and memorise answers to some essential questions about a narrative. Those answers contain some crucial information about that narrative. Once the important information is available, the narrative becomes intelligible and can be recounted in broad terms. Such a cognitive power that a frame is endowed with triggers a further question: how does a frame actually work to enable the processing of some important narrative information?

To present the working mechanisms of a frame, Jahn quotes Marvin Minsky's theorisation of frames:

> Here is the essence of frame theory: When one encounters a new situation (or
> makes a substantial change in one's view of a problem), one selects from

memory a structure called a frame. This is a remembered framework to be adapted to fit reality by changing details as necessary.

We can think of a frame as a network of nodes and relations. The "top levels" of a frame are fixed, and represent things that are always true about the supposed situation. The lower levels have many terminals—"slots" that must be filled by specific instances or data….

(Minsky 1979 [1975]:1-2)

(Jahn 1997:442)

The main points of this "frame theory as a general theory of cognition and knowledge" (ibid.:42) are as follows. Firstly, a frame is 'a remembered framework' which can be adapted to match changes in reality. Secondly, a frame consists in stabilised "top levels" as constants and lower levels that have "slots" for various details as variables. Here the pre-modifier 'remembered' is very informing, clearly identifying a frame as a human beings' cognitive faculty that helps one to process new information within an existing and structured framework. When these conceptions are applied in a review of narratological approaches to narrative and narration, it is possible to discover that some theories underlying those approaches can be an application of frame theory. Jahn's evaluation of Stanzel's notion of narrative situations may serve as an illustration (see Jahn 1997:442 for details)

In addition to the above contribution, Jahn's synthesis of Stanzel's narrative situations and Bal's structuralist formula of narration also demonstrates a cognitive narratological emphasis on the receiving end of narrative.

Marrying Stanzel's narrative situations to Bal's formula requires some adjustments in the latter. First, I will extend the formula to include a "receiver" (R) to represent the narratee, that is, the narrator's fictional immediate addressee. Thus *X tells R that Y sees that Z does* conveniently installs the text-internal pragmatic dimension and provides a possible projection of text-external pragmatics.

(Jahn 1997:443; italics as in the original text)

Bal's original formula—*X relates that Y sees that Z does* (ibid.:443)—contains no slot for a "receiver" of narrative; instead, it emphasises the interrelation between narrating ('relates') and what is related (*'Y sees that Z does'*). In this manner, the formula foregrounds a structuralist focus on narrative itself rather than the interaction between narrative and a recipient or a reader of it. Jahn's inclusion of a "receiver" in Bal's formula reflects a cognitive narratological endeavour to capture the dynamics of reading of narrative as a cognitive processing. As a result, the narratee as an implicit recipient of narrative and the reader as a realistic recipient external to narrative are profiled. Therefore, straightforward as it appears, Jahn's moderate expansion of Bal's structuralist formula displays an endeavour to attach much importance to reading and reception in narrative study (see Jahn 1997:443-46 for details).

So far the principles of Bortolussi's and Dixon's psychonarratology as well as Jahn's conceptions and application of a cognitive narratological approach have been reviewed. The former lays stress on the important functions performed by reader constructions in narrative analysis, whereas the latter focuses on an exploration of reading process as an essential means of narratological study. An emphasis on the roles played by reader and reading in narrative study is their conceptual commonality. Moreover, cognitive narratology moves a step further than structuralist narratology in its application of some relevant theories (such as frame theory) for insights into the reader's cognitive processing of narrative. This is a hallmark of cognitive narratological approach to narrative study.

In general, the cognitive turn as a more recent development of narratology is more inclusive and eclectic in terms of its underlying theories and perspectives than the structuralist model as its predecessor. In this respect, Herman's 'overall research goal' as 'a goal that indicates the scope of *cognitive narratology*' described in his 'Directions in Cognitive Narratology' (Herman 2010:139; italics as in the original text) illustrates the above-mentioned inclusiveness and eclecticism. According to Herman, the scope of cognitive narratology is 'to triangulate not just literary narratives, theories of language, and research on the mind, but more capaciously, to inquire into (1) the structure and dynamics of storytelling practice; (2) the multiple semiotic systems in which those practices take shape… (3) mind-relevant dimensions of the practices themselves" (ibid.:139). So defined by a chief proponent of cognitive narratology, this new strand of narratology involves theories of narration, of sign

system, of the processing of mind, and thus having a more expanded theoretical framework than structuralist narratology. To concretise the object of cognitive narratology, Herman identifies the following three foci:

> Research on the cognitive processes that support inferences about the structure and inhabitants of a narrated world…
>
> Studies of how narratives can stage discourse practices in storyworlds…
>
> Research on the nexus of narrative and consciousness.
>
> (Herman 2010:139-40)

Seen from the scope and foci of cognitive narratology quoted above, cognitive narratology differs from structuralist narratology in its concern with 'the cognitive processes' and the connection between 'narrative and consciousness'. This notwithstanding, it still retains a fundamental interest in narrative structure and 'discourse practices' in narratives. In this respect, cognitive narratology shares an overlapping area with linguistically-oriented structuralist narratology. In the context of developments in narratology, therefore, cognitive narratology is, in a way, a further development of structuralist narratology in the direction of a psychological study of the relation between narrative and its recipient. In other words, cognitive narratological study embraces an analysis of narrative structure and an exploration of contributions made by the reader to narrative processing.

It follows from the above that, to resort to cognitive narratology as a componential element of the proposed cross-disciplinary approach is, in a sense, to balance (1) a discourse analysis of narratives and (2) an examination of the cognitive aspect of narrative processing. Of the two foci, the first one is comparable to that of a corpus stylistic approach. This compatibility makes the collaboration between cognitive narratology and corpus stylistics in the present thesis possible. In the actual application of the approach, the twofold focus—discourse study of narratives and cognitive processing—is reflected, among other things, in a model of character analysis (see Figure 5.1). In summary, sub-sections 2.2.1 to 2.2.4 have described the foci of and methods in corpus stylistics and cognitive narratology. Sub-section 2.2.5 will present how to apply the methods in a collaborative manner.

2.2.5 A cross-disciplinary approach to modernist fiction: corpora and methods

To apply the proposed corpus stylistic and cognitive narratological approach under discussion requires the availability of several corpora. Thus for the study of a change from realist style through early modernist style to classic modernist style, several corpora have been constructed in accordance with some 'design criteria' that guide corpus creation—among them are 'period' and 'overall size' (Sinclair 1995 [1991]:17-18). The corpora thus produced are, respectively, a corpus of *The Good Soldier* (Ford 1915), a corpus of *To the Lighthouse* (Woolf 1927), a corpus of modernist fiction as a reference corpus, a corpus of *The Mill on the Floss* (Eliot 1860) as a comparator corpus, and a corpus of realist fiction as another reference corpus.

In the present thesis, a comparator corpus refers to a corpus of a single novel written in one narrative style that serves as a contrast to another corpus also of a single novel in a different style, which is the main corpus to be studied. Specifically, *The Good Soldier* is a main corpus, while *The Mill on the Floss* is the comparator corpus. The main corpus needs to have a reference corpus of which it is a sample, and this applies to the comparator corpus as well. In the construction of a reference corpus, the selection of novels is of paramount importance to its degree of representativeness. In principle, "…a corpus should be as large as possible, and should keep on growing" (Sinclair 1995 [1991]:18). Technically, however, it may not be always easy to collect electronic versions of some relevant novels. For instance, May Sinclair (1863—1946) was identified as a notable modernist writer at the turn of this century: "May Sinclair was a student of philosophy, mysticism and psychology, and a painstaking champion of many Modernist writers, particularly Dorothy Richardson. It was Sinclair who first applied the term 'stream of consciousness', coined by William James, to describe the activity of the mind, to Richardson's prose technique in 1918. In her own writing she was preoccupied with identity and the category of the individual, especially in her own stream-of-consciousness novels *Mary Olivier* (1919)…" (Childs 2000:132-3). Because of Sinclair's modernist style of writing, it would be helpful to include her novel *Mary Olivier* (1919) in the corpus of modernist fiction. Yet when the Oxford Text Archive catalogue website was searched, the novel was not found, that is, it did not seem to have an electronic

version. This was also the case with *The Return of the Soldier* (1918) and *The Judge* (1922), two modernist novels written by Rebecca West (1892—1983).

To reduce—partly at least—the impact of unavailability of some modernist novels' electronic versions on the size of the corpus of modernist fiction, the fictional works by some important and influential modernist writers such as Joyce, Lawrence, Mansfield, and Richardson have been selected. It is hoped that a modernist way of writing common to these writers' fictions defines, in a sense, the modernist nature of the corpus under discussion. With regards to composition, this corpus contains the plain texts of the following works of fiction: *Dubliners* (Joyce 1914), *A Portrait of the Artist as a Young man* (Joyce 1916), *Sons and Lovers* (Lawrence 1913), *Women in Love* (Lawrence 1920), *The Garden Party* (Mansfield 1922), and *Pointed Roofs* (Richardson 1915).

Since these modernist fictions were all published between 1910 and 1930, a period of time regarded as one during which modernism developed most rapidly, they might be considered diachronically representative of the modernist style constituted during those two decades. Furthermore, in one way or another, these fictions share commonalities in terms of subject matter (stories about intricate interrelations between men and women characters) and narrative focus (depicting solitude, identity, and stream of consciousness, thus psychologically-oriented). These common traits are, in general, characteristic of modernist fiction, and help to ensure some degree of representativeness of the corpus of modernist fiction.

The way of corpus construction described above also applies to the production of a corpus of realist fiction. As stated earlier, a corpus of *Mill on the Floss* has been constructed to facilitate a comparison between realist style and modernist style. In order to obtain a keyword list from this corpus, a reference corpus of realist fiction has been built. It consists of the plain texts of the following novels: *Great Expectations* (1860-61), *Vanity Fair* (1847-48), *Jane Eyre* (1847), *Wuthering Heights* (1847), and *Jude the Obscure* (1895). Although these nineteenth century conventional novels have different plot structures, they all seem to show a keen narrative interest in actions and happenings, which is often absent in typical modernist fiction. Further, these novels also depict characters' states of mind, but not in a stream-of-consciousness style. In terms of themes, these novels are, with some variations, concerned with the conflict between individuals' aspiration to good education, material wealth, happy marriage and unfavourable social environments. To represent such a social

reality, those novels are written more or less in a style marked by chronological recounting and externally focused description. These styles often characterise the ways of writing of nineteenth century realist fiction. Besides, the publication dates of these novels span a period of time (1847—1895) during which classical realism flourished, which would naturally leave an epochal mark on the writing of the novels listed above. Holistically, therefore, these three aspects of the novels selected—narrative concern, style, and period—are characteristic of realist fiction, hence some reasonable degree of representativeness of the constructed corpus of realist fiction.

The production of the corpora mentioned above aims to facilitate a study of the narrative space in *The Good Soldier* and *To the Lighthouse*. To undertake this study necessitates the adoption of methods that help to identify words and their collocations which contribute to construction of narrative space. As described in 1.3, narrative space can be divided into two sub-categories, namely, story-space and discourse-space. Since story-space is formed of characters and settings (see 1.3 for details), it is appropriate and feasible to search the corpus of each of the above two novels for names that refer to characters and place names used to represent settings.

However, this method does not seem to be readily applicable to the study of discourse-space. The technical difficulty appears to rest with the nature of discourse-space. As defined by Chatman, discourse-space "is the framed area to which the implied audience's attention is directed by the discourse, that portion of the total story-space that is "remarked" or closed in upon…" (Chatman 1978:102). In other words, discourse-space is a foregrounded part of a narrative world, that portion of the story-space which the discourse calls readers' attention to. Besides, the discourse does not direct readers' attention to all the portions of the story-space with equal amount of emphasis. Instead, it focuses readers' attention on some portions rather than others, as may be the case with a detailed presentation of a climax in contrast to a sketch of a trivial episode in a novel.

This being the case, it is not easy to recognise the focused portion or portions among all the portions of the total story-space in a novel simply through a computer-aided search for some place names in the first instance. Rather, the focused portions need to be identified by means of a close discourse analysis, because they get readers' attention 'directed by the discourse'. For this reason, relevant theories of discourse, such as 'discourse topic', 'information structure', 'discourse representation' (Brown and Yule 1983:71; 153; 206),

Jakobson's theory of discourse development (Lodge 1977:73), cohesion (Halliday and Hasan 1976, Toolan 1998:23-31) and so on, will be applied to the study of discourse-space. Although not yet amenable to corpus techniques at the moment, this way of examination is still language-based, thus agreeing with the proposed corpus stylistic and cognitive narratological approach in terms of orientation.

The above discussion shows how, in principle, story-space and discourse-space in the two sample novels will be studied. These two kinds of space are co-existent. While story-space connotes the physical presence of characters and settings, as well as their functions and artistic appeal, discourse-space suggests a discoursal direction of attention to certain portions of the story-space for certain narrative effects. Studies of both kinds of space constitute the contents of the whole thesis. At this point, the methods to be adopted in an exploration of story-space will be concretised below, while those for an examination of discourse-space will be elaborated in Chapter 6. Adapted from the methods of concordance analysis developed by some scholars in corpus linguistics (Baker 2006:92, Hunston & Francis 1999:225-35, Hunston 2006:55-7, Stubbs 1996:157-195, 2001:127-30) and with resort to Chatman's theory of story-space (1978:96) as well as Herman's foci of cognitive narratological research (Herman 2010:139-40), an investigative-interpretive procedure is drawn up. It consists of the following five steps:

1. Find out the frequency of occurrence of a few key space builders, such as place names and characters' names.

2. Obtain a number of their respective occurrences in the form of concordances as examples for analysis.

3. Study those examples comparatively to detect if they make any collocational or phraseological patterns that show any semantic preferences.

4. Describe the linguistic features of those patterns and make a cognitive narratological interpretation of their functions as space builders from the perspectives of schema theory and mental space theory.

5. Explore the contributions made by those space builders to the construction of story-space and, by extension, to the constitution of the narrative styles of the two sample novels.

The above five steps will be taken in an exploration of story-space. As discussed in 1.3, story-space is, according to Chatman (1978:96; 26), structured by words that refer to characters and settings. Several kinds of words can be used to cast settings, such as place names specifying locations as well as common nouns denoting buildings and/or topography. Ideally, these two kinds of linguistic items should all be searched in order to produce relevant concordance lines and explore those words' respective contributions to the establishment of settings. Therefore, 'sea' as a common noun used in *To the Lighthouse* is chosen for corpus analysis (see Chapter 7). It is not a word referring strictly to topography, but is a common noun denoting seascape as a kind of aquatic counterpart of topography. However, the node words or search items for a corpus linguistic investigation are, in the main, place names. This choice is made partly due to the limitations of space in this thesis which makes it difficult to include many common nouns denoting settings for a close analysis, and partly in consideration of the meanings of the term setting as used in literature and within Chatman's narratological framework.

In general, setting refers to "The time and place of a narrative and drama" (Quinn 2004 [1999]:312). Within Chatman's theoretical framework, however, setting does not include a temporal dimension; instead, the latter is embedded in his concepts of story-time and discourse-time (Chatman 1978:62-84). In this context, Chatman's notion of setting retains the sense of 'place', and denotes 'the particular physical location' (Abrams 1999:284) in which characters interact and events are enacted. This being the case, place names used in the novels can often specify the geographical locations more directly. The specificity and the abundance or scarcity of detailed spatial information about those locations can help, in a way, distinguish between realist style of writing and modernist one. This is because realism is better known for its emphasis on 'particularity of time, of place, and of characterization' (Furst 1995:vii), while modernist fiction, as is discussed in 1.3, tends to deemphasise that particularity. For these reasons, more place names than setting-related common nouns are chosen for a corpus linguistic investigation. In future research, more setting-related common nouns will be computationally searched for and analysed as well.

As another important object in story-space, characters can be referred to by means of their names and corresponding pronouns. Because of their specificity, their names are a straightforward, unmistakable or clear means of reference to them. They will be chosen for a corpus stylistic investigation in this thesis. What kind of words to choose and analyse is important to a corpus-aided study of story-space. It is also important to determine, on the basis of a close corpus analysis, what contributions those chosen words make to the constitution of a given style of spatialisation. To find out the contributions, the 5-step procedure shown previously will be followed as an endeavour to combine a corpus investigation and a cognitive narratological interpretation. For some improved visibility of the combination in character analysis, that procedure is embodied in Figure 5.1. Besides, for ease of reference and application, a model for a study of discourse-space will be introduced in Chapter 6 (see Figure 6.1 and Figure 6.2), which will explore the discourse-space in *The Good Soldier*

As a whole, this chapter has discussed existing approaches to studies of modernist fiction via a brief survey of popular perspectives on Woolf's and Ford's novels. The survey shows that contextual approaches to the two authors' novels have been much more often applied than textual approaches. In response, this chapter reviews the theories and methods of corpus stylistics and cognitive narratology. On this basis, an integrated, textual-contextual approach—corpus stylistic and cognitive narratological approach—has been proposed. It will be applied in a comparative study of early modernist style of spatialisation and classic modernist one. Part III will explore the transitional or transformational character of the former in some detail.

Part III

EARLY MODERNIST NARRATIVE STYLE IN

THE GOOD SOLDIER

3 Early modernist narrative style

3.1 Constitution of early modernist narrative style: continuation and transformation

While Chapter 2 described how a corpus stylistic and cognitive narratological approach to the two sample novels will be applied as an alternative to those contextual approaches, this chapter discusses a mixed character of early modernist narrative style: it is primarily modernist, but also retains some realist traits. In specific terms, this chapter conceptualises early modernist style as a variety of modernist style, and illustrates it with one example as a prelude to more elaborate discussions in the following few chapters. It is hoped that this will show how early modernist style transforms realist tradition to some degree. For this purpose, some relevant stylistic and variationist theories are applied to mount an argument that modernist style has varieties. From the perspective of stylistic theory, this argument is not really new. But as shown by the literature survey conducted in Chapter 2, very little effort has been made in Modernist Studies to differentiate between early modernist style and a high modernist one. Therefore, the argument is made here as an endeavour to call more critical attention to the transitional character of early modernist narrative style. Further, the argument is based on the stylistic theory of variation, and is intended to serve as a theoretical foundation for this thesis.

3.1.1 A literary linguistic viewpoint

In their *Investigating English Style* (1969), Crystal and Davy distinguish four senses of the crucial term 'style'. These useful senses are cited below.

> Style may refer to some or all of the language habits of one person—as when
> we talk of Shakespeare's style (or styles), or the style of James Joyce…In a
> similar way, style may refer to some or all of the language habits shared by a
> group of people at one time, or over a period of time, as when we talk about the
> style of the Augustan poets, the style of Old English 'heroic' poetry, the style
> in which civil service forms are written, or styles of public-speaking….

Style is given a more restricted meaning when it is used in an evaluative sense, referring to the effectiveness of a mode of expression. This is implied by such popular definitions of style as 'saying the right thing in the more effective way' or as 'good manners'….

Partly overlapping with the three senses just outlined is the wide-spread use of the word 'style' to refer solely to literary language.

(Crystal and Davy 1969:9-10)

Of the four senses of style just quoted, the first one connotes individually-based features of one person's use of language. The second sense suggests a way of language use either partly or wholly common to a group of people during a certain period of time. While the third sense implies a criterion for the good use of language, the last sense refers exclusively to the use of literary language, which applies to modernist style under discussion.

Among the above four senses, the first and second ones contribute more to an informed characterisation of modernist style. For example, the first sense embedded in the phrase 'the style of James Joyce's *Ulysses* (1922)' can mean Joyce's individual habits of language use or his favoured mode of expression in that modernist novel, or even the narrative art of that novel. Besides, style in the second sense embodied in the above-quoted expressions—'the style of the Augustan poets, the style of Old English 'heroic' poetry'—is group-specific, time- or period-specific, and genre-specific. From this viewpoint, Crystal's and Davy's classification of various parameter-dependent language uses draws a fine distinction between such aspects of style as period of time in which it is formed, group of authors who form it, and generic features that a style has. Modernist style is one kind of literary style, and can be approached from a perspective on those aspects.

First, modernism as an artistic movement follows a very long course of development: "The vast majority of attempts to offer alternative modes of representation from the middle of the nineteenth century to the middle of the twentieth century have at one time or another been termed Modernist, and this applies to literature, music, painting, film and architecture (and to some works before and after this period)" (Childs 2000:3). This is a fairly broad periodisation of modernism, dating its socio-cultural and intellectual origins to mid-nineteenth century and its influence to mid-twentieth century. More strictly, the inclusive dates for modernism are

variously considered to stretch from 1890 to 1940 by Hewitt in his book *English Fiction of the Early Modern Period 1890-1940* (Hewitt 1988) or from 1900 to 1930 (Widdowson 2004:167). Whichever the case, modernism is a movement that progresses chronologically. For this reason, modernist style which was constituted in the same period of time as that movement has a period-related distinctiveness such as its experimentation with literary form. It differs from other literary styles (e.g. realist style) formed in other historical periods.

Second, modernist style is constituted by a cohort of novelists such as Henry James, Joseph Conrad, Ford Madox Ford, Dorothy Richardson, Katherine Mansfield, James Joyce, Virginia Woolf, Gertrude Stein and so on. These novelists share an avant-garde aesthetic orientation: that is, they believe in 'art as experiment and revolt against tradition' (Baldick 2001[1990]:23; also see *Modernisms: A Literary Guide* (Nicholls 1995) and *Early Modernism: Literature, Music and Painting in Europe 1900-1916* (Butler 1994) for details). As a result, the novels by these novelists are ahead of their time because of various kinds of innovation in form and subject matter. In this sense, the style in those modernist novels tends to have a few essential features shared by a group of authors in varying degrees. Thirdly, within the purview of literary typology (Lodge 1977), modernist literary narrative is a mode of writing replete with generic features which are linguistically and aesthetically different from yet related to realist writing as its precursor. As far as genre generation is considered, therefore, modernist style can also be regarded as a style of a sub-genre.

The phrase 'a style of a sub-genre' needs some further explanation here, as it is more directly related to this thesis's concern with the 'generic complexity' (see Section 1.2, above) of modernist fiction. Typical modernist novels often break with the rule of temporality that governs the usual narrative progression, as can be exemplified by *To the Lighthouse*. But not all modernist novels are as atemporal as Woolf's: that is, the extent to which the narrative is atemporal varies from one modernist novel to another. So the notion of atemporal narrative sequencing as a feature of modernist narrative style is relativist, pointing to a general tendency rather than an invariable trait. Therefore, when the term 'a style of a sub-genre' is applied to characterise modernist style, it is not meant to connote modernist style as a homogeneous mode of writing in terms of linguistic patterning and narrative sequencing. Rather, it is used to cover some essential features (e.g. atemporal representation of stream of consciousness) common to modernist fiction which distinguish it from other sub-genres (e.g. realist fiction) of the novel as a genre.

Moreover, if the impact of the existence of the sub-groups among modernist writers is considered further, it will become clearer what helps to form the varieties of modernist style. At an early stage of literary modernism, the novels by Joseph Conrad and Ford Madox Ford display affinities because of their comparable impressionist approach to writing. At a later stage, the novels by Joyce and Woolf are more remarkable for their sophisticated stream-of-consciousness techniques. But even within the latter sub-group, Joyce's modernist fiction typified by *Ulysses* (1922) is more prominent for its phenomenally radical experimentation with linguistic resources, whereas Woolf's fiction is richer in symbolic tints and poetic flourishes.

The writing of Woolf's *To the Lighthouse* can explain further the meaning of the term 'a style of a sub-genre' and how Woolf's modernist style fits into that terminological framework. Among other things, *To the Lighthouse* is characterised by its constant metaphoric use of language and free linkage between different images. Because of—but not limited to—these poetic qualities, the novel is quite poetic. More specifically, it does not constitute a narrative in a strictly chronological order but often lends itself to poetic and thus achronological representation of characters' innermost feelings. The constant resort to poetic language enables *To the Lighthouse* to form a kind of lyrical style. Nevertheless, the inclusion of poetic features is not yet up to a scale that would transform the generic character of *To the Lighthouse* as a novel altogether. Instead, it still has characters, events, and settings as the essential narrative elements.

This literary phenomenon suggests that the style of Woolf's novel as one variety of modernist style is marked for its 'generic mixture' (Fowler 1982:181), or fusion of different generic features, which are qualities of both prose and poetry. In short, *To the Lighthouse* is innovative in form, but is still read as a novel due to its character portrayal, its construction of story-space, its length and so on. These factors considered, the mode of writing of *To the Lighthouse* can still be characterised as a style of the novel rather than poetry. And that novel is a kind of poetic prose fiction, a sub-category of the novel as a genre. The poetic qualities in Woolf's novel characterise her style as a distinctive variety of modernist style. There are other varieties of modernist style. They differ from those embodied in realist fiction as another sub-genre of the novel. In this sense, modernist style may be regarded as a style of sub-genre, and Woolf's *To the Lighthouse* is a good example

The brief discussion of Woolf's poetic novel suggests that the properties of the novel as a genre also contribute to the formation of varieties of modernist narrative style. Denoting 'kind' or 'class' (Wales 2001:176), genre connotes a sense of division or boundary between different types of literature, and 'The broadest and commonest division is that between poetry, prose and drama' (ibid.:177). Accordingly, the novel, which covers a range of 'extended works of *fiction* written in prose' (Abrams 1999:190; italics as in the original text), is one of the three main genres of modern western literature. As a genre, the novel differs from those earlier genres ranging from lyrical poems to fairy tales, romances and fantasies. It is 'modelled on prose forms such as history and journalism' (Childs 2000:3).

Childs's comments have identified two modes of writing—history and journalism—that foreground chronology, causality, and objectivity. Based on these two modes of writing in the main, the novel has acquired some fundamental generic features of historical and journalistic writings (e.g. chronologicality, detailed depiction, and the representation of cause-and-effect relations). As a result, the novel as a genre is, in general, more marked than—for example, poetry—by its chronological order of one kind or another, embedding of causal relations in plot construction, and transparent language used to mirror social reality. On this point Morris has made the following comments: "Perhaps not surprisingly, the literary genre most closely associated with realism is the novel, which developed during the eighteenth century alongside Enlightenment thought…" (Morris 2003:10).

Morris's view may not be applied fully to modernist fiction, since the latter aims to depart from realist traditions in fictional writing. However, in consideration of her view's focus on the novel as a literary genre, the time of its rise (18th century), and realism as 'a term covering a broad range of views centred on the attempt to depict life as it is usually experienced' (Quinn 2004 [1999]:284), Morris's view might be reckoned to have touched on the interrelationship between the characteristics of form and representation that the novel has and what realism advocates. As quoted earlier from Childs, the novel as a genre resorts to modes of representation adopted in history and journalism, and therefore tries to present human life as it is commonly lived in society or reality. This generic feature seems to accommodate realism's need to 'depict life as it is usually experienced'. Such an interrelation between the novel's mode of writing and realism is probably more discernible at the early stage of the novel's development as a genre in the eighteenth century.

An interesting example is Defoe's novels. As we can see, "The novels of Daniel Defoe are fundamental to eighteenth-century ways of thinking. They range from the quasi-factual *A Journal of the Plague Year*, an almost journalist (but fictional) account of London between 1664 and 1665 (when the author was a very young child), to *Robinson Crusoe…*" (Carter and McRae 2001 [1997]:153). The evaluative terms 'quasi-factual' and 'almost journalist' highlight the novel's achievement: it depicted a fictional life verisimilar to the real one in London from 1664 to 1665. As an example of the novel in its early phase of generic development, *A Journal of the Plague Year* displays that, in a way, the generic characteristics and representational functions of the novel as a genre seem to help to reach the goals (e.g. verisimilitude) that realism places high value on.

With the passage of time the novel as a genre has developed further, giving birth to various kinds of fictional works, and one of which is modernist fiction. Typical modernist fiction is usually written in a style different from that of realist fiction, but it is not entirely or absolutely different from realist fiction. This is because, although there are differences in style of writing between realist fiction and modernist fiction, they are both classifiable as the novel. The classification is based on the fact that they both have some generically common narrative elements such as characters, events, and settings, which are represented discoursally in a certain sequential order to mark out narrative progression. This generic commonality determines that it is not surprising for modernist fiction to retain some realist narrative stylistic features which will be discussed more fully in the next sub-section.

Apart from the above, it was difficult for modernist fiction to come into being automatically out of its own overnight without being tinged by any realist generic features. In the history of English novel, realist fiction rose earlier than modernist fiction, and is in this sense modernist fiction's literary precursor. Therefore, it was improbable for all the realist traits to be abandoned in modernist fiction altogether: after all, both modernist and realist novels share some most basic novelistic elements that distinguish them from other genres such as poems and plays. From this angle of vision, it is an avant-garde way of arranging those basic novelistic elements in a modernist fiction that differentiates it from a conventional realist fiction. Among other things, a novel may be classified as modernist when it has deviated in a great measure from some realist norms of fictional writing, such as chronological sequencing and an emphasis on a cause-and-effect relation. In actual novelistic production, however, the extent to which this deviation has been linguistically or discoursally

realised and gained generic transformational magnitude varies from novel to novel. Such literary practice helps to develop varieties of modernist style.

The above account of varieties of modernist narrative style is predicated on a genre-related, relativistic view, that is, the constitution of modernist narrative style hinges, to a large extent, on the perceptible transformation of realist style. In the writing of modernist fiction, that transformation is carried out by means of linguistic variation. Further, since "linguistic variation (i.e. heterogeneity) is patterned both socially and linguistically" (Schiffrin 1994:282), modernist novelists from different social backgrounds adopt different narrative strategies to reach the goal of sufficient deviation from realist norms.

The foregoing discussion and illustration explain on what grounds it is necessary to identify modernist style as an avant-garde narrative style that has varieties. This access to modernist style is expected to enable an analyst to interpret varieties of modernist narrative style in an informed manner. Along this line of argument, based on the different degrees of salience of departure from realist style, modernist style can be regarded as embracing at least two marked varieties: early modernist style and classic modernist style. Chapters 4, 5, and 6 scrutinise the former embodied in *The Good Soldier*, while chapter 7 and part of chapter 8 investigate and interpret the latter exemplified by *To the Lighthouse*. Contiguously connected, these chapters function as a sequence of thematically related examinations of modernist style from its nascent phase to its culmination.

3.1.2 Overlapping: a mechanism of narrative style transformation

In both introductory and specialised books on modernism, such as *Modernism* (Bradbury, M. and McFarlane, J. (eds.) 1991 [1976]), *A Companion to Modernist Literature and Culture* (Bradshaw, D and Dettmar, K.J.H. (eds.) 2006), *Modernism* (Childs 2000), *Modernism* (Matthews 2004), *Modernist Fiction: An Introduction* (Stevenson 1992), *Modernist Women Writers and Narrative Art* (Wheeler 1994), there are not many narratological or stylistic interpretations made of a mixed character as a noticeable trait of early modernist style. This scenario purports to reveal an inadequate critical attention to the twofold aesthetic property of early modernist style. It follows that relevant research findings

can probably help to yield some useful insights into early modernist style as a variety of modernist style.

Vested with a denotation of being 'initial' or 'the first part of', the qualifier 'early' also connotes being at a basic stage. In this sense, early modernist style lacks the quality of being full-fledged which characterises high modernist style. Besides, with regard to the actual craftsmanship of early modernist fiction, that basic stage was marked by an intellectual effort made by some pioneers such as James, Conrad, and Ford to depart from the conventional realist mode of fictional writing that aims to produce a narrative effect of verisimilitude. Those forerunners straddled the last part of the nineteenth century and the early part of the twentieth century—a period of time open and receptive to new ideas, new ventures, and new styles. In this circumstance, their experiment was fruitful to the extent that they shifted—to a certain degree—the narrative focus of the novel in its classical realist form.

Generally speaking, "In a realist text, the emphasis is on the way things are for ordinary people, whose behaviour and speech mirror their social position and cultural attitudes" (Quinn 2004 [1999]:285). This being the case, the function of realist fiction seems to be one of recording and documenting people's social life, and the focus of the discourse representation is often (not always) on 'behaviour and speech'—which are observable and audible. In the early modernists' fictional works, the focus is more on psychological experience, which is internal and invisible. 'Passion' as depicted in Ford's *The Good Soldier* is one example.

But compared with later modernist fiction such as *To the Lighthouse*, early modernist fiction still devotes considerable portions of story-space to events—very often a core of conventional realist literary narrative. However, the narration of those events, such as suicidal events in *The Good Soldier*, is not as chronological and detailed as that in realist fiction. To some degree, it has given way to description, a mode of writing more suited to the representation of the complexity and subtlety of characters' consciousness as a flow. A brief narration of some events and a minute representation of characters' mental states behind those events—this is one of the double operational patterns that early modernist style exhibits. The term 'double pattern' is used by Bradford in his discussion of modernist writing: "Modernist writing explores the limits of the double pattern", which suggests a modernist resort—in writing—to contrastive linguistic functions such as 'poetic function' and 'referential function' and so on (see Bradford 1997:153 for details). To this double

characteristic of early modernist style some cultural critics responded from the perspective of cultural or literary history. As a preeminent scholar associated with the Frankfurt School, for instance, Walter Benjamin (1892—1940) "is perceptive in recognising the more significant continuities between certain kinds of realism and modernism" (Morris 2003:21). Here 'continuities' is another way of referring to one aspect of early modernist style's mixed character.

The above discussion reflects a perception that modernist style is not completely homogeneous and invariable. Although this stylistic trait has not yet attracted extensive critical attention in the field of Modernist Studies, a few scholars engaged in interdisciplinary studies have, nevertheless, noticed and responded to the literary phenomenon. In his seminal examination of the mode of modernist fictional writing, for instance, Lodge makes a wide-angle, comparative, and typological statement: "The late Forster and the early Hemingway, D.H. Lawrence and Ford Madox Ford connect tangentially with this movement" (Lodge 1977:45). In this observation, the metaphorical collocation 'connect tangentially' brings to light the relation of some less radical modernist novelists to modernism. It connotes that, in terms of mode of writing, those novelists' works of fiction are modernist, but not yet central in what Lodge refers to as 'this movement'—the Modernist movement which, socio-culturally and artistically, shapes modernist style

This position implies that those novelists' fictional works might have a developmental relation with realism which those archetypal modernists' novels hardly have. Lodge's other relevant comments throw some light on it: "It is consistent with this concern for 'flow' that Lawrence rarely indulges in those deviations from chronological sequence that are generally typical of the modernist novel (though he is, significantly, vaguer about *dates* (Lodge's italics) than the traditional realistic novelist*" (Lodge 1977:160). In this evaluation the adverb 'rarely' in its context suggests that Lawrence seldom 'indulges in' formation of achronological sequence. This tendency is not in sharp contrast with a realist emphasis on provision of sufficient information about time and place in fictional writing. Despite this, Lodge's choice of the adverb 'significantly' shows clearly that strict temporal sequence is not a salient feature of Lawrence's narrative style. In this respect, his novelistic writing is modernist.

The Lawrentian variety of modernist style is present in some early works by Joyce as well. In discussing *Dubliners* (1914), Lodge maintains that "The stories look superficially as

if they belong to the classic, readerly, realistic mode: they have the smooth, logical, homogeneous prose style which naturalizes meaning in the readerly text…yet the reader is likely to find himself forced continually to revise his sense of what any particularly story is 'about'—uncertain therefore what revelation the story is moving towards, and apt to be taken by surprise when it finally comes" (Lodge 1977:126). What Lodge has pointed out here is a tension between realist surface linkage and modernist underlying uncertainty that generates what Benjamin would identify as 'a shock effect that defamiliarises a habitual, customary response to reality (Benjamin 1983:117, as quoted in Morris 2003:21). Lodge's emphasis is on Jamesian uncertainty, one source of the modernist defamiliarising shock effect. His review suggests that the co-present contrastive narrative stylistic features stem from the interaction between realist story-telling and modernist narration, and that the latter figures more powerfully in early modernist fiction.

Such a phenomenon often appears in the process of transformation of long-established systems and practices. Although the elements of a new trend or style may not have become predominant in the transformation, they have a greater potentiality for dominance. For this reason, the transitional phase under discussion is very essential to the constitution of modernist style. It can be spatialised in Figure 3.1 below. After an explanation of it is given, Figure 3.2 will be presented as a sequel to Figure 3.1.These two figures complement each other as a joint effort to spatialise the process by which modernist style is formed.
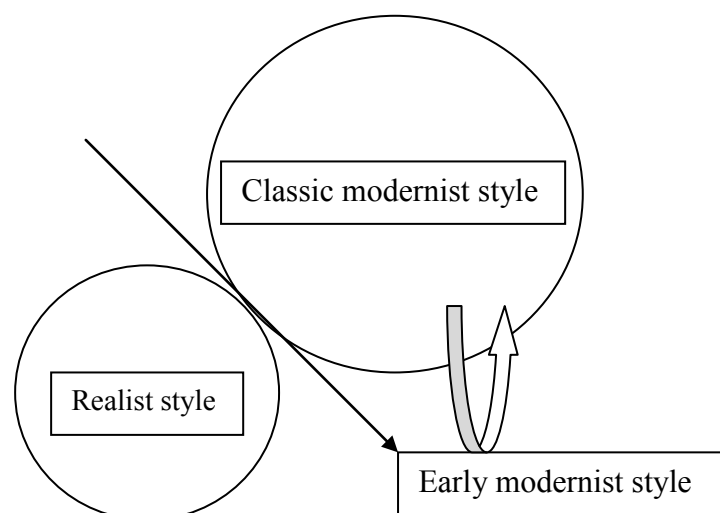
Figure 3.1 A tangent and an arrow: early modernist style as an interface between classic modernist style and realist style and the direction of its transformation.

Figure 3.1 visualises a way of perceiving style change. Developed from Lodge's notion of tangential connection, this way of perceiving foregrounds the dynamics that underlies the formation of modernist style. In Figure 3.1, the tangent represents a narrow space occupied by early modernist style. It verges on the small circle that stands for classical realist style and, meanwhile, touches the large circle which represents typical modernist style. In one sense, this spatial interrelationship seems to symbolise a middle position of early modernist style: it is sandwiched between realist style and classic modernist style. In the actual transformational process, however, early modernist style did not remain static in the middle, but interacted with and then departed from realist style (the small circle). It was progressing towards modernist style (the large circle). The arrow marks out that the transformation was in the direction of modernist style, which was rising (represented by the upward curve) as a new style at the turn of the last century.

This new direction has been taken as a result from the negotiation or the dialogue between two distinct yet related writing traditions. To some extent, Bakhtinian dialogism characterises such a scenario: "At the highest level of abstraction, this dialogue is between the two tendencies that energize language's power to mean: the Manichaean opposition between centrifugal forces that seek to keep things apart, and centripetal forces that work to make things cohere" (Holquist 2002:69). On the one hand, because of realist emphasis on chronologicality (implying order or continuity) and causality (suggesting logical relations and, by extension, coherence), Bakhtinian centripetal forces can be taken to symbolise realist style. It holds things (e.g. conventional ways of fictional writing) to—as it were—its gravitational centre, and tends not to favour disorder or departure from it. On the other hand, owing to modernist aesthetic orientation towards achronologicality (implying discontinuity or disorder) and human interiority marked by free mental association with different entities, the centrifugal forces are emblematic of modernist style. It encourages deviation and transformation. In a wider picture of socio-cultural development, this is a promising and stronger force. Therefore, despite its apparent middle position between the two circles, the tangent representing early modernist style is changing its route: it is moving towards the circle of modernist style, which is symbolised by the curved up arrow.

The arrow points upward to the circle of classic or high modernist style, and is also linked back to the tangent via the box of early modernist style. Such an interrelationship suggests a paradigm shift from realist style through early modernist style to classic modernist style. Since it not only borders on realist style but also initiates the shift, early modernist style

can be reckoned to have continued from realist style and then departed from it. The continuation endows early modernist style with some realist stylistic features whereas the departure is in itself a transformational process. Figure 3.2 below is drawn as a visual simulation of the process.
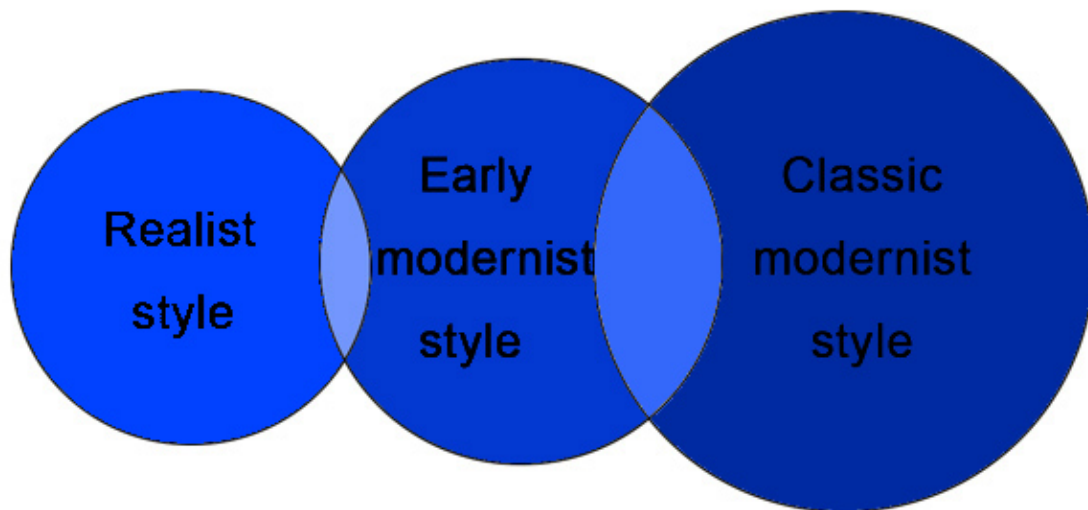
Figure 3.2 Overlapping connections: features of narrative style change

Figure 3.2 displays three different but interlinked circles in blue. Other colours can also work as an aid, yet blue is more often used in my study and therefore chosen. From left to right the colour blue is getting darker in successive circles, which are also growing steadily larger. The change in colour and size symbolises an ever increasing strength of transformation of realist style through early modernist style into classic modernist style. From another angle of vision, the perceptible change also shows that the features of modernist narrative style are becoming progressively prominent. This results from a continual transformation of realist narrative stylistic features. An explanation is given below.

In Figure 3.2 the left circle stands for realist style, which refers to realist narrative style in this thesis. It contains a repertoire of features that accord with realist aesthetic values, and one of the latter is verisimilitude. These features include, but are not limited to, chronologically ordered narration of events, detailed and verisimilar description of characters, and 'particularised time and place' (as quoted earlier from Watt). These features are often present in a readerly text. A term originally used in S/Z (Barthes 1970), 'readerly' is the

English translation of lisible—'the French word for 'legible'', which Barthes applies 'to texts (usually of the *REALIST tradition)…' (Baldick 2001 [1990]:140; capital letters as in the original text). Technically, "The 'readerly' text, associated with nineteenth century realism, was, he argued, a conservative literary form: it passively reproduced a bourgeois reality that could be effortlessly consumed by the reader" (Fernihough 2007:78-9). In the quotation 'he' refers to Barthes. As an example, 'The readerly (*lisible*) text is the conventional narrative with a beginning, middle and end…'(Quinn 2004 [1999]:284; Quinn's italics). This kind of sequential and closed narrative structure makes it relatively easy for a reader to understand the narrative constituted in a readerly novel.

To modernists, this closed narrative structure is too predictable to be aesthetically refreshing. Therefore, they want to break the mould and produce 'writerly' texts: "…the writerly text demands the reader's active production and writing of the text" (Jefferson 1982:100). This is one of the reasons why a writerly text is often mentally more challenging than a readerly text to a reader. Further, in his use of the term 'writerly', "Barthes's description of it suggests the texts of modernism: 'this ideal text is a galaxy of signifiers, not a structure of signifieds; it has no beginning…" (Selden *et al*. 2005:151). The comment 'it has no beginning' imparts a sense of disorder, or, at least, a sense of disruption to an otherwise fixed sequence. It is subversive of established realist conventions of writing. This is where the paradigm shift from realist style to modernist style occurred. But the shift or change was hardly completed within one day, because the conventions were still functioning.

As a consequence, the afore-mentioned realist features were not abandoned altogether, but changed or modified in the direction of the constitution of classic modernist style. This kind of transformational operation conforms to the laws governing genre formation, because "A new genre is always the transformation of one or several old genres: by inversion, by displacement, by combination" (Todorov 1976:161, as quoted in Swales 1990:36). In the actual combinatory process, realist generic features and modernist ones are not interwoven exactly half and half. Rather, the latter figure more significantly and transform the former, as they embody the age spirit of innovation, and are more momentous.

In Figure 3.2 as a representation of this transformation, early modernist style intersects with both realist style and classic modernist style, which results in two overlapping areas: one between the middle circle and the left one, and another between the middle circle and the right one. Different from clear-cut boundaries which usually indicate unmistakable lines of

demarcation between two very disparate sets of characteristics, overlapping areas imply some kind of commonalities between two different entities. For these reasons, the two overlapping areas suggest that early modernist style has both features of high modernism and those of classical realism. But the right overlapping area is bigger than the left one, because early modernist style is a variety of modernist style, thus sharing more common features with it. As a whole, both Figure 3.1 and Figure 3.2 visualise the dynamics and direction of the transformation of early modernist style from realist style to high modernist style. The overlapping areas in Figure 3.2 symbolise this transformational or mixed character of early modernist style.

3.1.3 Early modernist titling: a mixed character

The mixed character under discussion features in *The Good Soldier*. The structuring of and lexicalisation in the novel's intriguing title *The Good Soldier: A Tale of Passion* can serve as an illustration. It will be an initial part of a close study of the novel's early modernist style. Since the title is synoptically indicative of the narrative content of the novel, it can be regarded as a general topic of the novel's narrative discourse. In this capacity, it functions as an important integral part of the entire narrative discourse, thus bearing some of the latter's cognitive narratological and stylistic features. The comparative analysis below will demonstrate in what sense the title has a mixed character, and how it epitomises the integrational and transformational properties of early modernist style.

Within a wider vista of British fiction, many classic realist novels have titles that contain a reference to a main character's name. This device embodies a kind of adherence to realist particularity of character. Such a characteristic can be exemplified by the titles of some masterpieces written by Defoe, Dickens, Thackeray, Eliot, and Hardy: *The History and Misfortunes of the Famous Moll Flanders, Etc.* (1722), *David Copperfield* (1849-50*), The History of Henry Esmond* (1852), *Daniel Deronda* (1876*), Tess of the D'Urbervilles A Pure Woman* (1891), and *Jude the Obscure* (1895). These titles, giving out the names of six central characters respectively, share some common semantic features: the referents embodied in those titles are human, adult, either male (four instances) or female (two instances). Besides, Defoe's 1722 title, Thackeray's 1852 title, and Hardy's 1891 title are especially noteworthy, because the first two contain the word '*History*' which specifies a chronologically-oriented

and therefore realist writing style, while the last one contains a subtitle which refers back to the woman protagonist identified by the title, and functions as a positive narratorial evaluation of her.

Among modernist fictional works, one of Woolf's novels—*Mrs Dalloway*—is entitled by a woman character's name. But this is an exception and not a typical case in modernist fiction: for instance, Woolf's other two typical modernist novels—*To the Lighthouse* and *The Waves* (1931)—are not entitled by a character's name. Besides, two of the above-quoted realist novels that depict a woman character have a title that not only gives the name of the woman character, but also supplies additional information either about the novel presenting her (Moll Flanders)—'the history and misfortunes' of Moll Flanders—or about the character herself (Tess)—'A Pure Woman' as a positive comment on Tess. This kind of information is missing from the title *Mrs Dalloway*. More importantly, if a title is a small window on the content and the narrative style of a novel, the opening part of that novel can usually reveal more about the novel's narrative stylistic features. This point will be elaborated in Chapters 4, 5, 6, and 7.

Now in comparison with the realist titles listed above, the title of Ford's novel sounds both realist and modernist. On the one hand, it introduces the reader to 'the good soldier' as the main character of the novel. In this way, it follows the previously described strain of realist convention in titling a novel. On the other hand, instead of straightforwardly giving the name of the main character as those realist titles do, it designates his occupation, qualifies him, but conceals his name. In terms of information transmission, therefore, Ford's title is both transparent and opaque, for it constructs only half a profile of the protagonist. In consequence, a first time reader will probably be prompted to ponder over who 'The Good Soldier' is. This authorial withdrawal of some conventionally important or necessary information on the main character's full identity creates a kind of epistemological puzzle. As a novelistic strategy, it conveys a sense of uncertainty, and is, in effect, echoic of modernist outlook. From this perspective, Ford's way of entitling his novel is partly following realist convention, yet partly transforming it into modernist style at the same time.

Meanwhile, the subtitle—*A Tale of Passion*—of Ford's novel exhibits a trace of early modernist mixed character. This is because the word 'Tale' in the subtitle indicates a conventional narrative mode, but the word 'Passion' does not seem to enjoy a logical link to the title proper, and is therefore somewhat more puzzling than informing. This point is elaborated a little below. Providing clues to the discourse type of Ford's novel as the word

'*History*' does in Defoe's title *The History and Misfortunes of the Famous Moll Flanders, Etc.* (1722) and Thackeray's title *The History of Henry Esmond* (1852), the word '*Tale*' denotes the kind of form Ford's novel takes, because it activates a schema of a chronologically expounded narrative of physical and/or events. In this respect, this segment of the subtitle resembles, in style, Dickens's realist title *A Tale of Two Cities* (1859), informing the reader of the novel's form and promising a temporally ordered recounting of happenings to 'the good soldier'. This notwithstanding, the prepositional phrase 'of Passion' in the subtitle does not supply any directly relevant information on 'the good soldier'—the central character in the novel—in the manner that the subtitle of Hardy's *Tess* does. Nor does the prepositional phrase signify a place as the location of the story as Dickens's 1859 title—*A Tale of Two Cities*—does. Instead, it attracts the reader's attention to an emotional state—'Passion', which is an intensive and uncontrollable feeling of, for instance, sexual love, or indignation, or hatred.

From a semantic viewpoint, the sense embedded in the lexeme 'Passion' is atemporal, naturally triggering a schema not perfectly compatible with that of spatio-temporally-marked events. In other words, 'passion' as a deep feeling is immaterial. Therefore, the word 'Passion' itself is devoid of an intrinsic or direct reference to narrative events or happenings that the primary semantic domain of realist 'Tale' usually covers. In this context, the conjoining of the words 'Tale' and 'Passion' through the preposition 'of' as a link moderately transforms one of the realist conventions of entitling a novel represented by Dickens's *A Tale of Two Cities*. Evoking a geographical notion, the logical object of Dickens's 'Tale' is 'Two Cities'—both the focal point and setting of the story. It is physical, concrete, metonymically related to the narrative contents of the novel, thus realistic. By contrast, the logical object of 'Tale' in Ford's subtitle is an emotion, thus metaphysical. So the authorial choice of the lexeme 'Passion' points to a modernist narrative interest in the emotional states or psychology of the characters rather than their physical circumstances.

Furthermore, unlike the subtitle—*A Pure Woman*—of Hardy's realist fiction *Tess*, which as an explicative description identifies itself anaphorically with the title proper and therefore sketches the virtue of Tess the protagonist, Ford's subtitle does not seem to establish a direct anaphoric semantic link to the title proper of his novel. On this ground, although it is inferable that 'Passion' in the subtitle is narrationally related to 'The Good Soldier' constitutive of the title, the discourse style of establishing such an interrelationship between the subtitle and the title is oblique, non-linear, and leaves some room for guesswork

as regards what that interrelationship is really like, thus entailing much more reader participation.

This stylistic effect achieved through sequencing of two indirectly related schemata—'the good soldier' and 'passion'—has a writerly quality, and is therefore modernist. However, compared with fully modernist titles such as Woolf's *To the Lighthouse* and Joyce's *Ulysses* (1922), which are quintessentially metaphorical (Lodge 1977:125), Ford's title is still less typically modernist. In summary, realist in linguistic form, but modernist in its way of information transmission—these are some stylistic traits that underline the early modernist style in which Ford's 1915 masterpiece is entitled. As an indicative instance, it brings to light—in a small way, though—the mixed character of early modernist style and its transformation of realist tradition as a step forward towards classic modernist style.

The above discussion of the title of Ford's novel in contrast to those of several classic realist novels illustrates a mixed character of early modernist style. In order t examine and explain manifestations of that mixed character reflected in the novel's style of spatialisation, the way of establishing settings as an object in the novel's story-space will be explored. Procedurally, the next chapter will (1) compare some narrative strategies adopted to cast settings in *The Good Soldier, Balzac's Old Goriot (1834),* Dickens's *David Copperfield*, Eliot's *The Mill on the Floss* (1860), and (2) account for the differences from a perspective of the conflicts between realist and modernist epistemological thoughts. After that, Chapters 5 and 6 will scrutinise, respectively, characters and narrative discourse-space in Ford's novel. This arrangement is meant to facilitate a comprehensive study of both the story-space and the discourse-space in *The Good Soldier*. It also applies to the study of the story-space and the discourse-space in *To the Lighthouse* from Chapter 7 onward.

4   Story-space in *The Good Soldier*: sketchy settings

4.1 Two contrasting styles of spatialisation: modernist economy in *The Good Soldier* versus realist elaboration in *Old Goriot* and *David Copperfield*

Chapter 3 explored a mixed character of early modernist style from a theoretical perspective and then analysed the entitling of Ford's 1915 novel as an example. To examine that mixed character further, this chapter investigates the structuration of the story-space in *The Good Soldier* with a focus on the ways in which settings are established. Although *The Good Soldier* recounts love affairs, suicides, and resultant disintegration of the main characters' families, it does not describe the characters' physical environment in which they interact in detail. Instead, it allocates much of its story-space to the characters' observations, reflections, and evaluations. This reflects a modernist shift of narrative emphasis from depicting the external reality of a character's life to the 'interior reality' of his or her mind. Among other things, it is demonstrable in the manner of casting settings. To illustrate, a few examples taken respectively from *The Good Soldier* and Balzac's *Old Goriot* (1834) as well as Dickens's *David Copperfield* (1849-50) as comparator novels will be analysed below.

Of the two comparator novels, Dickens's *David Copperfield* is not prototypical of realist fiction (since, for example, it contains caricature, rhetorical excess, and verbal play); however, it can still be considered an example of fiction within the broadly realist fiction of the nineteenth century. It is so identified because of—among other things—(1) its largely chronological sequence of events, and (2) its features of narration perceptible in many realist novels, which are an externally focused presentation of events and characters as a slice of life in nineteenth-century England, and an elaborate reproduction of details including abundant information about time, place, and causes of actions. Aspects (1) and (2) are more salient in Balzac's novel than in Dickens's novel. Therefore, Balzac's novel is more realistic.

On the surface, *The Good Soldier* and the comparator novels differ in a number of aspects, such as setting and plot. Nevertheless, they share some commonalities in some important respects. For instance, all the three novels narrativise some

melodramatic and very depressing events (e.g. complicated love affairs, and deaths). Beneath this surface of narrative, moreover, all the three novels weave a tangled net of contrasting characters, laying bare human frailties and frustrations. Besides, three novels all focus on the sorrows and joys of a main character's life: their titles serve as an indicator. The above similar aspects suggest that these three novels are comparable to a certain extent. The similar aspects also serve as a background against which the dissimilar ways of representing them are foregrounded. These factors considered, the ways of establishing settings in the three novels can be contrasted below to reveal their differences.

In the opening paragraphs of *The Good Soldier*, the first person narrator introduces the Ashburnhams as the protagonists, describes the Dowells' own family life, recollects an initial meeting between the Ashburnhams and the Dowells, and traces Dowell's as well as Florence's family origins. The narrator's selection of these few aspects of the story as a point of departure for his narration is basically realist. This is because the opening of 'the saddest story' is chronological. It is somewhat comparable to Copperfield's realist way of starting his story: "To begin my life with the beginning of my life" (Dickens 1994 [1849-50]:13). Despite this surface similarity, however, the actual presentation still deviates from the long-established realist way of narration. This is another instance of mixed character of early modernist narrative style. A few stretches of narrative discourse from the above-mentioned paragraphs can bring out some traits of this style.

> We had known the Ashburnhams for nine seasons of the town of Nauheim with   an extreme intimacy… (Paragraph 1)
>
> Paris, you see, was our home. Somewhere between Nice and Bordigher provided yearly winter quarters for us, and Nauheim always received us from July to September. (Paragraph 2)
>
> (Ford 2002 [1915]:34)

In addition to the name of a family (the Ashburnhams) that the narrator knows and the duration of their acquaintance, the first sentence quoted above specifies the domicile of the family (Nauheim). As a way of beginning, the sentence appears to

describe the geographical background of 'the saddest story'. Yet the mere mention of Nauheim without any follow-up description does not tell an initial reader much about it as a setting. Relevant and realistically useful information about the town's location and other geographical features is held back. This style of constructing the story-space is economical, that is, very terse and sketchy rather than spatially detailed and informative. Aesthetically, the spatialisation does not conform to the realist artistic principle of adequate presentation of details for the effect of verisimilitude. It is stylistically meaningful that such a feature recurs. The second sentence quoted is an instance of metonymy, implying that Paris is 'our home city' or 'our home is in Paris'. Yet is 'our home' embodied in a large luxurious house or a small ordinary one? In either case, where is the house located in Paris? And what are its surroundings like? All these pieces of spatial and locational information are absent from the context, leaving the reader with only an abstract notion of 'our home'. Similarly, in the third sentence quoted above, the narrator merely names two more places and repeats the name of Nauheim without providing any further geographical information. In this way, the same narrative stylistic effect of economical or sketchy spatialisation is achieved.

It is true that not all realist novels provide very specific information about location or setting. Yet in classic realist fiction such information is often available, as may be exemplified by the opening of Balzac's *Old Goriot*:

> MME. VAUQUER (*née* de Conflans) is an elderly person, who for the past forty years has kept a lodging-house in the Rue Neuve-Sainte-Geneviève, in the district that lies between the Latin Quarter and the Faubourg Saint-Marcel…. (Paragraph 1)
>
> In that district the pavements are clean and dry, there is neither mud nor water in the gutters, grass grows in the chinks of the walls. (Paragraph 5)
>
> The house itself is three stories high, without counting the attics under the roof. It is built of rough stone, and covered with the yellowish stucco that gives a mean appearance to almost every house in Paris. (Paragraph 11)

(E-text of Balzac's *Old Goriot* 1834 at http://www.bartleby.com/313/1/1.html)

The 'lodging-house' depicted in the three paragraphs quoted above is a kind of home to old Goriot, the titular protagonist of Balzac's novel. It is the setting for an amusing and thought-provoking story about old Goriot as a 'retired vermicelli-merchant'. The description is highly specific, offering detailed information about the location, surroundings, and appearance of the house. Such profusion of information about setting reflects realist particularity of place. In contrast to this realist style of elaborate establishment of setting, Fordian style of casting setting is, as exemplified earlier, very sketchy, which may be further illustrated by the following quotation from Paragraph 6, Chapter 1, *The Good Soldier*.

> Mrs. Ashburnham was a Powys; Florence was a Hurlbird of Stamford, Connecticut, where, as you know, they are more old-fashioned than even the inhabitants of Cranford, England, could have been. I myself am a Dowell of Philadelphia, Pa., where, it is historically true, there are more old English families than you would find in any six English counties taken together.

> (Ford 2002 [1915]:35)

In the above extract, several geographical names of real places in the world—Stamford, Cranford, Philadelphia and English counties—are mentioned to present settings in which Florence and Dowell were respectively born and grew up. The mentioning of the place names provides some basic information about the geographical positions of the two characters' native places. This construction of the story-space for the characters is realist in orientation. In effect, however, the swift shift of narratorial attention from one geographical location (Stamford) to another (Cranford) and to yet another (Philadelphia) as well as a group (six English counties) changes setting very quickly. It shows an attempt to incorporate several geographically different and culturally contrastive places into the narrative scene simultaneously.

The simultaneity or quasi-simultaneity resulting from presenting some place names in a quick succession reduces the amount of time that could have been

otherwise reserved for a detailed description of those places as settings. According to Genette's narrative theory (Genette 1980), the 'order' of the narrative time spent in naming those places is chronological, for they are mentioned in the opening of Ford's story. But the 'duration' of the presentation is in the form of 'summary' and therefore very brief, while the 'frequency' of it is too low, for the presentation of the names is 'singulative', that is, the names are mentioned only once. This style of casting setting provides readers with very little information about locations.

Seen from the above, the presentation of settings at the outset of Ford's novel is economical or schematic rather than sufficiently detailed. It signals a modernist lack of interest in material details. Even so, it still provides some general information about where the story takes place. This realist element of the style of spatialisation becomes more evident when contrasted with classic modernist style of constructing story-space: at the beginning of *To the Lighthouse*, there is hardly any presentation of setting at all. The co-presence of realist and modernist elements characterises early modernist style of spatialisation in *The Good Soldier*. Such a blended character can be further highlighted by the way setting is cast in Dickens's *David Copperfield*.

> I was born at Blunderstone, in Suffolk, or 'there by', as they say in Scotland. I was a posthumous child. […] in the churchyard, and of the indefinable compassion I used to feel for it lying out alone there in the dark night, when our little parlour was warm and bright with fire and candle, and the doors of our house were - almost cruelly, it seemed to me sometimes - bolted and locked against it.
>
> (Dickens 1994 [1849-50]:13-4)

Extracted from Paragraph 6, Chapter 1 of *David Copperfield*, the above example occupies a position comparable to that of the previously given example taken from Paragraph 6, Chapter 1 of *The Good Soldier*. At the outset of a story, both Copperfield and Dowell are introducing to readers where their respective main characters are from and what their families are like. While Copperfield specifies Blunderstone as his place of birth, Dowell also transmits some background

information about Florence and himself through mentioning their respective hometowns. Despite this similarity, however, Copperfield provides more detailed spatial information about his place of origin than Dowell does about Florence's and his own native places. This effect is achieved linguistically through Copperfield's description of his family house.

Shown by the above quotation, not only the geographical location of the 'house' is presented, but its connection to another space is also described. Moreover, a personificatory function of that connection is insinuated as well. Spatially adjacent to the lonely and dark 'churchyard', the 'house' has a 'warm and bright' living room. These two static spaces represent two different worlds. Both the spatial connection and the situational contrast between them are quite salient. At this early phase of the narrative progression, what alerts the reader to the 'house' as a setting is its cruelty embodied in its 'bolted and locked' doors against someone who is quiet 'in the churchyard' now but used to be a pillar in the house before. Therefore, although spatially contiguous with 'the churchyard', the 'house' is emotionally apart from it. In this sense, beneath warmth and brightness lie coldness and darkness. Viewed from this angle, the setting is established elaborately.

The contrastive analysis made above reveals a noticeable difference between an early modernist style of constructing story-space and a Dickensian style of spatialisation. The former is marked by modernist economy embodied in a scanty provision of basic spatial or geographical information about setting, whereas the latter is characterised by realist elaboration, or an adequate provision of spatial information about setting. To a certain degree, this difference in style of spatialisation exhibits a change from realist narrative style to early modernist narrative style. Here a fundamental question presents itself, that is, what motivates the change, or what are some aesthetic principles that guide the change which leads to the formation of two disparate styles? To explore this issue theoretically, two contrastive schools of thought are reviewed in the next section.

4.2 Realist epistemological principle and modernist epistemological thought: different theories of representation

In a sense, the two different styles of spatialisation identified in 4.1 mirror contrasting views of the relations between perception of the physical world and depiction of it in fiction. In accordance with classical literary theory dating back to Aristotle, literary art is one of mimesis or representation (*Poetics*). As two distinct—though not totally unrelated—styles of creating literary art, modernism and realism subscribe to dissimilar epistemological thoughts. These thoughts or principles underlie their respective artistic credos and influence their artistic practices, such as the way in which they construct story-space. So they are surveyed comparatively below.

Emerging in the eighteenth century, realist fiction developed alongside the Enlightenment project. As an intellectual movement, the Enlightenment is centred on rationality and optimism in human pursuit of knowledge. Stemming from new discoveries and scientific as well as technological advances in the eighteenth century, the Enlightenment thought articulates confidence in the capacity of human beings to understand and "adequately reproduce, by means of verbal and visual representations, both the **objective** world that is exterior to them and their own **subjective** responses to that exteriority" (Morris 2003:9; Morris's bold type).

From this epistemological viewpoint, both the physical world which humans live in and their inner psychological world are knowable and representable. Further, to acquire relevant knowledge about the worlds and reproduce that knowledge necessitates a good possession of some qualities. Among other things, "The values of accuracy, adequacy and truth are fundamental to this empirical view of knowledge and its representational form: realism" (ibid.: 2003:9). This is because a philosophically realist or rational view of knowledge acquisition and dissemination accentuates an objective construction of the external world and its reproduction in a verisimilar style. Conceptually aligning themselves to this empirical epistemology, realist writers such as Balzac, Eliot, and Galsworthy often make accurate and detailed descriptions of setting as an object in the story-space in their respective novels (e.g. *Old Goriot*, *Adam Bede* (1859), and *The Silver Spoon* (1926)). On the whole, certainty

and adequacy of spatial information are emphasised in realist formation of story-space. A clear example is the minute and precise depiction of the 'lodging-house' in *Old Goriot.*

Attributable to modernist writers' epistemological ideals different from those realist ones identified above, modernist fiction supplies spatial information in a sparing manner. Highly critical of realism's aesthetic orientation towards and literary practice of 'accurate reflection' of the external physical world, modernism favours an epistemological tenet that lays more emphasis on description of psychological reality than on representation of surface appearance of empirically observable things or objects. A prominent exponent is Virginia Woolf. For her and other principal modernists, "realist narratives had come to seem stylistically cumbersome, over-concerned with detailed description of things, their plots determined by narrow middle-class morality, and exuding a naïve and philistine confidence that objective truth about reality entailed only accurate reportage of sufficient material details" (Morris 2003:16). Reading between the lines, these criticisms challenge, among other things, the validity of the realism's fundamental belief in 'accurate reportage' which is based on 'sufficient material details'. To modernists, these 'details'—which are constitutive of surface appearance—are insufficient and inaccurate as far as representation of life or reality is concerned.

The reason behind this deprecation is, as argued by Woolf in her 'Modernist Fiction', that reality is composed of 'a myriad impressions—trivial, fantastic, evanescent…' (Woolf 2005:898). In essence, what is experienced as reality really resides in human sensory perceptions, which are 'evanescent' or fleeting in response to the constant change of external stimuli. Since this impressionist cognitive process makes an 'accurate' and 'adequate' representation of reality at a given moment impossible or technically very difficult, modernism revolts against the realist epistemological ideals of objectification, accuracy, and adequacy. As an attempt at a new mode of writing, modernist fiction aims to capture the transience of reality or nature, and sketch those fleeting moments. Furthermore, very importantly, modernist fiction not only psychologises characters' actions and motivations rather than detailing the settings in which those actions are taken, but also enquires into its own mode of novelistic production in abstract terms.

As an avant-garde sub-genre of the novel, therefore, modernist fiction shares the following generic features of some quintessential modernist art works: "According to Greenberg, some modernist works of art are first and foremost preoccupied with a reflexive study of their own means of representation, and can be labelled 'abstract', 'non-figurative', 'non-representational' or 'non-objective' as a consequence' (Aitken 2006:190). Endowed with these representational properties, modernist fiction does not typically supply detailed and unambiguous spatial information about setting as one of the two objects in story-space. Instead, to depict ever-changing mental landscape of characters, modernist fiction often provides indefinite, general as opposed to specific, and inadequate rather than detailed spatial information.

The survey conducted above shows that, among other things, epistemological differences contribute much to the shaping of difference in spatialisation between modernist fiction and realist one. This explains why, as exemplified in 4.1, less spatial information about settings is supplied in the opening of *The Good Soldier* as an early modernist fiction (a variety of modernist fiction) than in the introductory parts of *Old Goriot* and *David Copperfield*. But is a scanty provision of spatial information recurrent as a pattern of constructing the story-space throughout *The Good Soldier*? If yes, how does it compare with the pattern of spatialisation in realist fiction apart from *Old Goriot* and *David Copperfield*? To search for sensible answers to these two stylistically significant questions, a parallel study on a slightly larger scale will be undertaken in 4.3.

4.3 Sketchy settings in *The Good Soldier*: a corpus-aided comparison

The last paragraph of 4.2 proposed a comparison, which aims to identify and locate similarities and differences between an early modernist style of spatialisation and a realist one. In Bergson's philosophising of difference, differences are categorised into various forms, and two important ones are 'differences of nature' and 'differences of degree' (Deleuze 1999:42). The former is present, for example, between 'the so-called perceptive faculty of the brain and the reflex functions of the marrow' (ibid.:42). In broad terms, differences of this kind exist between poetry and the novel—two drastically different genres of literature. However, these differences

are not as absolute as those between the brain and the marrow, because qualities of poetry shade into some modernist novels such as Woolf's *To the Lighthouse* and *The Waves* (1931), while narrative as a mode of representation sometimes appears in verse forms. This phenomenon reveals a supple feature of 'differences of nature': since 'differences of nature' are 'differences between things, it is a matter of a veritable distribution' (Deleuze 1999:43). In other words, the degree to which a thing spreads out its distinctions can help to determine whether the proliferation of the distinctions makes differences of nature or not. If the distinctions are distributed beyond defining boundaries, the differences thus made are 'differences of nature'. But when the distinctions are distributed within those defining boundaries, the differences that occur as a consequence are 'differences of degree', for they are not sharp enough to alter the nature of the thing altogether.

In a sense, the differences between early modernist style and realist style may be regarded as both 'differences of nature' and 'differences of degree'. The former are perceptible when early modernist style is measured against classic realist style and identified as a departure from it, while the latter present themselves when the departure is found out as a mild one. Figure 3.2 and the subsequent case analysis of the title of Ford's novel in 3.1.3 have illustrated this point. To examine such a mixed character further, the modernist and realist features of casting settings respectively in *The Good Soldier* and Eliot's *The Mill on the Floss* (1860) will be analysed

Eliot's novel is chosen as a comparator novel for several reasons. First of all, the novel has 'the hallmarks of realism: particularity of time, of place, and of characterisation'—three characteristic features of realist fiction identified by Watt in his 1957 *Rise of the Novel* (Furst 1995:vii). Second, which is more directly relevant to an examination of setting, "George Eliot's novels are largely set in the realistically presented location of the Midlands area of her childhood—Warwickshire" (Carter and McRae 2001 [1997]:270). That is, the setting of *The Mill on the Floss* as one of Eliot's novels is realistic, which can help to highlight the features of the early modernist setting of *The Good Soldier*. Third, like *The Good Soldier*, the story of *The Mill on the Floss* is told by a first-person narrator, partly autobiographical in fictional form, depicts intricate love affairs, family crises, and several tragic deaths. These few aspects similar to those of Ford's novel add to the suitability of Eliot's novel as a comparator novel. Furthermore, in addition to *Old Goriot* and *David Copperfield*, the

choice of *The Mill on the Floss* for comparison is also intended to extend the range of comparator novels for better reliability of findings obtained from a comparative study of how setting is cast in two styles.

Setting as one of the two objects in story-space (Chatman 1978:107) can be established by use of space builders such as place names and common nouns denoting built environment as well as natural environment. Due to limitations of space, a few keyword place names from *The Good Soldier* and *The Mill on the Floss* will be compared. During the course of comparison, Liddell's terms used in his seminal book *A Treatise on the Novel* (1947) to categorise natural setting will be applied where appropriate. These terms are: (1) utilitarian, (2) symbolic, (3) irrelevant, (4) countries of the mind, and (5) kaleidoscopic (Chatman 1978:143).

To investigate the ways of establishing settings in the above two novels via a corpus analysis, two respective keyword lists have been made by means of *WordSmith Tools* 5 (Scott 2010). In Scott's terms, "key words are those whose frequency is unusually high in comparison with some norm" (see 'help on keywords', *WordSmith Tools* 5, Scott 2010). To obtain a keyword list requires two pre-existing word lists, one of a target corpus (small), and another one of a reference corpus (large). When these two word lists are compared using WordSmith keywords programme, a keyword list is made.

The above-mentioned list of keywords from *The Good Soldier* as a novel under examination and that of *The Mill on the Floss* as a comparator novel have been obtained in the method described above. The reference corpus for the former is 'modernist fiction', whereas that for the latter is 'realist fiction' (see 2.2.5 for details). Based on the output of a computational search using *WordSmith Tools 5*, Ford's novel has 250 keywords, whereas Eliot's novel has 317 keywords. Those important place names and setting-related common nouns in the two keyword lists are tabulated below.

Number	Keyword	Freq	%	RC. Freq	RC. %	Keyness
13	Branshaw	47	0.06	0		207.4
23	Nauheim	30	0.04	0		132.15
45	India	25	0.03	8		75.44
55	Philadelphia	14	0.02	0		61.67
80	hotel	28	0.04	32		47.92
86	casino	13	0.02	2		45.95
96	Fordingbridge	10	0.01	0		44.05
134	Paris	21	0.03	29		31.27
136	Stamford	7		0		30.83

Table 4.1 Important keyword place names and setting-related common nouns in *The Good Soldier* (Note: % in reference corpus is not indicated by *WordSmith Tools* 5)

Number	Keyword	Freq	%	RC. Freq	RC. %	Keyness
22	Ogg	110	0.05	0		372.01
26	Mill	127	0.06	24		307.04
64	Dorlcote	28	0.01	0		94.69
72	parlour	26	0.01	0		87.92
90	Floss	22	0.01	1		66.58
100	boat	62	0.03	65		60.17
122	river	66	0.03	88		48.72
181	land	39	0.02	47		32.56

Table 4.2 Important keyword place names and setting-related common nouns in *The Mill on the Floss* (Note: % in reference corpus is not indicated by *WordSmith Tools* 5)

Tables 4.1 and 4.2 present two sets of data. The figures in number column indicate the rank of keyness of a given keyword. The smaller the figure is, the higher

the level is. For instance, among all the 317 keywords identified in *The Mill on the Floss*, 22 in Table 4.2 indexes a higher keyness level of *Ogg* than that of *Mill* which is 26. Besides, 'RC' on the first row stands for reference corpus. Viewed together, the two tables display some similarities and dissimilarities between settings in the two novels.

First, the keyness rank of the setting-related key words in Ford's novel is lower than those of their counterparts in Eliot's novel. For example, the keyness scores of *Branshaw* (207.4) and *hotel* (47.92) in Table 4.1 are much smaller than those of *Ogg* (372.01) and 'parlour' (87.92) in Table 4.2. The difference shows that setting—by extension, external reality or environment—is less 'key' or crucial to the construction of the story-space in Ford's novel than in Eliot's novel. In this respect, 'differences of nature' between early modernist style and realist style are exhibited through 'differences of degree'. This relativist relation becomes clearer when the interplay between settings and plots in the two novels is viewed in perspective below.

On the whole, "In realism place becomes intrinsic to and functional in the action" (Furst 1995:174). This is discernible in realist novels ranging from *Old Goriot* to *Adam Bede* (1959), *Tess of the D'Urbervilles* (1891), and *The Return of the Native* (1895). This is also the case with *The Mill on the Floss*, which presents the flood in the protagonists' hometown as the cause of their tragedy. In Ford's novel, however, place or setting is just a backcloth of the suicidal actions rather than their cause. This demonstrates an early modernist endeavour to marginalise the importance of setting. Nevertheless, the names of those settings are still given, which shows some degree of realist particularity of place.

Second, *Branshaw* as a main setting in Ford's novel is at the highest rank of keyness of all the setting-related key words in Table 4.1, so does *Ogg* (which stands for *St. Ogg's,* and the reason for this will be given in an explanation of Figure 4.5 later) in Table 4.2. Beneath this hierarchical similarity lies a relational dissimilarity. In *The Good Soldier*, 'Geographical matters broaden Ford's scope' (Haslam 2006:350), for the locations of events are scattered in different parts of the world, which adds a strong international dimension to the setting of Ford's novel. At the same time, this feature, which is also perceptible in other early modernist novels such as Conrad's *Heart of Darkness* (1899) and James's *The Golden Bowl* (1904), physically separates

Branshaw from other geographical locations. In fact, all the locations of events or actions in Ford's novel are geographically detached from one another. But *Ogg* or *St. Ogg's* is contiguous with other settings in Eliot's novel.

Derived from the difference identified above is a difference in the probability of a provision of detailed spatial information about a given setting. Since settings in Ford's novel are separate, there is no obvious need for a presentation of one setting— *Branshaw* for example—to include a description of another setting. In Eliot's novel, by contrast, the settings are so closely contiguous that they become, as it were, congregative. This spatial contiguity facilitates the development of economic and socio-cultural relations between the characters living in those settings. As a result, to paint a wider picture of the life of those characters and their environment, which is characteristic of realism, the presentation of one setting—*St. Ogg's* for example— tends to bring out another one. Figures 4.1 and 4.2 can help illustrate the two different styles of spatialisation under discussion.
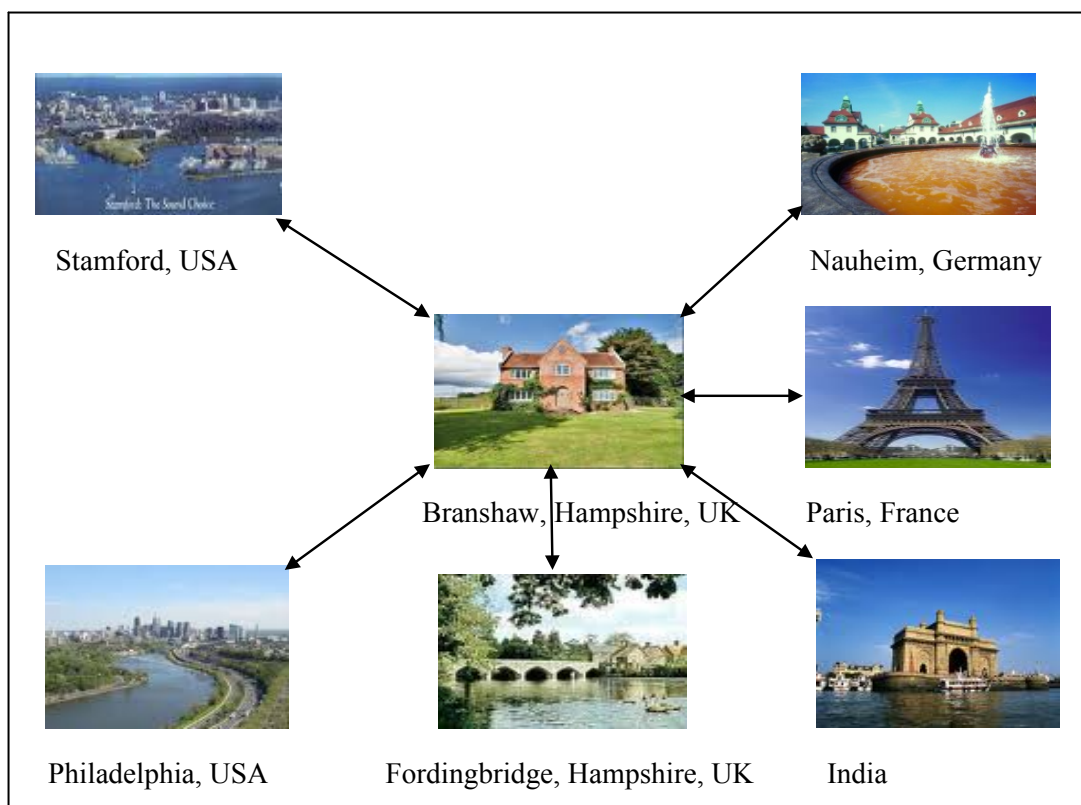
Figure 4.1 Spatial detachment: a map of settings in *The Good Soldier*. Source of photos: Google images, accessed Friday 23/7/10

Figure 4.1 'maps' seven different geographical locations referred to by the seven keyword place names in Table 4.1. Scattered around the world, they are far apart from one another, and each is distinct in its own right, thus claiming a unique position in the story-space in Ford's novel. *Fordingbridge* is Edward Ashburnham's native place, while *Stamford* is Florence's hometown, and *Philadelphia* is where Dowell is from, who later settles in *Paris*. *India* is where *Edward* serves in the army, and a place to which Edward's housemaid Nancy retreats after her failed love affair with Edward. A German spa town, *Nauheim* is where the initial meeting between the Dowells and the Ashburnhams takes place. It is there that the curtain of the tragedy rises. Ten years later, the curtain is lowered at *Branshaw* which witnesses Edward's suicide.

Of all the locations whose plot-related roles were described above, *Branshaw* occupies a position that carries 'end weight': it is the locus of Edward's suicide—the climactic action in and the coda of Ford's novel. For over a decade before Edward's suicide, *Branshaw* is the residence of the protagonists Edward and Leonora after their marriage. Being such a long-standing home to the couple whose fate is a primary focus of the narrative, it is a foundation on which the story-space in Ford's novel is constructed. Furthermore, it is at *Branshaw* that Dowell completes his writing of 'the saddest story'. This means Dowell observes and depicts the Ashburnhams and other characters as well as their actions from the viewpoint of *Branshaw*.

Interpreted according to narrative theories of focalisation (Abbott 2002:66-7, Rimmon-Kenan 2002:72-86, Toolan 2001:59-63), *Branshaw* can be regarded as a vantage point where Dowell acts as a focaliser. Functioning in the manner of a camera eye, Dowell shifts his focus around on different characters in different locations in his interaction with them, receiving various 'signals' from them: their profiles, innermost thoughts or feelings, and actions. He accomplishes this task by keeping track of those characters' travel to and from *Branshaw*. This is what the six bi-directional arrows in the map in Figure 4.1 symbolise. Being such a principal setting, *Branshaw* is expected to be cast in detail when it is initially introduced. But this conventional expectation is flouted by Ford's early modernist presentation of it, which will be demonstrated after the relation between important settings in Eliot's novel is described below.

Unlike *Branshaw* whose spatial relation to other settings in Ford's novel is analogous to one between a centre and related distant nodes in all directions, *Ogg* or *St. Ogg's* is spatially connected to other settings. The interrelation is visualised below.
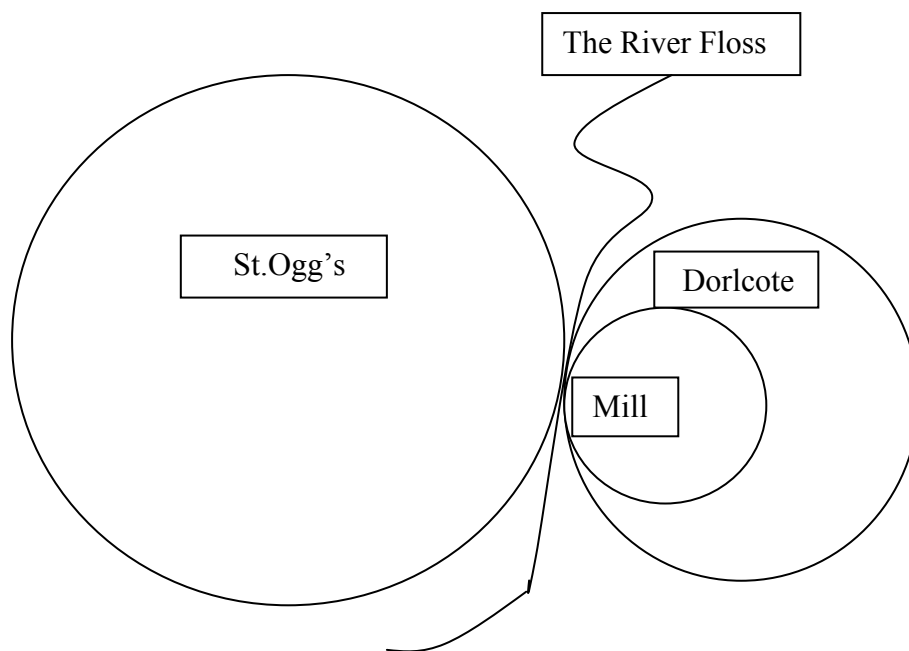
Figure 4.2 Spatial contiguity: relations between important settings in *The Mill on the Floss*

In Figure 4.2 the large circle stands for *St. Ogg's*, a fictional town in England as the overall setting of Eliot's novel. It is not isolated from other settings, but adjacent to *Dorlcote* as a small place where Mill is located. Interconnected, these three settings are all contiguous with *Floss* symbolised by the curve in Figure 4.1. In a way, the geographical connections between the four settings facilitate the provision of more spatial information about any one of them. To illustrate, the first twenty instances respectively of *Branshaw* and *Ogg* as two keyword place names are compared via a corpus analysis. The analytic method to be adopted is derived from phraseological and lexical semantic approaches (Hunston 2006:55-7; Stubbs 2001:117-20; 1996:157; 172). During the course of analysis, where possible, 'collocation', 'colligation', 'semantic preference', and 'discourse prosody' (Stubbs 2001:65-6) will be discussed.

N Concordance	t |Word #

1   And the red cheeks! And the beautiful, beautiful old house. Just near Branshaw Teleragh it was and we descended on it from the high, clear,   5,207

2   that he must be Edward Ashburnham, Captain, Fourteenth Hussars, of Branshaw House, Branshaw Teleragh. I knew it because every evening   6,512

3   Edward Ashburnham, Captain, Fourteenth Hussars, of Branshaw House, Branshaw Teleragh. I knew it because every evening just before dinner,   6,514

4   I saw him once afterwards, for a moment, gaze upon the sunny fields of Branshaw and say: "All this is my land!" And then again, the gaze was   8,019

5   that they really needed to live in India, to economize, to let the house at Branshaw Teleragh. Of course, at that date, I had never heard of the   14,135

6   of these things were not continued. They could not possibly keep up Branshaw Manor at that rate after the money had gone to the Grand   17,205

7   herself to coming home. With pushing and scraping and with letting Branshaw Teleragh, and with selling a picture and a relic of Charles I or   18,140

8   investment turned up trumps, and Edward was really in fit case to reopen Branshaw Manor and once more to assume his position in the county.   18,299

9   been discovered that Florence came of a line that had actually owned Branshaw Teleragh for two centuries before the Ashburnhams came there.   19,460

10   could have taken her to Fordingbridge, and, though he could not give her Branshaw Manor, that home of her ancestors being settled on his wife,   26,461

11   to me--off would go a desperate cable in cipher to that poor wretch at Branshaw, commanding him on pain of an instant and horrible disclosure   29,136

12   really serious in this. It would have meant the extinction of all hopes of Branshaw Manor for her. Besides she had got it into her head that   29,400

13   way in the world--I had been talking about the duration of my stay at Branshaw--she said with her clear, reflective intonation: "Oh, stop here for   30,539

14   stiffly, in a deep arm-chair. That is what I remember. It was twilight. Branshaw Manor lies in a little hollow with lawns across it and pine-woods   30,789

15   two things that she wanted. She wanted to be a great lady, installed in Branshaw Teleragh. She wanted also to retain my respect. She wanted,   34,661

16   only for very short visits; and Nancy lived herself gradually into the life at Branshaw Teleragh. I think that, from that time onwards, she led a very   37,599

17   the same joke about an old beggar woman who always amused them at Branshaw. The girl, a little later, opened Leonora's door whilst she was still   39,491

18   then Leonora completely broke down--on the day that they returned to Branshaw Teleragh. It is the infliction of our miserable minds--it is the   39,721

19   The mere expenditure upon sending one of the girls over from Ireland to Branshaw was terrifying to them; and whichever girl they selected might   41,002

20   his soldiering, gave a great deal of attention to the management of Branshaw through a steward. Aldershot was not very far away, and they   41,894

Figure 4.3 20 concordance lines for *Branshaw* as a keyword geographical name in *The Good Soldier*

Figure 4.3 shows 20 out of 47 instances of *Branshaw* distributed throughout Ford's novel. A collocational pattern of *Branshaw* can be established: A click on the tab 'patterns' at the bottom of the screenshot of the above twenty concordance lines obtained by means of *WordSmith Tools* 5 throws up the pattern below on the computer screen.

N	L5	L4	L3	L2	L1	Centre	R1
1			THE		AT	BRANSHAW	TELERAGH
2					TO		MANOR
3					OF		

Figure 4.4 Collocational pattern of *Branshaw* in *The Good Soldier*

Figure 4.4 shows that, colligationally, *Branshaw* is more often preceded by the prepositions 'at', 'to', 'of' and followed by a geographical name 'Teleraph' as well as a common noun 'Manor'. In grammatical terms, 'at' is a spatial preposition of

location, while 'to' is one of destination (Quirk *et al.* 1985:674). This being the case, *Branshaw* is denoted by the former as a geographical position, and by the latter as a destination. In the pattern where it is collocated respectively with 'Teleraph' and 'Manor' to form a prepositional complement that indicates either a position or a destination, *Branshaw* exhibits a semantic preference for words denoting places and buildings. It is also observable in such phrases as 'near Branshaw Teleraph', 'Branshaw House', 'reopen Branshaw Manor', 'give her Branshaw Manor', and 'Branshaw Manor' (concordance lines 1, 2, 8, 10, 12).

The above analysis shows what the usual collocates of *Branshaw* and their denotations are. But either as a name of a place or a modifier of a mansion, *Branshaw* is, in general, not really described in detail. As a result, the settings presented through using *Branshaw* and the words it modifies are sketchy. This can be confirmed by many phrases such as 'to let the house at Branshaw Teleraph', 'owned Branshaw Teleraph', 'installed in Branshaw Teleraph', 'at Branshaw', 'from Ireland to Branshaw', and 'of Branshaw' (concordance lines 5, 9, 15, 17, 19, 20). Some exceptions to this tendency seem to be suggested by the co-texts of *Branshaw* in concordance lines 4 ('sunny fields') and 14 ('a little hollow with lawns'). They will be investigated, so will be *Branshaw* and its co-text in concordance line 1, for it is there that *Branshaw* is introduced for the first time to readers who expect some detailed spatial information about it. For this investigatory purpose, more texts respectively of concordance lines 4, 14, and 1 are displayed below.

Expanded concordance line 4

…and perhaps the lips moved a little too, as if he should be saying: "There you are, my dear." At any rate, the expression was that of pride, of satisfaction, of the possessor. I saw him once afterwards, for a moment, gaze upon the sunny fields of Branshaw and say: "All this is my land!"

In the context of Ford's novel, the above extract shows that Dowell the narrator is depicting the movement of Edward's lips and his gaze. The movement and the gaze

externalise Edward's self-esteem and contentment as a land owner. This being the focus of the extract, the use of the adjective 'sunny' paints the 'fields' as a shining spectacle in order to highlight the grounds for Edward's satisfaction: he is pleased with his ownership of the attractive fields of *Branshaw*. They are part of *Branshaw*. Therefore, a bit more environmental information is provided about *Branshaw* as a setting in concordance line 4 than—for instance—in concordance lines 5, 15, and 19. As a result, *Branshaw* is less sketchy in this context than in some others.

Expanded concordance line 14

Branshaw Manor lies in a little hollow with lawns across it and pine-woods on the fringe of the dip. The immense wind, coming from across the forest, roared overhead. But the view from the window was perfectly quiet and grey. Not a thing stirred, except a couple of rabbits on the extreme edge of the lawn.

From a narrative stylistic viewpoint, the discourse role of *Branshaw* in the above extract deviates from the norm. In 19 out of 20 instances, *Branshaw* is collocated with other words to function as a prepositional complement or an object of a verb, such as 'letting' and 'reopened' (concordance lines 7, 8). In the above abstract, however, *Branshaw* is collocated with 'Manor' to denote jointly the Ashburnhams's estate located in *Branshaw*. This collocation is a grammatical subject of a sentence and, cognitively, the focus of the narrative attention. Therefore, although the outward appearance of 'Manor' that *Branshaw* modifies is not described, its location is presented ('a little hollow'), its surroundings are depicted ('lawns and pine-woods'), the blowing of the wind is recorded (**'**roared'), and a view of the scene from within Manor is projected ('quiet', 'grey', 'rabbits'). Here 'Branshaw Manor' as a setting is not isolated, as are 'the sunny fields of Branshaw' in concordance line 4, but integrates into its immediate surroundings. This manner of presenting a house smacks of the way in which the 'lodging-house' in *Old Goriot* is depicted (see 4.1). Spatially,

the contiguity of *Branshaw Manor* to its surroundings enables this detailed, thus primarily realist presentation of an important setting.

Expanded concordance line 1

And the beautiful, beautiful old house.

Just near Branshaw Teleragh it was and we descended on it from the high, clear, windswept waste of the New Forest. I tell you it was amazing to arrive there from Waterbury.

The occurrence of *Branshaw* in the above extract claims some special significance, for it is its first appearance in Ford's novel. In a typical realist novel which emphasises particularity of place, *Branshaw* would have been introduced in detail, as is the case with the 'lodging-house' in *Old Goriot*. However, the above extract, which traces Dowell's visit to Edward's 'beautiful old house near Branshaw Teleraph', does not focus on Branshaw or 'Branshaw Teleraph' as a location. This is indicated by the preposition *near* which helps to establish 'Branshaw Teleraph' as a 'deictic space (near or far)' (van Peer and Graf 2002:133). It serves as a landmark in 'referential coordinate system' (ibid.: 29) against which the relative positioning of the focus space is heuristically measured or marked. Therefore, it is not *Branshaw* as a locale but a mansion there that is depicted. Nevertheless, the closeness of 'Manor' to 'Branshaw Teleraph' might prompt a reader to imagine that the scene painted verbally by the phrase 'the high, clear, windswept waste of the New Forest' may be a feature of the landscape of 'Branshaw Teleraph'. This is possible, but not explicitly evidenced in the co-text. Such is Fordian early modernist style of spatialisation. It casts a setting in broad strokes, leaving much room for readers' imagination as regards the details of the setting.

The above three case analyses suggest that, in concordance line 14, 'Branshaw Manor' as a setting is depicted elaborately, which is a realist touch. In concordance lines 4 and 1, *Branshaw* as a setting is neither sketchy nor fully presented, which

results from the provision of some—rather than adequate—spatial information about it. In general, the majority of the 20 instances scrutinised show that *Branshaw* as a setting is spatially vague or indistinct. Furthermore, although the collocational patterning of the remaining 27 instances of *Branshaw* exhibits some degree of variation, the overall tendency still remains true, that is, *Branshaw* as an important setting in *The Good Soldier* is not described in great detail. To the contrary, setting is, on the whole, established elaborately in *The Mill on the Floss*, which can be demonstrated by how *Ogg* or *St.Ogg's* is presented.

N	Concordance	Word #
1	seed, or with the dark glitter of coal—are borne along to the town of St. Ogg's, which shows its aged, fluted red roofs and the broad gables of its	79
2	At that time, when Mrs. Tulliver was nearly forty, they were new at St. Ogg's, and considered sweet things). "Well, Mr. Tulliver, you know best:	1,210
3	thoughts of his going to Mudport: I mean him to set up his office at St. Ogg's, close by us, an' live at home. But," continued Mr. Tulliver after a	2,359
4	who foresaw occasion for darting in. "He lives up the Kennel Yard at Sut Ogg's, he does. He's the biggest rot-catcher anywhere, he is. I'd sooner,	17,299
5	of her wardrobe in the Spotted Chamber than ever Mrs. Wooll of St. Ogg's had bought in her life, although Mrs. Wooll wore her lace before it	19,196
6	valuable services as manager. No man was thought more highly of in St. Ogg's than Mr. Deane; and some persons were even of opinion that Miss	23,270
7	as early as eleven o'clock by the advent of the hair-dresser from St. Ogg's, who had spoken in the severest terms of the condition in which he	32,398
8	the most formidable of her contemporaries, into whose street at St. Ogg's she would carefully refrain from entering through the rest of her life.	32,490
9	heart that these heroes were never seen in the neighborhood of St. Ogg's; nothing very wonderful ever came there. Maggie Tulliver, you	43,516
10	necessarily is in these days; she had only been to school a year at St. Ogg's, and had so few books that she sometimes read the dictionary; so	43,560
11	Tulliver; he lives there." "What! a big mill a little way this side o' St. Ogg's?" "Yes," said Maggie. "Is it far off? I think I should like to walk	44,014
12	at the corner,—she had surely seen that finger-post before,—"To St. Ogg's, 2 miles." The gypsy really meant to take her home, then; he was	44,481
13	order to see Mr. and Mrs. Glegg at home, we must enter the town of St. Ogg's,—that venerable town with the red fluted roofs and the broad	44,921
14	church, and said to be a remnant of the original chapel dedicated to St. Ogg, the patron saint of this ancient town, of whose history I possess	45,310
15	not be wholly true, it is at least likely to contain the least falsehood. "Ogg the son of Beorl," says my private hagiographer, "was a boatman who	45,349
16	thou be wise and not foolish.' Still she went on to mourn and crave. But Ogg the son of Beorl came up and said, 'I will ferry thee across; it is	45,469
17	shed a light on the water like the moon in its brightness. And she said, 'Ogg, the son of Beorl, thou art blessed in that thou didst not question and	45,548
18	many were saved by reason of that blessing on the boat. But when Ogg the son of Beorl died, behold, in the parting of his soul, the boat	45,631
19	witnessed in the floods of aftertime, that at the coming on of eventide, Ogg the son of Beorl was always seen with his boat upon the	45,685
20	no fresh stucco-facing or other fallacious attempt to make fine old red St. Ogg's wear the air of a town that sprang up yesterday. The shop-windows	45,923
21	to fear; even the floods had not been great of late years. The mind of St. Ogg's did not look extensively before or after. It inherited a long past	46,151
22	eyes for the spirits that walk the streets. Since the centuries when St. Ogg with his boat and the Virgin Mother at the prow had been seen on the	46,184
23	and burn men alive; not because any sane and honest parishioner of St. Ogg's could be brought to believe in the Pope. One aged person	46,300
24	better let politics alone. Public spirit was not held in high esteem at St. Ogg's, and men who busied themselves with political questions were	46,539
25	to become insolvent. This was the general aspect of things at St. Ogg's in Mrs. Glegg's day, and at that particular period in her family	46,590

Figure 4.5 25 concordance lines for *Ogg* as a key word in *The Mill on the Floss*

Figure 4.5 displays 25 out of 110 instances of *Ogg*. Only 5 of them (concordance lines 15—19) operate as a name of 'the son of Beorl', a legendary figure, while the remaining 105 instances are all part of the name of the town called St. Ogg's, which is named after 'Ogg the son of Beorl'. Given this formational relation between *Ogg* and *St. O*gg's, and also due to the technical reason that the occurrence

of 'St.' (Saint in full) or ''s' alone would not be identified as unusually frequent against the reference corpus (which is 'realist fiction') by keyword programme in *WordSmith Tools*, the identification of *Ogg* as a key word indicates that *St. Ogg's* is a key place name. In this thesis, therefore, *Ogg* is taken synecdochically to denote *St. Ogg's*. For this reason, the above-mentioned 5 instances of *Ogg* as a person's name are not counted as samples of a place name, and 5 more instances of *Ogg* as part of a place name (concordance lines 21—25) are added, so that 20 instances of *Ogg*—the same as that of *Branshaw*—will be examined. A collocational pattern of *Ogg* has been established in the same method adopted to analyse *Branshaw* by means of *WordSmith Tools*, and is presented below.

N	L5	L4	L3	L2	L1	Centre	R1	R2	R3	R4
1	THE	THE	SOCIETY	OF	ST	OGG	S	AND	OF	TO
2	TO			AT			THE	THAT	THE	THE
3				IN				SON	HAD	BEORL
4				TO						

Figure 4.6 Collocational pattern of *Ogg* (=*St. Ogg's*) in *The Mill on the Floss*

Like *Branshaw*, *Ogg* in Figure 4.6 is preceded by several prepositions; unlike *Branshaw*, *Ogg* is collocated with a noun phrase on its left. This colligational feature is absent in the pattern of *Branshaw*. Since the head word in the noun phrase is *society,* the sequence *the society of St. Ogg's* as a frequently occurring collocational pattern implies that the people or the social order in *St. Ogg's* is a narrative topic often addressed in Eliot's novel. In other words, Eliot's presentation of setting is not restricted to its topographical aspects, but includes information about its social dimension as well. In a way, therefore, the pattern exemplifies a realist focus of the story-space: "The realist novel…has been so supremely concerned with social setting [(Snow 1978), as quoted in Cobley 2001:88]. Although the 20 instances extracted are a small portion of 110 occurrences of *Ogg*, this realist interest in the socio-cultural aspects of people's life in a given location is already manifest in many instances displayed in Figure 4.5, such as: 'into whose street at St. Ogg's she would carefully refrain from' (No.8), 'these heroes were never seen in the neighbourhood of St. Ogg's' (No.9), 'The mind of St. Ogg's did not look extensively before or after' (No.21),

'not because…parishioner of St. Ogg's could be brought to believe in the Pope'(No.23) , 'Public spirit was not held in high esteem at St. Ogg's' (No.24), and 'This was the general aspect of things at St. Ogg's in Mrs. Glegg's day' (No. 25). In this manner, the presentation of *St. Ogg's* supplies information about the customs in the town and the mentality of the local people there, which is, as analysed previously, hardly present in the description of *Branshaw* as a setting.

The presentation of *St. Ogg's* is also more elaborate than that of *Branshaw* as far as the provision of spatial details is concerned. While only 1 out of 20 instances of *Branshaw* displays a careful description of the surroundings of 'Branshaw Manor' as a setting, 3 out of 20 instances of *St. Ogg's* demonstrate a very detailed presentation of the town (concordance lines 1, 13, 20), and 2 more instances show a provision of some broadly related geographical information about the surrounding area of *St. Ogg's* (concordance lines 12, 22). On the whole, the description of *St. Ogg's* as a setting is much more comprehensive than that of *Branshaw* as a setting. This is distinctly clear in an adequate provision of particular spatial information about the former by the above-mentioned 3 instances. Now more texts of the two instances are displayed below as illustrations.

Expanded concordance line 1

A WIDE plain, where the broadening Floss hurries on between its green banks to the sea, and the loving tide, rushing to meet it, checks its passage with an impetuous embrace. On this mighty tide the black ships—laden with the fresh-scented fir-planks, with rounded sacks of oil-bearing seed, or with the dark glitter of coal—are borne along to the town of St. Ogg's, which shows its aged, fluted red roofs and the broad gables of its wharves between the low wooded hill and the river-brink, tingeing the water with a soft purple hue under the transient glance of this February sun….

And this is Dorlcote Mill. I must stand a minute or two here on the bridge and look at it…

The above extract is the very opening of Eliot's novel. It spatialises *St. Ogg's* in a minute and vivid style comparable to that in which the 'lodging-house' in *Old Goriot* is depicted (see 4.1). The spatialisation enables a reader to see mentally that *St. Ogg's* is situated at an estuary where the swift Floss meets the sea from which fully-loaded ships come to unload. A busy town, *St. Ogg's* has houses with red roofs and is flanked by the 'wooded hill' and the river with purplish water glistening under the wintry sun. This verbal picture concretises the location and topography of *St. Ogg's*. The narrative design behind it is such that several settings—'the Floss', 'the sea', 'the low wooded hill' and, most importantly, 'Dorlcote Mill'—are spatially contiguous with *St. Ogg's*.

In broad geographical terms, 'Dorlcote Mill' is a peripheral part of *St. Ogg's*. The personal life of the characters living in the '*Mill'*—Maggie, Tom, and their parents—is interlaced with the social life at *St. Ogg's*. Given this interrelation, to narrate a realistic story about those characters requires a detailed depiction of the *Mill* as their dwelling-house and of its location—*St. Ogg's*. In this context, a description of *St. Ogg's* without some touch on those neighbouring settings would not really be a very objective and thus realistic presentation of it as those characters' hometown. To produce some realistic effect of representation, therefore, the interconnection between those above-mentioned settings is indicated through a description of their receptive geographical features. 'Dorlcote Mill' is set off against this geographical background, which impacts on the life of the characters inside it. Such a presentation of a panoramic view of a principal setting and its surroundings embodies a pursuit of 'realism by paying a great deal of attention to the depiction of milieux' (Cobley 2001:89).

Seen from the above analysis, spatial contiguity or connection between settings—such as *St. Ogg's* and *the Floss*—entails and facilitates an elaborate establishment of setting in Eliot's novel. That elaboration displays a realist emphasis on an adequate and accurate provision of spatial information about settings. As another embodiment of that emphasis, the spatial features of *St. Ogg's* are presented in some detail again (see below) after they are initially introduced.

> IN order to see Mr. and Mrs. Glegg at home, we must enter the town of St. Ogg's,—that venerable town with the red fluted roofs and the broad warehouse gables, where the black ships unlade themselves of their burthens from the far north, and carry away, in exchange, the precious inland products, the well-crushed cheese and the soft fleeces…

The above extract coheres with the first extract, for the words denoting the major architectural features of *St. Ogg's* ('the red fluted roofs' etc.) are repeated, while the town's topological position as a port is reiterated ('the black ships' etc.). This echo of the narrative voice heard earlier in its initial introduction of *St. Ogg's* deepens the impression of the town's spatial aspects such as shapes, colours, and relations with other spaces on readers. From a cognitive narratological viewpoint, the repetition attracts a reader's attention to a cheerful atmosphere in the town symbolised by the red colour of the roofs. Furthermore, this warm feeling about the town is refreshed a bit later by the recurrence of the adjective red: '…fine old red *St. Ogg's*' (concordance line 20). Viewed together, the three instances of *St. Ogg's* being collocated with the word *red* establishes a pattern in the early part of Eliot's novel. It constructs *St. Ogg's* as a setting with a spatial parameter (colour) that evokes positive feeling. In most of the instances of *Branshaw* examined earlier, the presentation of it as a setting is far less detailed.

The contrastive investigation of *Branshaw* and *St. Ogg's* conducted above illustrates different ways of casting settings in *The Good Soldier* and *The Mill on the Floss*. In the former, on the whole, the presentation of *Branshaw* as a main setting in Ford's novel is sketchy; as a consequence, its geographical features are vague to readers. Such a style of spatialisation evinces an early modernist turn away from an externally focused presentation of details of the physical world. However, this style has not abandoned the realist manner of establishing setting altogether, because the names of those locations of events are still given. This is a kind of particularisation of place, and can be considered a trace of realism, which becomes clearer when

contrasted with high modernist style of spatialisation in *To the Lighthouse* where the locations of events are not named at all (see chapter 7). From this angle of vision, the style of writing in Ford's novel has a blended character.

Contrary to Fordian style, the style of spatialisation in Eliot's novel is marked by detailed presentation of spatial information, and is therefore clearly realistic. Furthermore, setting as an object in the story-space does not simply remain in the background; instead, it is ''thematized': it becomes an object of presentation itself' (Bal 1997:135). That is, setting as a space is turned into a narrative focus to some extent, because it has become 'an 'acting place'' (ibid.:135), as is demonstrated by *St. Ogg's* which functions as a busy centre for exchange of various goods. This important position occupied by the setting of Eliot's realist novel highlights the marginalised one held by the setting of Ford's early modernist novel.

So far the discussion has centred on settings in the two novels. The findings obtained through a corpus stylistic investigation in 4.3 corroborate the insights into the early modernist style of establishing setting that were generated via a comparative analysis of a few opening paragraphs extracted from the three novels in 4.1. In general, the early modernist manner of spatialisation has features of modernist style, but retains traits of realist style as well. A related question arises: are literary figures as another object in the story-space in Ford's novel also described in a style marked by a mixed character? If they are, what may be some specific features of early modernist art of characterisation? But if there is variation, what will that variation reveal about the transitional character of early modernist style? These are the topics that chapter 5 will explore.

5 Story-space in *The Good Soldier*: multi-layered spatialisation of character

5.1 Character versus action: a key issue in character analysis

Character performs a crucial role in the construction of a story world, because a story is, in a sense, a narration of happenings to characters. For this reason, character portrayal is of paramount importance in novelistic production. Therefore, a close analysis of character as one object in story-space is an essential part of narrative study. Since a character perceives and acts, he or she is not infrequently considered in conjunction with action. Further, different perspectives on the relation between character and action lead to the different valuation of them. In ancient Greece less importance was assigned to character than to action. For Aristotle, the action ("the incidents of the story") took precedence over character: "Character gives us qualities, but it is in our actions—what we do—that we are happy or the reverse" (Abbott 2002:123).

However, as time moved on, there appeared a shift in priority: "For Leslie Stephen, writing in England at the end of the nineteenth century, the balance was just the reverse. The great object of narrative action was the revelation of character" (ibid.:124). In Stephen's view, 'narrative action' serves the purpose of portraying character. From this angle, action is a means to an end. This idea about the interrelationship between character and action is, to some degree, echoic in a third view expressed by Stephen's contemporary Henry James. Although fairly eclectic, the third view still reveals a subtle inclination towards character as somewhat more essential:

> What is character but the determination of incident? What is incident but the illustration of character?

> (James 2001:862)

In the above statement, the noun 'determination' carries much weight, implying that it is character that charts a certain route of action, while the latter is an 'illustration', or a kind of exemplification which concretises a character's traits. From a teleological perspective, this point is logical, for it is character that not only decides on what actions to take in order to fulfil certain purposes but also performs them. Therefore, there is hardly any action that does not involve character in one way or another. However, a character can still enjoy his or her ontological status without being physically active, and such a situation is more characteristic of modernist fiction than of realist fiction. This is because in modernist fiction, a main character is often either an entity in narratorial recollection or is presented as being deep in thoughts rather than taking a series of physical actions. Sections 5.4 and 7.3 will illustrate this point.

Due to the significance of character in the art of fictional writing, many studies of it have been undertaken. One piece of pioneering work is Forster's classification 'of characters into flat and round' (Forster 1990 [1927]:73). This division has fostered an enduring academic interest in character type, an intriguing but also very complicated topic. More recently, quite a few distinguished scholars have addressed the issue of character and characterisation from within two mutually informing disciplines. One is narratology, and the other is stylistics and its various cross-disciplinary branches. The studies undertaken are wide-ranging with regard to focus. In broad terms, they either trace and evaluate an Aristotelian tradition of scholarly enquiry into character traits (e.g. Abbott 2002, Chatman 1978, Margolin 2007, Toolan 2001), or discuss character change in a quantitative method (e.g. Bortolussi and Dixon 2003, Hoover 1999), or explore character's mind style (Leech and Short 1981, Mills 1995, Semino 2002), or analyse transitivity choices in character representation (Mills 1995, Toolan 2007) and interpret interrelations between setting and character (Toolan 2001, 2007).

The works listed above examine various aspects of the concept of character, thus all informing the present discussion of character and characterisation. Among them, two kinds of studies theoretically underpin the planned character analysis in this chapter more directly. They are a cognitive stylistic approach to characterisation (Culpeper 2002), and a corpus stylistic investigation of the interrelation between the linguistic presentation of characters' actions and narrativity (Toolan 2009).

Narrativity is a term originally coined in Greimas (1970) (Wales 2001:265). Scholars differ in their interpretations of this concept: "Ryan (1991) sees PLOT as fundamental to narrativity; for Chatman (1978, 1990) it is a matter of the dynamic tensions between discours and HISTOIRE…" (Wales 2001:265; capital letters as in the original text). More recently, Toolan has identified the important function performed by action verbs to encode Hallidayan material processes that represent narrative progression, which is a dynamics that embodies narrativity (Toolan 2007:236-9, 2009:119-25). From different angles, the above-quoted scholars emphasise the importance of plot and/or action verbs to narrativity—the core of a narrative. Besides, since action is one of the parts intrinsic in a character's life, an adequate narrative presentation of it shows a realist emphasis on verisimilitude. If there is no adequate representation of it, the narrative style tends to be non-realistic or modernist. In order to identify the style of characterisation in *The Good Soldier*, therefore, a corpus analysis of some verbs used to construct characters in it and *The Mill on the Floss* will be performed in Sections 5.4 and 5.5. To this end, a model drawing on Culpeper's approach will be constructed for the planned analysis (see 5. 3).

5.2 An integrated model drawing on contrasting approaches

Culpeper's work first reviews the positions of humanising and de-humanising approaches to character, and then proposes 'a mixed approach' (2002:255). As Culpeper observed, the humanising view maintains that fictional characters are representations of people in the real world. Scholars holding this view argue that "we recognize, understand and appreciate fictional characters insofar as their appearances, actions, and speech reflect or refer to those of persons in real life" (Mead 1990:442, as quoted in Culpeper 2002:253). Mead's comments imply that both the physical and the intellectual aspects of characters represent those of humans. There are various types of characters: noble or dishonourable, good-hearted or cruel, outspoken or reticent… With regard to emotive effect on readers, the different character types can either win the reader's favour, or breed indignation, or evoke empathy in them. This perspective on character aligns with Aristotelian philosophy of art, which is articulated at the beginning of Chapter 2 of Aristotle's *Poetics*: "Since mimetic artists portray people in action, and since these people must be either good or bad (for men's characters

practically always conform to these categories alone), they can portray people better than ourselves, worse than ourselves, or on the same level" (Halliwell 2004:16).

The core of Aristotelian idea about characters is that they are 'people' 'portrayed' or constructed by 'mimetic artists'—including dramatists in Aristotle's epoch and novelists since Defoe's time. Epistemologically rooted in Aristotelian idea about character as a product of artistic mimesis, the humanising view seems to identify the relation between characters and real people as one between mirroring ('reflect') and mirrored. In contrast to this vision, continues Culpeper (2002:254), a de-humanising text-based view is that characters are not imitations of real people but text-based existents. A representative voice of this view is clearly audible when the semiotician Weinsheimer makes the following statement:

As segments of a closed text, characters at most are patterns of recurrence, motifs which are continually recontextualised in other motifs. In semiotic criticism, characters dissolve.

(Weinsheimer 1979:195, as quoted in Culpeper 2002:254)

Based on this de-humanising view, characters can only come into being as a result of textualisation and contextualisation. As such 'characters dissolve'—they melt away into texts rather than striking a cord of association in the reader's mind between a literary figure and a type of real person the reader knows in his or her life. This is an extreme view of characters, ignoring some degree of correspondence between them and their prototypes in the real world. The limitation of such a view is not too difficult to perceive. For instance, when critiquing Weinsheimer's claim that "Emma Woodhouse is not a woman nor need be described as if *it* were" (Weinsheimer 1979:187), Culpeper points out that the view "demonstrates how one can throw the baby out with the bath water. His use of the neuter third person pronoun borders on the absurd: Emma's female gender is an undeniable part of her character for any reader. Characters remain as words in the text only when those words have no readers or listeners" (Culpeper 2002:256).

Culpeper's comment on Weinsheimer's use of a neuter pronoun foregrounds a ubiquitous phenomenon: the linguistic means of referring to characters in fiction is identical or very similar to the way people are called in the real world. However, if this novelistic reference system indicates some plausibility of the humanising approach, an exaggerating version of the latter also exhibits an overly simplistic tendency: "On the other hand, the extreme humanizing view, that characters are actually real people, is, of course, naïve" (Culpeper 2002:256). Having identified the problems of both humanising and de-humanising approaches, Culpeper offers what he terms as 'a mixed approach' (ibid.:255). It is marked by an eclectic attitude to the polarised views, arguing for a mixing of those mutually opposing approaches. Methodologically, this 'mixed approach' is 'An approach that considers both textual and psychological (cognitive) levels of description' (ibid.:256).

The above bi-directional attention embodies a reconciliation of an exclusively text-based semiotic view of character and an excessively humanising insistence on one-to-one correspondence between character and real people. That attention also strikes a good balance between a data-based, detailed linguistic study and an interpretation grounded in cognitive psychological theories. This orientation is more perceptible in Culpeper's model for characterisation (Culpeper 2002:261). Drawing theoretically on van Dijk and Kintsch (1983) and inspired by Meutsch's (1986:324) diagram for reading literature, Culpeper's model is a multi-layered structure organised with five hierarchically ordered units of operation. They are, from top to bottom, control system, prior knowledge, situation model, textbase, and surface structure. Control system is synonymous with an overarching regulating mechanism, which coordinates a reader's effort to construe the linguistic representation (surface structure) of 'propositional content' (textbase) regarding people and their actions in a scenario (situation model). In this formulation "A *proposition* is a theoretical unit that contains a *predicate* (for example, main verb, adjective, connective) and one or more *arguments* (for example, nouns, embedded propositions)…A proposition refers to a state, an event, or an action…" (Graesser *et al.* 1997:294; Graesser's italic). With these constituent elements, the control system is operational when the reader's past experience and knowledge stored in his or her long-term memory (prior knowledge) is activated. Within this definitional framework, control system, prior knowledge, and

situation model present themselves as schema-related conceptual apparatuses, while textbase and surface structure are linguistic units.

5.3 A corpus stylistic-cognitive narratological model for character analysis

In the spirit of cross-disciplinarity, which Culpeper's model subscribes to, the above-mentioned linguistic units may be considered a port of entry for a corpus stylistic investigation. With regard to current trends in stylistic studies, both cognitive stylistics and corpus stylistics are flourishing. Although different in perspective and methodology, they both focus on linguistic forms and their variations as an object of study. This commonality stakes out a basis for an integration of two disparate academic endeavours for a more informed exploration and explanation of narrative texts. There have already been a number of corpus studies of literary fictions, such as *Corpus Linguistics in Literary Analysis* (Fischer-Starcke 2010), *Corpus Stylistics Speech, writing and thought presentation in a corpus of English writing* (Semino and Short 2004), *Narrative Progression in the Short Story A corpus stylistic approach* (Toolan 2009) and so on. Among these studies, Section 2, Chapter 7 of Toolan's book (2009:119-25) scrutinises the relations between 'narrative-tense finite verbs in character-depicting action clauses' and their potential as textual clues to narrative progression. This examination of action verbs as an indicator of narrative progression informs a focus, in this chapter, on types of verbs that co-occur with names of characters and their contribution to characterisation. In brief, adapted from Culpeper's model for characterisation, informed by Toolan's corpus examination of the relation between action verbs and narrativity, and grounded in relevant narrative, corpus stylistic, and cognitive poetic theories, a corpus stylistic-cognitive narratological model for character analysis is proposed below.
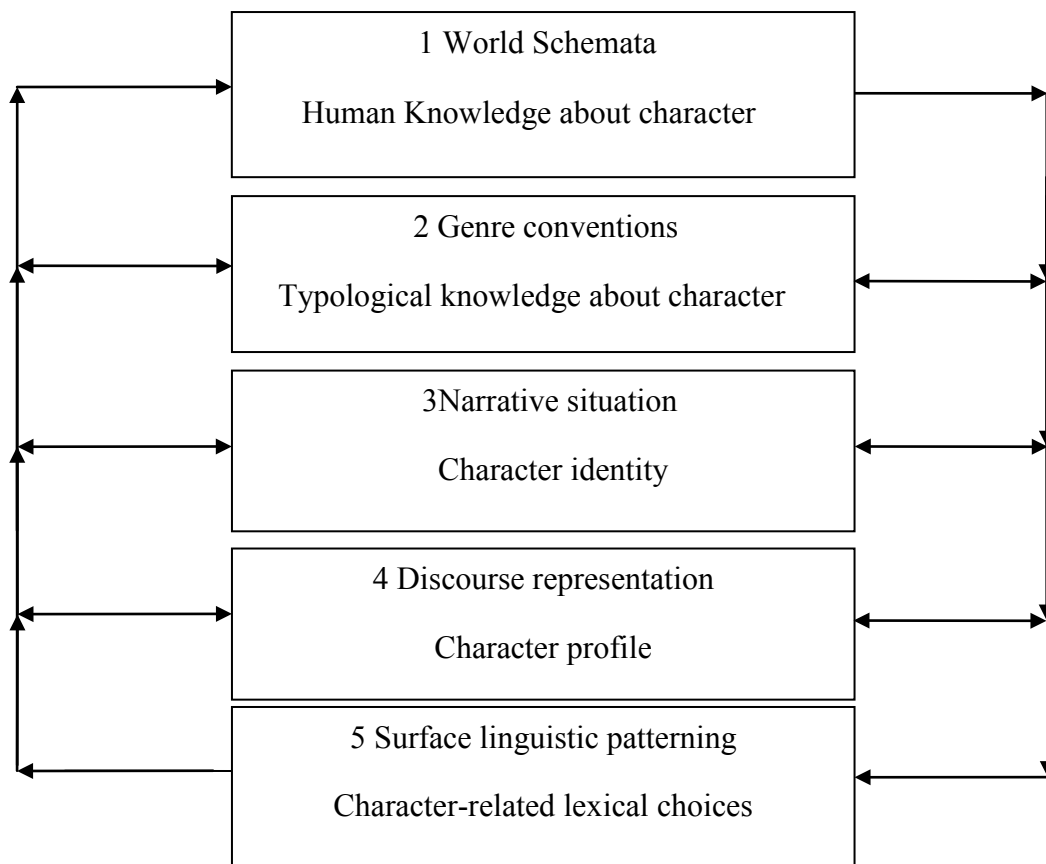
Figure 5.1 A corpus stylistic-cognitive narratological model for character analysis

In a way similar to a flow chart, Figure 5.1 spatialises a system of parameters that operate in character analysis. These parameters function jointly to help identify different types of characters. Of all the five parameters, world schemata refer to a reader's general knowledge about character. The reader attains this knowledge through his or her education, communication with other readers, and participation in various socio-cultural activities in the real world. Before world schemata and the other parameters are elaborated on below, the direction of those arrows in Figure 5.1 is explained first.

In the right half of Figure 5.1, the arrow from Box 1 represents world schemata as an epistemological output. It turns and moves downward, then points to the other four boxes, signifying a provision of a reader's general knowledge as an act of informing or enriching the other parameters. This being what the arrow from Box 1

stands for, each of the three bi-directional arrows symbolises receiving and processing character-related information from a box above it and transmitting more character-related information to a box below it through its connection to the right-hand vertical line. The bottom horizontal arrow represents an input of synthesised knowledge and information about character into Box 5.

In the left half of Figure 5.1, the bottom horizontal arrow stands for an output from Box 5. Its movement of turning, moving upward, and pointing to Boxes 4 to 1 mimics a flow of findings obtained through a richly informed lexical analysis made in Box 5 to the other four boxes. In this case, each of the three bi-directional arrows symbolises receiving and processing information from a box below it and conveying more information to a box above it through its integration to the left-hand vertical line. Representing newly gained knowledge about characters in a given novel, the top horizontal arrow pointing to Box 1 signals either reinforcement or modification of a reader's world schemata. Now a more detailed account of world schemata and the other parameters are given below.

World schemata—this is a term originally used in *Discourse and Literature* (Cook 1994:15), where 'frame', 'global concepts', 'scenarios', and 'encyclopaedic entries' are 'roughly synonymous to 'schemata'' (ibid.:20). These 'roughly synonymous' lexical items equate 'world schemata' approximately with general knowledge of world, of real people as its inhabitants, and of their thoughts and acts. This kind of knowledge is what Culler would refer to as 'human knowledge'. He describes what functions 'human knowledge' performs in a reader's reading process: "When a character in a novel performs an action, the reader can give it meaning by drawing upon this fund of human knowledge which establishes connections between action and motive, behaviour and personality" (Culler 1975:142-3). According to Culler's interpretation, 'human knowledge' includes units of information organised and stored in the reader's mind about different scenes and situations. In essence, this kind of knowledge underlies and influences the application of various kinds of special knowledge required during a reading process.

Genre conventions—in the present thesis, this refers to long-established principles and practices of different kinds of writing in the domain of literature, such as poems, plays, and novels. Stored as a kind of special knowledge in the reader's

mind, these conventions affect the reader's apprehension of a narrative as well as his or her relevant expectations more specifically and thus more directly than 'world schemata'. For example, composed according to different literary conventions, a romance and a tragedy arouse different expectations in the reader of plot construction, types of emotions conveyed and characters created. Quite often, a romance fiction pleases the reader with 'the development and satisfactory resolution of the love relationship between the two main characters' (Ramsdell 1999, as quoted in Frow 2006:129). By contrast, a tragedy, defined by Aristotle in his *Poetics*, usually exerts an impact on a reader or an audience emotionally with a "CATHARSIS ('purification') through incidents arousing pity and terror" (Baldick 2001:260; Baldick's emphasis).

The brief explanation made above signals a significant position occupied by genre conventions in the five-parameter model. They provide guidelines about— rather than fixed rules of—what a given narrative genre is like in terms of overall composition, characterisation, and language style. Grounded half in human knowledge about, for example, a real detective's behaviours, and half in specialised knowledge about the appropriate manner of textual representation of them, genre conventions mediate between humanising 'world schemata' and text-based 'narrative situation'. They often offer type-related knowledge about character.

Narrative situation—this refers to narrative scenario in a novel. Since the head noun 'situation' denotes 'state of affairs' and 'location', this parameter subsumes such parametric elements as place or setting, state of affairs or incidents, and characters involved in them. Defined in this way, narrative situation has both spatial and human aspects. Furthermore, it is often genre-related. For instance, "In medieval literature, love-scenes frequently take place in a special space…consisting of a meadow, a tree, and a running stream" (Bal 1997:137). From this angle, narrative situation prescribes discourse representation to some extent: it requires a certain combination of certain spaces with certain types of characters for the purpose of representing a certain narrative scene. Given this interrelation, narrative situation activates a reader's general and genre-related special knowledge about character, which, in turn, guides the reader in appreciating the language use in a novel for the establishment of the identity of a character: his or her 'possession of properties', 'uniqueness', and 'category membership' (Margolin 2007:72).

Discourse representation—based on some essential discourse theories (e.g. Baker 2006, Brown and Yule 1983, Cook 1994, Emmott 1997, Johnstone 2002, Longacre 1996, Renkema 1993, Stubbs 1983, etc.), this parameter, used in the context of the present thesis, signifies the articulation of characters' thoughts, feelings, and actions at discourse level. Here 'discourse level' refers to supra-sentential and supra-clausal level. This interpretation is based on a definition of discourse as 'language above the sentence or above the clause' (Stubbs 1983:1). The distinction of discourse as 'language above the sentence' is also made in other scholars' definitions, such as "A discourse is an extended sequence of sentences produced by one or more people" (Ramsay 2003:113), and discourse "is sometimes used as a very general form for language patterns above the sentence" (Sinclair 1994:172). Further, Cook's definition throws some light on the dependence of discourse on context for signification: "'Discourse', as opposed to text, is a stretch of language in use, taking on meaning in context for its users, and perceived by them as purposeful, meaningful, and connected" (Cook 1994:25).

Among other things, Cook's definition accentuates the interaction between language, its users, and context as a requirement to meet for the fulfilment of the meaning potential of discourse. According to the above-quoted definitions of discourse, therefore, the word 'shuttlecocks' alone in a single sentence below is not really used at discourse level:

And as for Nancy…Well, yesterday at lunch she said suddenly:

"Shuttlecocks!"

(Ford 2002[1915]:228)

A shuttlecock is a feathered object hit back and forth by two people with rackets in the game of badminton. But in *The Good Soldier* Nancy as a character never played the game. So the word 'shuttlecocks' employed in the above sentence does not reveal much about Nancy's innermost feelings. The meaning of the word becomes clear only when an explanation is made a few sentences later:

> …Leonora has told me that, once, the poor girl said she felt like a shuttlecock being tossed backwards and forwards between the violent personalities of Edward and his wife.

> (Ford 2002 [1915]:229)

The above two extracts illustrate that speech or thought presentation at clausal or sentential level provides less information about a character than language used over a number of sentences in a given narrative context. This is what the parameter discourse representation signifies: it refers to the conveyance of narrative information about characters in a discoursally codified manner.

Surface linguistic patterning—underpinned collectively by pattern grammar (Hunston and Francis 1999:37-146), lexical semantic analysis of corpus (Stubbs 2001:123-43), and collocational stylistics (Toolan 2009:18-25), this parameter refers to patterning of words and phrases used to depict outward appearances, actions, and psychological experience of characters. Like discourse representation, linguistic patterning connotes the use of language in a certain manner; different from the former, it refers to—in the present thesis—the representation of characters' thoughts, feelings, and actions more at lexical or collocational and clausal levels. When the representation at these levels makes a pattern, that pattern is a linguistic one. If that pattern recurs over a series of paragraphs or stretches of discourse in a novel, it may be said to have attained the status of discourse prosody (Stubbs 2001:65).

The key notion embedded in the term 'discourse prosody' is the conceptual meaning of 'prosody', which traditionally denotes 'rules of versification, now more commonly known as METRICS. The focus of attention has always been the recurring units of RHYTHM within the line… (Wales 2001:323-4; capital letters as in the original text). Inferable from Wales's definition, the conception of 'discourse prosody' is derived from the original sense of 'prosody', and connotes rules or regularities, recurrence, and rhythm. This is what 'discourse prosody' used in Stubbs' corpus studies signifies: "A discourse prosody is a feature which extends over more than one unit in a linear string. For example…PROVIDE occurs with words denoting things which are desirable or necessary" (Stubbs 2001:65; capital letters as in the original

text). In the present thesis, 'discourse prosody' is used to mean a recurrent feature of certain types of lexical items used over stretches of discourse to portray characters. This 'recurrent feature' is part of what corpus stylistics aims to capture.

5.4 Early modernist characterisation through narratorial recollection and supposition

Section 5.3 described the meanings and functions of five parameters of a proposed model for character analysis. Of these five parameters, the last one iconised by Box 5 (see Figure 5.1) is most readily amenable to an application of corpus stylistic techniques. Among methods of linguistic or stylistic analysis of character, Hallidayan examination of transitivity system sheds light on a character's world view and habitual activities. Because of its revealing angle of vision and classificatory rigour, therefore, analysis of transitivity has been made in many stylistic studies of characters since the completion of Halliday's seminal work in 1971 (e.g. Hoover 1999:53-78, Mills 1995:143-9, Toolan 2007:236-41).

As demonstrated in these studies, one of the methodological strengths of transitivity study lies in its power to discriminate between types of process that a character is engaged in. Within Halliday's conceptual framework, there are six different types of processes, and three main ones are material, mental, and relational. Respectively, they belong in 'physical world', 'world of consciousness' and 'world of abstract relations' (Halliday 1994:108). When mapped out onto a chunk of discourse or a chapter of a novel, this categorisation can throw into relief which of the three worlds a character more often inhabits. In turn, it helps to identify what type of story-space the novel is inclined to construct: whether it is a story-space which mainly accommodates 'physical world', or a story-space more for characters' consciousness. The former is often built to create a physically active and extroverted character frequently found in realist fiction, whereas the latter is formed to flesh out a meditative and introverted character more likely to be encountered in modernist fiction. This correlation is, however, not fixed; instead, it varies from narrative

situation to narrative situation and from one fiction to another. Yet that is an observable tendency.

Despite the tendency, Halliday's three 'worlds', which might be considered three kinds of story-space when transposed to a fictional world, are not utterly disconnected from one another. Instead, there is, as it were, a 'grey area' between them as a transition. This is because "we also find further categories located at the three boundaries; not so clearly set apart, but nevertheless recognisable in the grammar as immediate between the different pairs—sharing some features of each, and thus acquiring a character of their own" (Halliday 1994:107). For instance, "On the borderline of mental and relational is the category of VERBAL process: symbolic relationships constructed in human consciousness and enacted in the form of language, like saying and meaning" (ibid.:107; capital letters as in the original text).

Analogous to this character of the borderline categories, an individual character may be presented bordering on a portion of story-space for physical events and one for consciousness, or shuttling between them. Besides, an extroverted and animated character may sometimes be depicted as shrinking into his or her own 'world of consciousness' or turning inwardly to his or her inner experience and imagination. Conversely, an introverted or pensive character may occasionally be described as communicative and kinetic. This feature of discourse representation is discernible in *The Good Soldier* as an early modernist fiction, which is revealed by an intuitive reading of the narrative text. Based on such a mixed character of Ford's novel, it is proposed that the notion of being realist or modernist is relativistic, and the corresponding extent to which a novel is identified as realist or modernist or early modernist is predicated, in many cases, on the frequency and proportion of some style-specific defining features. To some extent, the findings obtained through the comparative corpus stylistic analysis of a few setting-related keywords in 4.3 corroborate the argument advanced above to some extent. It is hoped that a corpus-aided investigation of transitivity choices made in the depiction of characters can also bring out some interesting examples.

The Good Soldier centres round convoluted extramarital relationships between Edward and quite a few women, including Florence the wife of Dowell as his American friend. In a sense the whole story evolves round his fate embodied in a

curve extending from his overindulgence in sensual pleasure as a high point to his suicide as low point. Being a central figure, he is omnipresent in the narrative world. Correspondingly, his name occurs extremely frequently in the novel, which is reflected in its rank only secondary to that of the pronoun *that* in the keyword list shown below.

N	Key word	Freq.	%	RC. Freq.	RC. %	Keyness
1	THAT	2,223	2.92	5,057	0.82	2,047.23
2	EDWARD	463	0.61	2		2,016.54
3	LEONORA	449	0.59	0		1,980.05
4	FLORENCE	260	0.34	6		1,090.04
5	I	1,490	1.95	5,385	0.88	644.97
6	NANCY	126	0.17	0		555.17
7	HAVE	668	0.88	1,698	0.28	526.37
8	ASHBURNHAM	98	0.13	0		431.77
9	EDWARD'S	76	0.10	1		324.38
10	MAIDAN	54	0.07	0		237.89
11	MAISIE	53	0.07	0		233.48
12	GIRL	173	0.23	279	0.05	226.08
13	BRANSHAW	47	0.06	0		207.04
14	POOR	136	0.18	198	0.03	194.12
15	HAD	1,006	1.32	4,880	0.80	192.60
16	LEONORA'S	43	0.06	0		189.42
17	HURLBIRD	41	0.05	0		180.61
18	BEEN	287	0.38	937	0.15	150.76
19	RUFFORD	34	0.04	0		149.77
20	FLORENCE'S	33	0.04	0		145.37

Figure 5.2 Top 20 keywords of altogether 250 keywords from *The Good Soldier*

The reference corpus for *The Good Soldier* is the same as the one used in Chapter 4, which is 'modernist fiction' (see 2.2.5). It is interesting that Dowell does not occur in the above keyword list. This is because Dowell as a first-person narrator uses 'I' to refer to himself almost throughout Ford's novel. As a consequence, the name Dowell is not captured by the keyword list programme in *WordSmith Tools* as unusually frequent against the reference corpus. By contrast, the names of Edward, his wife Leonora and his lover Florence occur very frequently. But due to limitations of space, Edward and its collocates will be the focus of a corpus analysis in this section.

There are 463 instances of Edward. As was done in 4.3, the first 20 instances of it will be investigated. They are distributed throughout the early part of Ford's novel, where a character would normally be introduced in detail in realist fiction. To compare Fordian character portrayal with Eliot's realist depiction of character, the first 20 occurrences of a main character's name in *The Mill on the Floss* will be scrutinised in the next section. The purpose is to discover similarities and dissimilarities between early modernist style of characterisation and realist style of characterisation. Since character is one of the two important 'objects contained in story-space' (Chatman 1978:107), an examination of style of characterisation can reveal features of style of spatialisation in a given novel. Now the first 20 occurrences of the name Edward are reproduced below.

N	Concordance	Word #
1	that for nine years I possessed a goodly apple? So it may well be with Edward Ashburnham, with Leonora his wife and with poor dear Florence.	1,243
2	to carry on the protracted negotiations which she did carry on between Edward Ashburnham and his wife? And isn't it incredible that during all	1,601
3	Ashburnham and his wife? And isn't it incredible that during all that time Edward and Leonora never spoke a word to each other in private? What is	1,615
4	that they might make attempts upon your wife's honour? Or again: Edward Ashburnham was the cleanest looking sort of chap;--an excellent	2,481
5	I trusted mine and it was madness. And yet again you have me. If poor Edward was dangerous because of the chastity of his expressions--and	2,616
6	of time, as it reached me from the lips of Leonora or from those of Edward himself. So I shall just imagine myself for a fortnight or so at one	2,841
7	amazing. It was overwhelming. I never shall forget the polished cob that Edward, beside me, drove; the animal's action, its high-stepping, its skin	5,177
8	I shall not easily forget. And then, one evening, in the twilight, I saw Edward Ashburnham lounge round the screen into the room. The head	6,406
9	whispered into. It was generally a disagreeable ordeal for newcomers but Edward Ashburnham bore it like an Englishman and a gentleman. I could	6,465
10	do but to notice these niceties--and immediately I knew that he must be Edward Ashburnham, Captain, Fourteenth Hussars, of Branshaw House,	6,506
11	to be two immense rows of pillars, like those of the Forum at Rome, with Edward Ashburnham striding down between them. But it probably	6,943
12	loyalty, honour, constancy. And I have given a wrong impression of Edward Ashburnham if I have made you think that literally never in the	7,258
13	Isn't that the queer thought? And yet, I must add that poor dear Edward was a great reader--he would pass hours lost in novels of a	7,381
14	baby. He spent two hundred pounds on her defence . . . Well, that was Edward Ashburnham. I had forgotten about his eyes. They were as blue	7,730
15	may go on behind even a not quite spotless plastron! --And every week Edward Ashburnham would give him a solid, sound, golden English	8,673
16	And then Florence said: "And so the whole round table is begun." Again Edward Ashburnham gurgled slightly in his throat; but Leonora shivered a	9,420
17	the Grand Duke was a pleasant, affable sort of royalty, like the late King Edward VII, and it was pleasant to hear him talk about the races and, very	9,899
18	I was interested in people with "hearts." There was Florence, there was Edward Ashburnham--or, perhaps, it was Leonora that I was more	13,483
19	the patient. You understand that there was nothing the matter with Edward Ashburnham's heart--that he had thrown up his commission and	14,074
20	room quite ostentatiously, so that Florence should hear her address Edward in terms of intimacy and liking. "Edward," she called. But there	15,462

Figure 5.3 The first 20 concordance lines for *Edward* in *The Good Soldier*

Since the frequencies and types of verbs preceding as well as following keyword character names can bring out 'patterns in transitivity choice' analysable for 'more general statements about the way that characters view their position in the world and their relations to others', (Mills 1995:144), they provide useful linguistic

clues to what characters are like, and are therefore the object of the present investigation. Most of the verbs captured in concordance lines 1 to 20 are shown in a table below (in bold type), and No. (=number) corresponds to the number of concordance in Figure 5.3.

Verb No.	Collocation	Role	Verb No.	Collocation	Role
No.1	It may well **be** with E	Goal	No.11	with E **striding** down	LA
No.2	**Carry on** between E	Goal	No.12		
No.3	E and L never **spoke**	A*/A**	No.13	E **was** a great reader	Carrier
No.4	E **was** the cleanest	Carrier	No.14	that **was** Edward	Predic
No.5	If E **was** *dangerous*	Carrier	No.15	E **would give** him a	A
No.6			No.16	E **gurgled**...in his throat	A
No.7	cob that E…**drove**	A	No.17	King Edward II	N/A
No.8	**saw** E **lounge** round	P/A	No.18	there **was** Edward	LA
No.9	E **bore** it	Exp	No.19		
No.10	he must **be** Edward	Predic	No.20	hear her **address** E	A**

Table 5.1 The collocates of *Edward* in the first 20 concordance lines for it in *The Good Soldier*

(Keys: E=Edward; L=Leonora; A=actor, A*=addresser, A**=addressee; carrier=a subject of a sentence that carries certain attributes in a relational process (see Halliday 1994:120); Exp=experiencer; LA=logical actor; N/A=not applicable; P=patient; Predic=predicative)

Table 5.1 is drawn to help identify and analyse the types of processes *Edward* is engaged in so as to construct a profile of him. Halliday lists six types of process that represent human experience. They are: material processes (processes of doing,

realised by use of verbs indicating happening, creating or changing, and acting), mental processes (processes of sensing, realised by use of such verbs as thinking, feeling, and seeing), relational processes (processes of being, realised by use of verbs indicating attribute, identity, and symbolising), as well as behavioural, verbal, and existential processes (Halliday 1994 [1985]:106-143). Table 5.1 displays sixteen finite verbs and one non-finite verb form (No.11 *striding*) as collocates of *Edward*. The verbs in concordance lines 6, 12, 19 are too distant from *Edward* to be counted as collates, and are thus not registered in Table 5.1. Those seventeen collocates indicate the types of process *Edward* is engaged in: 2 verbal ('spoke', 'address') processes, 5 material ('carry on', 'drove', 'lounge', 'would give', 'gurgled') processes, 1 behavioural ('bore') process, 3 relational ('was', 'was', 'was' (No.4, No.5, No.13) processes, 1 existential ('there was') process, and 5 mental ('be', 'saw', 'must be', 'striding'—an act imagined by the narrator, and 'was' (No.14)) processes.

The types of processes identified suggest that, in the early part of Ford's novel, *Edward* seems to dwell alternatively in what Halliday calls a 'physical world', a 'world of consciousness', and a 'world of abstract relations'(1994:108), which is indicated by the number of material and mental processes (5) as well as that of relational process (3). However, a close investigation of the verbs (transitivity choices) used in the sentences reveals that, in four out of five material processes, *Edward* is less an actor or agent taking actions on his own than an object of the narrator's recollection or memory—a state of consciousness. In "And is it possible to imagine that…she found time to carry on the protracted negotiations which she did carry on between Edward Ashburnham and his wife?" and "I never shall forget the polished cob that Edward, beside me, drove" (concordances 2, 7), for instance, the verbs— 'imagine' and 'forget'—signify the narrator's mental activities. Therefore, *Edward* is activated in the narrator's consciousness rather than being shown as engaged in 'negotiations' and driving. In this sense, *Edward* is situated more in mental processes that feature in a world of consciousness than in material ones often found in a physical world.

This character profile is discernible in another material process: "One evening, in the twilight, I saw Edward Ashburnham lounge round the screen into the room" (concordance 8). Again, *Edward* who takes an action ('lounge') is active in the narrator's recollection, but not presented as lounging in a narrative scenario at the

time of narration. The gap between the narrator's processing of mind and the past event is cognitive in nature; it spatialises *Edward* as a character distant from readers and thus very dim. This kind of characterisation is similar in style to the manner of casting settings in Ford's novel. Furthermore, when his action 'lounge' is recalled, *Edward* is performing two of the 'participant roles' (which include 'most basically the "doer" roles—such as Actor, Senser, or Sayer—and the "done-to" roles—such as Goal, or Addressee' (Toolan 2007:236)): first, a goal who is an object of the narrator's perception ('saw') and, second, an actor who lounges. This order of role-playing is recurrent over the three examples given above, and brings out a distance between the portion of the story-space covered by *Edward* and that occupied by the narrator.

Out of the five material processes identified earlier, only one covers the above-mentioned distance, and presents *Edward* as an actor not in the narrator's consciousness but at an ongoing dinner party: "Edward gurgled slightly in his throat" (concordance line 16). In this narrative scene, *Edward* and Dowell the narrator share, in accordance with the theory of mental space, a same 'time space', 'space space' (meaning 'geographical space'), and 'domain space' (Stockwell 2002:96) at the time of narration. In other words, they are spatially contiguous and engaged in the same activity in the same time frame. Such a scenario enlivens *Edward* as a main character, and produces some effect of verisimilitude characteristic of realism. But this is a rare case.

On the whole, *Edward's* transitivity system established through his roles identified in the material processes under discussion suggests a narrative possibility. That is, he tends to be animated in a narrator's or focaliser's perception and recollection, rather than fully autonomous in a story-space that he occupies by himself. From this angle, even if the processes he is presented being in are linguistically categorised as material ones, they can, from a cognitive narratological viewpoint, be interpreted as mental processes. In these processes, *Edward* is a little ethereal rather than realistically tangible, because he is characterised as an individual detached from other people, and thus appears to be an airy figure kept alive in the narrator's memory. This construction of *Edward* as a character more in the narrator's mind than in a verisimilar narrative scenario is an 'inward-turning to convey the flow of mental experience' (Edel 1961 [1955]:ix). It exhibits scanty attention to the physical reality

in which *Edward* acts and interacts with other characters. This is a modernist narrative stylistic trait, and especially so in consideration of its being noticeable in the early part of Ford's novel, a place where a realist novelist would be inclined to depict characters' appearances and actions. More discussion of realist characterisation will follow in the next section.

It is noteworthy that one example cited earlier ("I saw Edward lounge") contains a material process ('Edward lounge') embedded in a mental process (*I saw*). In this case, *Edward* borders on two types of processes, reminding readers of his action ('lounge') being mentally perceivable in the narrator's recalled act of perception. Here *Edward* is introduced to readers at least as a performer of an action, a realistically plausible one. In a mental process, however, *Edward* is more often a pure object of speculation and imagination, as demonstrable below.

Expanded concordance line 10

I could see his lips form a word of three syllables--remember I had nothing in the world to do but to notice these niceties--and immediately I knew that he must be Edward Ashburnham, Captain, Fourteenth Hussars, of Branshaw House, Branshaw Teleragh.

This is a scene where Dowell gets to know *Edward* for the first time in a hotel in Nauheim. The provision of some background information about *Edward* (his position and origin) is realistic, yet the narratorial interpretation of the movement of *Edward's* lips is fanciful. Therefore, it is difficult to convince readers that his judgement ('he must be') is realistically grounded. Similarly, in "I imagine it to be two immense rows of pillars, like those of the Forum at Rome, with Edward Ashburnham striding down between them" (concordance line 11) as an example of another mental process, *Edward* is presented as an acrobat in a fantasised scene only visible in the narrator's own mind. No verisimilar circumstantial information is supplied for the sake of realistic plausibility.

By now a number of transitivity choices made over several chunks of discourse from Ford's novel have been analysed. While being made to profile *Edward* as a character, those choices are also considerably revelatory of Dowell's narrative style: subjective, occasionally fanciful, and hardly informative in a realistic sense. It is significant that this feature of characterisation recurs, more or less, in the relational processes: "Edward was the cleanest…"; "Edward was dangerous…"; "Edward was a great reader…" (concordance lines 4, 5, 13). In these three examples, *Edward* is invariably the carrier; yet the attributes he carries are more of a narratorial judgement than an empirically observable fact. An analysis of the information transmission in the examples can illustrate this point.

In accordance with Halliday's view on the relation between discourse organisation and information supply (Halliday 1994:59), the above three relational processes can be regarded as three different 'information units' (ibid.:59). As it is the first time for them to be presented in the novel, they all offer 'new' information about *Edward*. This kind of information is classifiable: "We can distinguish three broad classes of information: story-world actions by the character, evaluations by the narrator and other characters, and indications of character change. (see also Margolin, 1989, for an elaboration of textual characterization signs.)" (Bortolussi & Dixon 2003:149). Since the processes are realised through Dowell's presentation, the information transmitted falls into the second class—'evaluations by the narrator'. Being evaluative, those pieces of information are judgemental and subjective, thus constructing a conceptual rather than concrete profile of *Edward*. The first of the three examples quoted in the above paragraph can serve as an illustration.

Expanded concordance line 4

Or again: Edward Ashburnham was the cleanest looking sort of chap;--an excellent magistrate, a first rate soldier, one of the best landlords, so they said, in Hampshire, England.

In the above quotation the attribute 'cleanest looking' apparently describes *Edward's* appearance—free from dirt or impurities. This is a depiction of *Edward's* personal hygiene. But the dash immediately following the word 'chap' and preceding a cluster of noun phrases that denote *Edward's* various social roles blends the personal aspect and the public aspect of *Edward's* life. This mixing activates a reader's world schemata and prompts him or her to regard *Edward's* external cleanness as a metaphor of his fine quality of fairness or moral uprightness. In the example under discussion, however, no single case that exemplifies the fine quality is provided, which reveals a shaky truth condition of the description. Furthermore, the inserted phrase 'so they said' discloses the source of information about *Edward's* social roles—'an excellent magistrate' and so on—as secondary, thus implying a trace of reservation about rather than firm belief in what 'they said'. Again, *Edward* is represented as a distant figure, indirectly knowable or accessible in a verbal network of characters that is contained in what Abbott calls 'framing narrative' (2002:25).

The Fordian approach to characterisation analysed above is marked by a degree of uncertainty. No sooner than personal qualities—'cleanest' and 'excellent'—are attributed to *Edward* than a doubt—however mild—is implied. Such a narratorial evaluation of *Edward's* appearance is abstract, made on the basis of what is heard, and shows a tendency towards modernism, which is characterised by a narrator's non-committal attitude to what he or she presents and by an insufficient provision of realistic information to support the presentation. This lack of detailed information about *Edward* is perceptible in most of the examples analysed so far (concordance lines 2, 4, 7, 8, 10). Although it may not be absent from realist fiction altogether, but it is not often characteristic of an initial introduction of a character at the beginning of a realistic novel. Here is an example:

> … yet the long supple hand, with its broad finger-tips, looked ready for works of skill. In his tall stalwartness Adam Bede was a Saxon, and justified his name; but the jet-black hair, made the more noticeable by its contrast with the light paper cap, and the keen glance of the dark eyes that shone from under strongly marked, prominent and mobile eyebrows, indicated a mixture of Celtic blood.

The extract is from the opening of Eliot's novel *Adam Bede* (1859), which is referred to as 'the first major exercise in programmatic literary realism in English literature' by John Goode (Eagleton 2005:168). The short passage introduces Adam to readers for the first time in the novel. It depicts his physical features first and then makes some narratorial judgements. His hand, hair, eyes, eyebrows, and face are all presented in photographic detail, so are his origin and what he wears to pave the way for the judgements ('looked ready for works of skill' and 'indicated a mixture of Celtic blood'). This clear, certain, and minute depiction of Adam exhibits a realist interest in particularity of characterisation as well as a subscription to the realist aesthetic principle of informational adequacy and certainty. By contrast, the examples cited previously from *The Good Soldier* show much less narratorial enthusiasm about external details for the characterisation of *Edward*.

Distinguishing between conventional novels and *The Turn of the Screw* (James 1898) as an experimental one, Ford observes in his essay 'Techniques' that "The one makes statements; the other builds suggestions of happenings on suggestions of happenings" (2002 [1935]:296, Appendix E in 2002 edition of *The Good Soldier*). In a sense, the phrase 'so they said' in the example describing *Edward* as 'the cleanest sort of chap' implies that all those labels, such as 'an excellent magistrate', are suggestions. Built on those suggestions, the narratorial attribution of 'cleanest' can hardly be anything other than suggestion. In this way *Edward* is portrayed more by means of suggestion than by means of concretisation. The narrative stylistic effect of uncertainty is thus produced, and recurrent as shown below.

Expanded concordance line 5

If poor Edward was dangerous because of the chastity of his expressions—and   they say that is always the hall-mark of a libertine-- what about myself?

Within the framework of mental space theory, the relational process realised by the above sentences constructs a 'hypothetical space' (Stockwell 2002:96) for the reader. It bewilders the reader as regards whether 'Edward was dangerous' or not. In the conditional clause, the narrator ascribes *Edward's* 'dangerousness' to his language 'chastity'. Yet the reader's world schemata would have it that the chastity of a person's remarks could hardly ever be the cause of his or her being dangerous. Further, as if to support the justifiability of the weird hypothesis, the narrator quotes a solemn-sounding public saying which insinuates an association of language 'chastity' with libertinage or promiscuousness. Again this triggers the reader's world schemata which alert him or her to the negative nature of the latter quality. Yet just when the reader becomes slightly open to the narratorial attribution of a peculiar quality to *Edward*, the rhetorical question "what about myself?" somewhat shatters the foundation of possible readerly receptiveness to the hypothesis. The question implies a concern that, if 'Edward was dangerous', the narrator who enjoys a relation with him 'as close as a good glove's with your hand' (Ford 2002:34) would probably be 'dangerous' as well. However, it is commonsensical that hardly any sensible individual is ready to admit his or her 'dangerousness' on the grounds of their cleanness of language expressions. This would be more plausible if that cleanness or 'chastity' was somehow identified as an unmistakable mark of dissipation.

Here world schemata, or human knowledge about character, interact with the lexical meanings of several words in the context of the name *Edward*, enabling the reader to perceive an equivocal narratorial stance embodied in a tricky hypothesis. Further, this stance affects readers' perception of *Edward* as a character. Since the narratorial evaluation of *Edward* is hypothetical, an initial reader of Ford's novel will probably—when he or she reads up to the quoted sentences—be puzzled about what the narrator endeavours to express, and what the character of *Edward* is like. This style of characterisation is modernist in two senses. First, comparable to the sketchy presentation of settings examined in 4.3, it provides hardly any observable and reliable information about *Edward*; in consequence, his character profile is somewhat as vague as those settings are. Second, the manner in which the quoted hypothetical and equivocal sentences deliver information is more writerly than readerly (see 3.1.2 for definitions), because it demands a greater cognitive effort on the part of readers to work out what the intended message is. Furthermore, in the two examples taken from

Ford's novel, reference to an anonymous group of characters as an unproven source of information to support narratorial evaluation is made twice. It portends an unreliable or uncertain manner of narration. Moreover, this equivocal narrative voice is audible again in another example, which is quoted below.

Expanded concordance line 12

And I have given a wrong impression of Edward Ashburnham if I have made you think that literally never in the course of our nine years of intimacy did he discuss what he would have called "the graver things." […] He would say how much the society of a good woman could do towards redeeming you, and he would say that constancy was the finest of the virtues.

The first sentence of the above extract constructs a 'hypothetic space' as the previously analysed second example does, entailing some extra effort on the part of readers to figure out what a correct impression of *Edward* would be. Stylistically, the narratorial tone of the extract is just as tentative or uncertain, disenabling the formation of a clear and firm mental picture of *Edward*. In this respect, this example resembles the previous two examples of a relational process (expanded concordance lines 4, 5): they all show traits of an oblique style of narration. Besides, this example contains verbal processes realised through an indirect quotation of character ('He would say'), which are unavailable in all the other sixteen examples listed in Table 5.1. The infrequency foregrounds the rarity of portraying *Edward* in his own words in the early part of Ford's novel. Such characterisation contrasts with that in realist fiction, where main characters are often presented as dynamic and being engaged in conversations (see 5.5 for details).

Perhaps due to the probabilistic nature of language, hardly any of the computationally extracted examples scrutinised so far amounts to a full-fledged narrative situation in which *Edward* takes a chain of actions in his relations with

women. As if to redress such an imbalance, concordance 19 and its contexts quoted below present a number of fairly melodramatic scenes that mirror what *Edward's* does to various women.

> You understand that there was nothing the matter with Edward Ashburnham's heart--that he had thrown up his commission and had left India and come half the world over in order to follow a woman who had really had a "heart" to Nauheim. Of course, at that date, I had never heard of the Kilsyte case. Ashburnham had, you know, kissed a servant girl in a railway train…

The Good Soldier is a multi-layered novel, addressing some fundamental human issues on several fronts through the representation of an intricate relation between *Edward* and several women characters. It explores "such themes as the confounding machinations of the human heart, the slippery ethical concept of "good people"…" (Womack and Baker 2002:15). The stretch of narrative discourse quoted above witnesses the occurrence of the plot-related word 'heart' twice. The first 'heart' refers to *Edward's* heart in the physical sense of the term. Then the collocation 'nothing the matter with Edward Ashburnham's heart' connotes that he was not suffering from heart problems, while the dash after the collocation leads to a series of actions that not only evidences his healthiness, but also shows *Edward's* passion for 'a woman'—Florence. The second *heart* metaphorises Florence's fondness of Nauheim, a well-known German heart cure place (Florence is a heart patient). The advance of the first 'heart' (*Edward's*) to the second 'heart' (Florence's) as well as the third and fourth 'hearts' (Kilsyte's and the servant girl's) is a material process, dynamic, purposeful, fleshing out several sensational episodes that are telling about the 'confounding machinations' or surprising tricks of *Edward's* 'heart'.

As noted earlier, in most cases a character's actions directly embody his values, code of behaviour, and emotions. To *Edward*, 'the society of a good woman' is very beneficial to a man. If that value orientation is fine, his actions—chasing Florence, dating Kilsyte, and kissing 'a servant girl'—all contradict one of this other values

embedded in what 'he would say: constancy was the finest of the virtues'. The clash accentuates Edward's dual character, that is, verbally, *Edward* places high value on 'constancy' or faithfulness; actually, however, he is in hot pursuit of women outside his marriage. From this angle, the series of actions under discussion reveal, to some degree, *Edward's* duplicity. It lies beneath his respectable façade of gentility as shown in concordance line 9, a behavioural process: "It was generally a disagreeable ordeal for newcomers but Edward Ashburnham bore it like an Englishman and a gentleman".

Applying the corpus stylistic-cognitive narratological model for character analysis (see Figure 5.1), the above analysis of material, mental, relational, verbal, and behavioural processes realised by use of various verbs listed in Table 5.1 identifies some important traits of *Edward*. They do not execute a complete picture of him, yet do contribute to reader's perception of his identity. First, his outward appearance—unlike that of Adam Bede—is vague, for no collocates in the sampled concordances conjure up a clear image of him. In the early part of Ford's novel, therefore, his image tends to be abstract, rather than immediately visible as Adam is in readers' mind. Second, his personality is indirectly revealed to readers through Dowell's reference to public opinions as well as his own narratorial recollection and supposition. Besides, during the course of identifying Edward's character, readers' general knowledge about characters in the real world and about genre conventions governing realist characterisation embodied in, for instance, characterisation of Adam, helps readers to capture some of his traits in perspective.

From a corpus stylistic viewpoint, the image of *Edward* outlined above is created in a few discourse patterns. The foregoing study of those verbs as collocates of the name *Edward* used in several pieces of discourse quoted shows those patterns to be: (1) *Edward* is seen doing something (e.g. 'lounge'), (2) Edward has positive attributes (e.g. 'cleanest'), and (3) Edward would make some epigrammatic statements (e.g. 'constancy was the finest of the virtues').

In teleological terms, the characterisation in the above manner is intended to present *Edward* as 'a good soldier', or a member of 'good people'. Nevertheless, the narrator's recounting of *Edward's* habitual womanising acts contributes little to the creation of that good image. Instead, the calm narration of *Edward's* libertine actions fragments—to a certain extent—the integrity of his positive profile. Such a narratorial

style is quite modernist, for it not only spatialises the complexity of a modern character who is both passionate and cold-hearted, but also suggests hardly any explicit cause of it in the novel. This is non-realistic. As a consequence, mystery or puzzlement as embodied in the coexistence of verbal chastity and dispositional sensuality in Edward and in his suicidal act presents itself in a reader's mind. To come to terms with this opaqueness derived from a lack of sufficient information, a reader needs to make various interpretations with a strenuous effort. This effect is achieved by the characterisation in a writerly and therefore modernist style.

In a way the contradiction between *Edward's* fine-sounding statements and Dowell's sporadic discounting narration of his deeds can be found in irony. But that discrepancy is not fully identical to irony encountered in, for instance, some nineteenth century realist novels. As an example, the opening sentence of *Pride and Prejudice* is often commended 'as a brilliant example of Austen's ironic style: 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife' (1990 edn. p.1)' (Walder and Morris 1995:32). However, this sentence is more extravagant in terms of irony than the narration crafted by Dowell of *Edward's* 'romance'. This is because the opening sentence of Austen's novel implies a claim for the universality of a statement about a certain class of people, evoking a society that her novel depicts closely. Such a broad social concern expressed in minute detail is not particularly palpable in Dowell's narrative world. Besides, Dowell is *Edward's* good friend; therefore, his narratorial tone is teasing and playful (see concordance line 19 quoted above) rather than seriously mocking. In both tonal qualities and coverage, therefore, Dowell's narration has its own distinctions that mark out the transitional phase from realism to high modernism. One of them is a tendency towards internally focused narration and characterisation for the representation of psychological reality. This feature becomes clearer when it is compared with Eliot's spatialisation of character to be analysed in the next section.

5.5 Realist emphasis on verisimilitude: externally focused spatialisation

As a way to highlight the sketchy style of casting settings in *The Good Soldier*, part of Section 4.3 examined how *St. Ogg's* as the overall setting of Eliot's *The Mill on the Floss* is described. The corpus-aided analysis shows that spatial contiguity facilitates a presentation of *St.Ogg's* with much spatial information. What underlies that narrative design of spatial contiguity is a belief in "Darwin's conviction that everything is interconnected, even if the connection may at times not be apparent, provides the basis for the constant imbrications of place, persona, and plot in realist fiction' (Furst 1995:176). The key concepts here are 'connection' and 'imbrications', which, when transposed to the domain of fictional writing, function as a guide to realist novelistic production, resulting in narrativisation of causally related events and construction of characters with—as it were—'layers' (derived from 'imbrications') of information. This aesthetic orientation is also perceptible in the characterisation of Maggie, the protagonist in *The Mill on the Floss*.

The novel centres round the lives of Tom and Maggie Tulliver, a brother and his younger sister who grew up on the River Floss flowing by *St. Ogg's* in England. Spanning a period of around fifteen years, the novel traces the joys and sorrows of Tom and Maggie until their unexpected and tragic deaths in a flood on the Floss. A central figure in the novel, Maggie is presented as gaining different kinds of experience in her relationships with Tom, with Philip Wakem, an intellectual friend, and with Stephen Guest, an energetic socialite in *St. Ogg's*. This is the mainline of the story. Two salient traits of Maggie are her intellectual thirst for knowledge and her wish to recapture her father's love. To investigate how Maggie is depicted in the early part of Eliot's novel, a list of keywords from the novel and the first 20 concordances of Maggie are reproduced below.

N	Key word	Freq.	%	. Freq.	RC. %	eyness	P emmas	Set
1	S	2,350	1.10	52		,487.24	000000	
2	MAGGIE	1,397	0.65	0		,731.44	000000	
3	TOM	1,210	0.57	43		,740.16	000000	
4	T	1,139	0.53	95	0.01	,225.37	000000	
5	TULLIVER	713	0.33	0		,412.96	000000	
6	PHILIP	449	0.21	9		,434.17	000000	
7	GLEGG	366	0.17	0		,238.14	000000	
8	LUCY	354	0.17	0		,197.53	000000	
9	LL	360	0.17	2		,193.87	000000	
10	VE	302	0.14	2		998.30	000000	
11	DON	316	0.15	9		990.29	000000	
12	STEPHEN	283	0.13	1		944.39	000000	
13	WAKEM	223	0.10	0		754.27	000000	
14	O	438	0.21	222	0.02	729.22	000000	
15	PULLET	208	0.10	0		703.52	000000	
16	BOB	218	0.10	5		691.52	000000	
17	TOWARD	201	0.09	1		667.63	000000	
18	M	242	0.11	24		667.09	000000	
19	D	239	0.11	50		562.52	000000	
20	DEANE	161	0.08	0		544.52	000000	

Figure 5.4 Top 20 keywords from *The Mill on the Floss*

N	Concordance	t	Word #
1	pretty child; I'm sure Lucy takes more after me nor my own child does. Maggie, Maggie," continued the mother, in a tone of half-coaxing		2,915
2	I'm sure Lucy takes more after me nor my own child does. Maggie, Maggie," continued the mother, in a tone of half-coaxing fretfulness, as		2,916
3	some day, an' then you'll be sorry you didn't do as mother told you." Maggie's hair, as she threw off her bonnet, painfully confirmed her		2,968
4	as it was usually straight an hour after it had been taken out of paper, Maggie was incessantly tossing her head to keep the dark, heavy locks		3,025
5	her very much the air of a small Shetland pony. "Oh, dear, oh, dear, Maggie, what are you thinkin'of, to throw your bonnet down there? Take		3,060
6	an' go on with your patchwork, like a little lady." "Oh, mother," said Maggie, in a vehemently cross tone, "I don't want to do my patchwork."		3,112
7	to make a counterpane for your aunt Glegg?" "It's foolish work," said Maggie, with a toss of her mane,—"tearing things to pieces to sew 'em		3,142
8	I don't want to do anything for my aunt Glegg. I don't like her." Exit Maggie, dragging her bonnet by the string, while Mr. Tulliver laughs		3,173
9	thing," he went on; "it's about my boy Tom." At the sound of this name, Maggie, who was seated on a low stool close by the fire, with a large		3,917
10	hair back and looked up eagerly. There were few sounds that roused Maggie when she was dreaming over her book, but Tom's name served		3,952
11	a subsiding growl. These angry symptoms were keenly observed by Maggie, and cut her to the quick. Tom, it appeared, was supposed		4,307
12	in some way tragic by his wickedness. This was not to be borne; and Maggie jumped up from her stool, forgetting all about her heavy book,		4,346
13	a choice supper-dish, and Mr. Tulliver's heart was touched; so Maggie was not scolded about the book. Mr. Riley quietly picked it up		4,409
14	they mustn't say any harm o' Tom, eh?" said Mr. Tulliver, looking at Maggie with a twinkling eye. Then, in a lower voice, turning to Mr. Riley,		4,471
15	a twinkling eye. Then, in a lower voice, turning to Mr. Riley, as though Maggie couldn't hear, "She understands what one's talking about so as		4,487
16	books and understand 'em better nor half the folks as are growed up." Maggie's cheeks began to flush with triumphant excitement. She thought		4,570
17	this book; here are some pictures,—I want to know what they mean." Maggie, with deepening color, went without hesitation to Mr. Riley's		4,649
18	isn't he ugly?—I'll tell you what he is. He's the Devil really" (here Maggie's voice became louder and more emphatic), "and not a right		4,794
19	'em do what he pleased." Mr. Tulliver had listened to this exposition of Maggie's with petrifying wonder. "Why, what book is it the wench has got		4,872
20	little girl," said Mr. Riley. "How came it among your books, Mr. Tulliver?" Maggie looked hurt and discouraged, while her father said,— "Why, it's		4,919

Figure 5.5 The first 20 concordances of *Maggie* in *The Mill on the Floss*

The reference corpus for *The Mill on the Floss* is 'realist fiction' (see 2.2.5). As a main character *Maggie* is ranked the second of all the 317 keywords. Captured by *WordSmith Tools* from the early part of Eliot's novel, the 20 concordance lines transmit information about *Maggie* delivered in 7 verbal (concordance lines 1, 2, 5, 6, 7, 13, 19), 9 material (concordance lines 3, 4, 8, 9, 10, 12, 16, 17, 18), and 4 mental (concordance lines 11, 14, 15, 20) processes. Both the verbal and material processes *Maggie* is engaged in outnumber those verbal (2) and material (5) processes Edward is in. The difference in number brings out a difference in way of characterisation. In the case of *Edward,* he is seldom presented as a speaker in the early part of Ford's novel, and scarcely any information is available about his manner of speaking, which is an important aspect of him as a character. Further, most of *Edward's* actions or movements represented in material processes are, as analysed in 5.4, those being mentally retrieved by Dowell rather than being presented in detail as ongoing events. As a consequence, readers find it difficult to visualise him as a full-fledged character. This is a desirable effect that modernist spatialisation of character aims to produce: it endeavours to divert readers' attention from visual and audible reality to psychological reality.

By contrast, the large number of verbal and material processes *Maggie* is engaged in helps to portray her as a vivacious girl with her own ideas. Very importantly, this is not an image retrieved in the narrator's memory, as is often the case with the characterisation of *Edward*, but a profile of a character brought to life by a presentation of her words and body movements. The discourses surrounding *Maggie* in concordance lines 3, 4, 6, 7, 8 can serve as good illustrations.

Expanded concordance line 3

You'll tumble in and be drowned some day, an' then you'll be sorry you didn't do as mother told you." Maggie's hair, as she threw off her bonnet, painfully confirmed her mother's accusation. Mrs. Tulliver, desiring her daughter to have a curled crop, "like other folks's

children," had had it cut too short in front to be pushed behind the ears…

Expanded concordance line 4

and as it was usually straight an hour after it had been taken out of paper, Maggie was incessantly tossing her head to keep the dark, heavy locks out of her gleaming black eyes,—an action which gave her very much the air of a small Shetland pony.

Expanded concordance line 3 records *Maggie's* response to her mother's warning. Her action—'threw off her bonnet'—externalises her displeasure and unwillingness to obey her mother. The causal relation between her mother's words and her action is self-evident. So no narrative comments are made, and readers are offered a direct access to the narrative situation as well as *Maggie's* character. Besides, the world schemata of a reader probably remind him or her that parents of a girl and the girl herself often care a lot about the girl's hair style, as it is very important to her beauty. Therefore, shortly after the first occurrence of the name *Maggie*, her hair or hair style becomes a narrative topic (e.g. 'desiring her daughter to have a curled crop'), and is described in some detail: 'dark, heavy locks' (expanded concordance line 4). This close attention to a character's external appearances is not captured by the first 20 concordance lines for Edward. Besides, *Maggie's* attributes are not brought to light through narratorial recollection or reference to public opinions, which often happens to Edward, but revealed through her own actions ('threw off' and 'incessantly tossing').

Seen from the above, the two extracts under discussion contain some useful visual details, or in Barthes's terms, 'irreducible residues', which 'denote what is ordinarily called 'concrete reality'' (Barthes 2006:233). This concreteness profiles *Maggie* as a dynamic and nice-looking girl ('her gleaming black eyes'). Furthermore, in the characterisation, there are no such uncertain, self-reflexive, and non-committal

narratorial enquires and reports as those made by Dowell ('Is it possible to imagine…' and 'so they said'). The resultant clarity and accuracy contribute a great deal to what Watt calls 'particularity of characterisation'. In this respect, *Maggie's* own words are also contributive as shown below.

Concordance line 6

An' go on with your patchwork, like a little lady." "Oh, mother," said Maggie, in a vehemently cross tone, "I don't want to do my patchwork."

Expanded concordance line 7

"What! not your pretty patchwork, to make a counterpane for your aunt   Glegg?" "It's foolish work," said Maggie, with a toss of her mane,—"tearing things to pieces to sew 'em together again.

While the sentence 'I don't want to do my patchwork' in concordance line 6 brings out *Maggie's* disobedience to her mother fully (it was already insinuated by the clause 'threw off her bonnet' in expanded concordance line 3), her subsequent remarks 'It's foolish work' explain why she refuses to do her patchwork. The explanation enables readers to perceive not only the causal relation between her negative evaluation of the patchwork and her 'noncompliant' response to her mother's requirement, but also her disposition. *Maggie's* actions taken and words said in several narrative situations jointly reveal at least part of her character identity, which is not, emphatically, constructed through 'suggestions of happenings on suggestions of happenings'.

Furthermore, the two verbal processes ('said Maggie') in the above two extracts present *Maggie's* expression of her ideas in direct speech, thus fostering a sense of presentness on the part of readers: they feel as if she is speaking when they read her 'cross' statements. The presentation of her actions in the previous extracts also achieves this effect. In this mode, *Maggie* is portrayed as a realistically recognisable character, one who is somewhat verisimilar to those 'rebellious' teenagers in the real world. Among other things, such a reality effect is produced through linguistic realisation of material and verbal processes by means of certain action and communication verbs. This discourse prosody conforms to realist aesthetics: "The epistemology that lay behind realism was empiricist, with its tendency to value immediate experience…" (Levine 1995:243). When readers are offered that 'immediate experience' by the examples under discussion (vicariously through narratorial presentation though, which is rooted in the nature of fictionalisation), their sense of 'reality' is heightened. This manner of characterisation highlights a lack of 'immediate experience' in the characterisation of *Edward*, who is often absent when referred to as an addresser: his thoughts are, as examined previously, not delivered to readers by himself but communicated to readers through Dowell's narratorial report ('he would say'). To some degree, such a distancing effect on readers reduces Edward's 'tangibility' as a trait which is often characteristic of a realistic character. Unlike *Edward, Maggie* seems to be often present in a narrative situation when she is characterised. Below is another example.

Concordance line 8

And I don't want to do anything for my aunt Glegg. I don't like her."
Exit Maggie, dragging her bonnet by the string, while Mr. Tulliver laughs audibly.

Registering a sequence of verbal and material processes that represent a narrative scene related to the previous one about the patchwork, the above extract reveals more about *Maggie's* character: she is disobedient and inclined to speak her

mind. *Maggie's* words tell readers that her refusal to do the patchwork for her aunt is rooted in her dislike for the latter. Furthermore, her actions of walking out of the room and dragging her bonnet exhibit her strong feelings. This is another example of providing readers some realistic 'immediate experience' of a character who is enacting a narrative event.

From a semiotic viewpoint, that 'immediate experience' is offered through synchronising the presentation of 'a referent' (*Maggie*) in the capacity of an addresser and actor with the presence of 'a signifier', which is the linguistic mechanism for naming the referent (*Maggie*). The co-presence of the 'referent' and the 'signifier' in the narrative situation signifies a 'collusion of a referent and a signifier', which creates what Barthes calls 'referential illusion' (Barthes 2006 [1968]:234). In other words, in the above illustrative extract, there is no separation of *Maggie's* presence and the narratorial representation of her. When the reader is reading the extract about *Maggie's* dialogue (a 'domain space') with her mother in their house by the Floss (a 'space space'), the girl is in both spaces simultaneously. This spatial overlap or contiguity fosters a sense of 'real time' narration that records *Maggie's* externally audible speech and presents her externally observable actions.

This externality as a feature of spatialising *Maggie* is somewhat rhythmical, for some character-related lexical items are recurrent over the concordance lines quoted above. They attract readers' attention to *Maggie's* bodily acts, and trigger the reader's world schemata about the cognitively construed meaning of body language in broad terms, and of *Maggie's* bodily acts in particular. In general, as Bordo observes in her *Unbearable Weight: Feminism, Western Culture, and the Body* (1993), "The body may also operate as a metaphor for culture", and "…culture is "*made* body," as Bourdieu puts it—converted into automatic, habitual activity" (Bordo 2001:2362). In the case of *Maggie*, her habitual activities seem to be 'tossing her head', 'a toss of her mane', and 'mistreating' her bonnet: 'threw off her bonnet' and 'dragging her bonnet by the string'. To a young girl not yet independent of her parents, these bodily acts vent her unhappiness and frustration.

The way of presenting *Maggie* analysed above increases the narrativity of the story about *Maggie*, vivifies the particularity of her character, and is therefore realistic. Those verbal and material processes not yet examined share more or less the same

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characteristics, while the mental processes also exhibit a tendency towards externalisation, as may be seen in 'Maggie looked hurt and discouraged'(concordance line 20, Figure 5.5). The verb *looked* which is related to 'see' as a typical verb used to realise a mental process externalises *Maggie's* gloom as one of inner 'emotional reflexes' (Eagleton 2005:166). It is stylistically valuable that this externally focused spatialisation of character as a trait of realist narrative style is also discernible towards the end of Eliot's novel.

N	Concordance	Word #	#
1,378	it, and mastering an oar, Bob was not struck with the danger Maggie incurred. We are not apt to fear for the fearless, when we are	203,607	9
1,379	expedients for the safety of the helpless indoors. The fact that Maggie had been up, had waked him, and had taken the lead in activity,	203,643	1
1,380	you," he exclaimed, suddenly lifting the light of his lanthorn on Maggie, as she stood in the rain with the oar in her hand and her black	203,767	5
1,381	in the rain with the oar in her hand and her black hair streaming. Maggie had no time to answer, for a new tidal current swept along the	203,785	6
1,382	them far past the meeting current of the river. In the first moments Maggie felt nothing, thought of nothing, but that she had suddenly	203,832	7
1,383	and we are all one with each other in primitive mortal needs? Vaguely Maggie felt this, in the strong resurgent love toward her brother that	204,364	8
1,384	But now there was a large dark mass in the distance, and near to her Maggie could discern the current of the river. The dark mass must	204,414	9
1,385	to perish too soon. What were those masses? For the first time Maggie's heart began to beat in an agony of dread. She sat helpless,	204,685	2
1,386	hands on were employed in the flooded streets. With new resolution, Maggie seized her oar, and stood up again to paddle; but the now	204,810	9
1,387	joy that she was there at last,—joy that overcame all distress,—Maggie neared the front of the house. At first she heard no sound; she	205,024	7
1,388	voice,— "Tom, where are you? Mother, where are you? Here is Maggie!" Soon, from the window of the attic in the central gable, she	205,070	2
1,389	Tom's voice,— "Who is it? Have you brought a boat?" "It is I, Tom,—Maggie. Where is mother?" "She is not here; she went to Garum the	205,097	5
1,390	day before yesterday. I'll come down to the lower window." "Alone, Maggie?" said Tom, in a voice of deep astonishment, as he opened the	205,121	9
1,391	again and again, and there has been no answer. Give me the oars, Maggie." It was not till Tom had pushed off and they were on the wide	205,214	5
1,392	had pushed off and they were on the wide water,—he face to face with Maggie,—that the full meaning of what had happened rushed upon his	205,234	6
1,393	was unable to ask a question. They sat mutely gazing at each other,—Maggie with eyes of intense life looking out from a weary, beaten face;	205,293	8
1,394	the lips found a word they could utter,—the old childish "Magsie!" Maggie could make no answer but a long, deep sob of that mysterious,	205,361	1
1,395	Tom rowed with untired vigor, and with a different speed from poor Maggie's. The boat was soon in the current of the river again, and soon	205,422	3
1,396	be at Tofton. "Park House stands high up out of the flood," said Maggie. "Perhaps they have got Lucy there." Nothing else was said; a	205,451	5
1,397	fellowship, made one wide mass across the stream. "It is coming, Maggie!" Tom said, in a deep, hoarse voice, loosing the oars, and	205,582	3

Figure 5.6 The last 20 concordance lines for *Maggie* in *The Mill on the Floss*

The last 20 concordances are captured from the tragic concluding part of Eliot's novel, where *Maggie* and her brother are presented as struggling against a torrential flood. This is a climactic narrative situation in which *Maggie* and Tom have various psychological experiences, such as dread, their mutual love, and strong desire to survive the horrible flood. In the indirect style of spatialising Edward, these inner and invisible feelings would have been presented through narratorial supposition derived from other people's 'suggestions of happenings on suggestions of happenings'. In

contrast to this early modernist spatialisation of character, the characterisation of *Maggie* by the end of Eliot's novel is still marked by the realist externalisation of her thoughts or feelings already perceptible in the early part of Eliot's novel.

This feature is manifest in the fact that the material (6) and verbal (6) processes add up to 12, which takes up 60 per cent of the 20 processes realised by the 20 concordance lines. Those material and verbal processes are constructed respectively by concordance lines 1378, 1379, 1385, 1386, 1387, 1394, and 1388, 1389, 1390, 1391, 1396,1397. Some examples are 'Maggie seized her oar', 'Maggie neared the front of the house', and 'Park House stands high up out of the flood, said Maggie' (concordance lines 1,386, 1,387, 1,396). Interestingly, even a clause that contains a relational process indicating her circumstance—'Maggie had been up'—is followed by 'had waked him' as a verb clause marking out a material process (concordance line 1,379).

Due to limitations of space, it is difficult to analyse a large number of collocates used to depict *Maggie*. But the transitivity choices embedded in all those samples analysed in this section show that *Maggie* is more often an actor and addresser than *Edward* is in the early part of Ford's novel. This tendency towards a more frequent employment of action and communication verbs facilitates the constitution of an externally focused, realist style of spatialising character. As a contrast, it helps to bring out a more internally focused, early modernist characterisation of *Edward*.

5.6 A dual perspective on character and characterisation

To detect if the internally focused style of spatialising *Edward* has any variation, the last 20 concordances of *Edward* and its collocates are reproduced (in Figure 5.7 and Table 5.2 respectively) and surveyed below.

N	Concordance	Word #
444	carriage with an elderly woman in it. The girl entered the carriage, Edward closed the door and then she put out her hand to shake mine.	73,898
445	of brown fur that did not very well match her hair. She said: "So long," to Edward. Edward answered: "So long." He swung round on his heel and,	73,976
446	fur that did not very well match her hair. She said: "So long," to Edward. Edward answered: "So long." He swung round on his heel and, large,	73,977
447	cured of her infatuation. Once, in the hall, when Leonora was going out, Edward said, beneath his breath--but I just caught the words: "Thou hast	74,108
448	it is a happy ending with wedding bells and all. The villains--for obviously Edward and the girl were villains--have been punished by suicide and	74,315
449	to her were sacrificed the only two persons that I have ever really loved--Edward Ashburnham and Nancy Rufford. In order to set her up in a	74,434
450	and eminently economical master of the house, it was necessary that Edward and Nancy Rufford should become, for me at least, no more than	74,470
451	become, for me at least, no more than tragic shades. I seem to see poor Edward, naked and reclining amidst darkness, upon cold rocks, like one	74,490
452	tossed backwards and forwards between the violent personalities of Edward and his wife. Leonora, she said, was always trying to deliver her	74,577
453	and his wife. Leonora, she said, was always trying to deliver her over to Edward, and Edward tacitly and silently forced her back again. And the	74,592
454	Leonora, she said, was always trying to deliver her over to Edward, and Edward tacitly and silently forced her back again. And the odd thing was	74,594
455	tacitly and silently forced her back again. And the odd thing was that Edward himself considered that those two women used him like a	74,608
456	didn't want to pay the postage on. And Leonora also imagined that Edward and Nancy picked her up and threw her down as suited their	74,649
457	and the too-truthful. For I can't conceal from myself the fact that I loved Edward Ashburnham--and that I love him because he was just myself. If I	74,766
458	If I had had the courage and virility and possibly also the physique of Edward Ashburnham I should, I fancy, have done much what he did. He	74,791
459	as a Romanist. It suddenly occurs to me that I have forgotten to say how Edward met his death. You remember that peace had descended upon	75,208
460	upon the house; that Leonora was quietly triumphant and that Edward said his love for the girl had been merely a passing phase. Well,	75,228
461	we were in the stables together, looking at a new kind of flooring that Edward was trying in a loose-box. Edward was talking with a good deal of	75,258
462	looking at a new kind of flooring that Edward was trying in a loose-box. Edward was talking with a good deal of animation about the necessity of	75,264
463	I read: "Safe Brindisi. Having rattling good time. Nancy." Well, Edward was the English gentleman; but he was also, to the last, a	75,410

Figure 5.7 The last 20 concordance lines for *Edward* in *The Good Soldier*

Verb No.	Collocation	Role	Verb No.	Collocation	Role
444	E closed the door	Actor	454	E forced her back	Actor
445	Said --to E	Addressee	455	E himself considered	Senser
446	E answered	Addresser	456	L also imagined that E	Actor
447	E said	Addresser	457	I loved E	Patient
448	E and—were villains	Carrier	458	Physique of E	Possessor
449	That I loved-- E and	Patient	459	How E met his	Actor
450	E and Nancy--become	Carrier	460	E said	Addresser
451	I seem to see poor E	Patient	461	E was trying in a	Actor
452	Personalities of E	Possessor	462	E was talking	Addresser
453	Deliver her over to E	Goal	463	E was the gentleman	Carrier

Table 5.2 The collocates of *Edward* in the last 20 concordance lines for it in

The Good Soldier

Keys: E=Edward; L=Leonora; carrier: Hallidayan term, referring to a subject who/which carries certain attributes.

Figure 5.7 and Table 5.2 display, respectively, the last 20 instances of the name *Edward* and its collocates. They spread across the concluding sections of *The Good Soldier*—a most eventful portion of the story-space in Ford's novel. This distribution brings about some change to the number of different types of processes. While Table 5.1 registers 5 mental and 2 verbal processes, Table 5.2 records 5 verbal and 3 mental processes. The numbers of material and relational processes in the two tables are the same, which are 5 and 3. Interestingly, there is no existential or behavioural process in the contexts of the final 20 instances of *Edward*. This variation is partly unexpected, and partly reasonable.

Since the collocates are captured from the climactic part of Ford's novel, readers' genre conventions will suggest that more actions are to be taken in those critical narrative situations, hence more material processes to be expected. However, this expectation is not met, for the number of material processes remains the same as those constructed in the early part of Ford's novel. The implication is that the characterisation of *Edward* does not foreground his actions or movements, which differs from the action-packed realist characterisation of *Maggie*. Besides, readers' world schemata will enable them to understand the increase in the number of verbal processes from 2 to 5: having had an affair with Florence, which, when discovered, results in her suicide, and feeling like a shuttlecock between Leonora his wife and Nancy his temporary lover, *Edward* is probably very depressed, and thus inevitably wants to pour out his complicated emotions. This explains, in part at least, why the number of the verbal processes has increased from 2 to 5. Such a narrative design underlying the style of characterising *Edward* is characteristic of the realist depiction of *Maggie*, who is, as analysed in 5.5, presented as very communicative at both the beginning and the end of Eliot's novel. By the end of Ford's novel, therefore, the characterisation of *Edward* is comparable to a realist character portrayal in one respect.

The above analysis shows that the characterisation of *Edward* as an important means of constructing the story-space in Ford's novel has a slight variation, and is modernist in one aspect, but considerably realist in another. This is a manifestation of the mixed character of early modernist narrative style. However, compared with the manner of establishing settings in Ford's novel (see 4.3), which is also marked by a mixed character, the style of characterising *Edward* seems to contain some more realist traces. This is because it resorts to the presentation of *Edward's* words in direct speech by the end Ford's novel as a means of characterisation that produces some realist effect of verisimilitude. Furthermore, this technique helps readers to grasp more fully *Edward's* character identity, as is illustrated below.

The night before *Edward* drove Nancy to a station to see her off there to India, *Edward* said to Dowell the narrator: "I am so desperately in love with Nancy Rufford that I am dying of it" (Ford 2002[1915]:226). This statement is like a romantic love manifestation. It explains, in part, why *Edward* bothered to stop the cob for Nancy on their way to the station and, subsequently, to find a luxurious carriage for her. To

some degree, these actions reveal gentility as *Edward's* character trait, enhancing his image as a cultured and courteous gentleman. Yet there is no lack of surprise in Fordian fabrication of the 'saddest story', which is embedded in Edward's outpouring (expanded concordance line 447):

> Once, in the hall…Edward said: "Thou hast conquered, O pale Galilean."…The only thing that he ever said to me after that drive to the station was: "…I think I ought to tell you, Dowell, that I haven't any feelings at all about the girl now it's all over… A long time afterwards he said: "I guess it was only a flash in the pan."

The speech externalises *Edward's* attitude to Nancy. It stands in sharp contrast with his vehement love manifestation. In retrospect, it is either another display of Edwardian high-flown rhetoric—a previous one is 'constancy was the finest of the virtues' (see expanded concordance line 12, 5.4)—or just an instance of radiation of his infatuation, a temporary passion for women. Whichever the case, no sooner has Nancy been sent to India than *Edward* forgets about her altogether. Such a mindset is brought to the surface through a narratorial presentation of his words in direct speech. Those words are linguistic clues to *Edward's* ambivalent processing of mind in his retrospection of his affair with Nancy and, by extension, indicate his mind style. In broad terms, mind style is an index of an individual's mind or world view in relation to people around him and his circumstances. Stylistically, "We may coin the term "mind style" to refer to any distinctive linguistic representation of an individual mental self" (Fowler 1977:103). In the above extract the 'linguistic representation' — 'haven't any feelings', 'all over', and 'only a flash in the pan'—provides a contextually informed access to *Edward's* interiority. It is: once Nancy is out of sight, she is out of mind. This state of mind is externalised again by a narratorial report in a subsequent scene: 'Edward said his love for the girl had been merely a passing phase' (concordance line 460, Figure 5.7).

Edward's direct speech quoted above casts light on *Edward's* complicated feelings for Nancy and his corresponding pattern of behaviour. In the early part of *The*

Good Soldier, Edward is constructed as a character known for his language chastity and dispositional sensuality; towards the end of the novel, he is presented as an individual behaviourally very gentle to a lover, but inwardly indifferent to her when she is away. This discrepancy reveals *Edward's* identity: he has a dual character. Such is an aesthetic effect of the novel's narrative art of exploring 'the dual perspective' that Ford 'found so intriguing' (Saunders 1996:406). This feature is even more directly perceptible in a few relational and mental processes identified in Table 5.2.

When concluding his 'saddest story', Dowell asserts that "The villains--for obviously Edward and the girl were villains—have been punished by suicide and madness" (concordance line 448). Yet in the same context he declares that "to her were sacrificed the only two persons that I have ever really loved--Edward Ashburnham and Nancy Rufford" (concordance Line 449). In the first quotation, Dowell the narrator tries to unfold the tragic story as it is, thus referring to Edward and Nancy as 'villains', because their affair results in the disintegration of one family. In the second quotation, Dowell expresses his affection for them: personally, he likes *Edward* as his double, and also secretly desires to marry Nancy. In Ford's novel, "It is this anguished double vision that gives his fiction its hallucinatory, holographic clarity of focus" (Saunders 1996:406) through which the reader can see the complexities of the human heart.

The 'dual perspective' or 'double vision' facilitates a narratorial effort to map out a convoluted network of relationships. In this connection, the icon of a 'shuttlecock' analogises a narration marked by a constant alternation between forward movement and backward recollection. In order to recount each character's story clearly, Dowell shuttles, as it were, between them, providing multi-perspectival narrative information on them through cross-reference as is the case with Nancy and *Edward's* mutual complaints about each other illustrated above. This narrative method re-orders the story-space that contains the characters, which is, in consequence, not established in a way congruent with its corresponding temporal orders. Instead, they are interpenetrating into each other so that one character is in the consciousness of another one. As far as 'transformations of genre' and 'change of function' (Fowler 1982:170, 173-4) are concerned, such simultaneity is significant. This is because it transforms linear narrative progression that features in realist fiction and, to some degree, anticipates Woolfian poetical repetition and returns in *To the*

Lighthouse, which will be discussed in Chapter 7. In *The Good Soldier*, this moving backwards and forwards and cross-reference serve, in a way, the purpose of thematising 'the confounding machinations of the human heart'.

Besides, hallucinatory representation of character as another modernist narrative technique identified earlier is also captured by some of the last twenty instances of *Edward*. For example, Dowell says: "I seem to see poor Edward, naked and reclining amidst darkness, upon cold rocks, like one of the ancient Greek damned, in Tartarus or wherever it was" (concordance line 451). This representation of a projected rather than real perception constructs a typical mental process. Within it the verb phrase 'seem to see' establishes a 'hypothetical space', in which Edward is associated freely with a legendary figure doomed to torture in an underworld (indicated by the word *Tartarus*). Comparable to representation of *Edward* in narratorial recollection, such hypothesisation creates a distant and elusive figure of *Edward* rather than a verisimilar one. In the context of the novel, it foreshadows punishment (suicide) in store for him.

At the same time, Leonora's processing of mind related to *Edward* is spatialised in her hallucination or daydream as well: "And Leonora also imagined that Edward and Nancy picked her up and threw her down as suited their purely vagrant moods. So there you have the pretty picture" (concordance line 456). Here a mental process realised by means of the verb *imagined* forms yet another 'hypothetical space', in which the spatial indicators 'up' and 'down' symbolise Leonora's inner turmoil resulting from a fear of *Edward's* and Nancy's joint mistreatment of her. In this sense, the spatial language used in Leonora's imagination sketches a negative image of *Edward* and her fairly dark consciousness of it.

In both examples analysed above, *Edward* is animated as a character through the representation of narratorial hallucination and another character's imagination, or he is in what may be called 'spaces on different narrative levels' (Richardson 2007:149). That is, when the narration of him is crafted, he is not situated in the narration as a domain space, but present in a hypothetical space (i.e., another character's imagination). As a consequence, there appears a gap in a stretch of otherwise contiguous 'time spaces', 'space spaces' and 'domain spaces' occupied by a character. In turn, the gap initiates a time shift, a quintessential trait of modernist

narrative art. This blending of different spaces contrasts with realist linear narrative progression, and contributes substantially to the construction of a labyrinthine discourse-space—the focus of Chapter 6.

6 The labyrinthine discourse-space in Ford's *The Good Soldier*

6.1 Discourse-space, narrative sequence, and a cross-axial model

While Chapters 4 and 5 examined the manner of establishing the story-space in *The Good Soldier*, this chapter will explore the style of constructing the discourse-space in Ford's novel. In novels, these two kinds of space are co-existent, related, but also different from each other in what they refer to and are concerned with. As introduced in Section 1.3, Story-space contains setting and character (Chatman 1978:107). Therefore, the notion covers some essential narrative constructs ranging from the spatial parameters of geographical locations to types of space, such as 'dynamic space' and 'static space' (van Peer and Graf 2002:133) occupied by characters. Given this conceptual meaning, a careful study of story-space can reveal what a given narrative world and characters therein are like: is it urban or rural, mountainous or coastal, and are the characters communicative or reticent, introverted or extroverted, and so on. From this angle of vision, the notion of story-space is more concerned with the ontological or physical aspect of a story narrated in a novel. Furthermore, the manner of establishing story-space can also indicate the type of narrative style a novel is written in. This is what was scrutinised in chapters 4 and 5.

The manner in which discourse-space is constructed can also index narrative stylistic traits, in a different way though. Discourse-space as a conceptual apparatus was introduced by Chatman in his *Story and Discourse Narrative Structure in Fiction and Film* (1978:102). In the context of that book which explores narrative in two related arts—the novel and film, the use of the term suits and conveniences a cross-medial discussion of narrative presentation. This is because the head word in the compound discourse-space is space, which can be used literally in a discussion of film to denote an area and objects in it that are framed by a film screen. But when used in fictional studies, the term discourse-space carries some metaphorical tints, connoting a discoursally formed space rather than one delimited by the screen. Chatman's description can cast some light on the meaning of the term: discourse-space is "that portion of the total story-space that is "remarked" or closed in upon, according to the

requirements of the medium, through a narrator or through the camera eye—literally, as in film or figuratively, as in verbal narrative" (Chatman 1978: 102).

In accordance with Chatman's explanation, discourse-space is a part of the overall story-space that is verbalised or presented by means of discourse. In other words, analogous to a mental space, which refers to "the cognitive tracking of entities, relations and processes" (Stockwell 2002:96), discourse-space signifies a space or area of attention formed by means of discourse. Chatman developed this notion on the basis of his analysis of an extract from *Lord of the Flies* (Golding 1959). The extract and his comments are quoted below.

> Piggy looked miserably from the dawn-pale beach to the dark mountain.
> "Are you sure? Really sure, I mean?"
> "I told you a dozen times now," said Ralph, "we saw it."
> "D'you think we're safe down here?"
> "How the hell should I know?"
> Ralph jerked away from him and walked a few paces along the beach. Jack was kneeling and drawing a circular pattern in the sand with his forefinger. Piggy's voice came to them, hushed.
> "Are you sure? Really?"

The effect is like a "pan" in a film. The action follows Ralph from the encounter with Piggy to that with Jack. Our focus of attention is continuously moved, leaving Piggy behind…Thus discourse-space…is the framed area to which the implied audience's attention is directed by the discourse…

(Chatman 1978:101-02)

In Chatman's comments the word "pan" and the phrases "framed area" as well as "directed by the discourse" supply some useful information about what discourse-space is like, how it is constructed, and the way in which it performs its functions. In the context of the above extract, the "framed area" refers to a space in Golding's

novel circumscribed by a stretch of discourse in the form of a conversation and narrative description. When a reader reads up to the quoted conversation, his or her attention is 'directed' or commanded by the discourse to the conversationalists' words and their overtones. In the conversation, there occurs a conversational turn-taking, and the reader's attention or focus is shifting correspondingly from the enquirer to the respondent and back to the enquirer again. When the first round of conversation is finished, the reader's attention is shifted to two characters' body language by the discourse in the form of material processes ('jerked', and 'drawing a circular pattern'). That is why Chatman used the term "pan" to describe the method of presenting the exchanges between the conversationalists and of the transition from characters' direct discourse to narrative exposition in the extract quoted above.

Seen from the above, Chatman defines discourse-space by way of exemplification. Within his conceptual framework, the process of constructing discourse-space is associated with the way in which a pan operates: during the course of reading, a reader's attention is kept moving by the discourse; it commands the attention to different areas delimited by different pieces of discourse which represent different narrative contents. Those different areas or areas framed by different chunks of discourse in a novel are scattered from the opening to the conclusion of the novel. For the narrative constructs contained in those differently framed areas to make sense to readers, those areas are concatenated, constructing a road for narrative progression that may be full of twists and turns. From this viewpoint, Chatman's figurative use of the phrase "framed area" to connote discourse-space conveys a sense of combination. For instance, discourse-space A may be combined with discourse-space C rather than discourse-space B, or vice versa. In either case, the resultant sequence will be different.

This notion of sequence underlies the construction of discourse-space in the extract quoted above. The extract embraces the story-teller's narration and conversational exchanges between characters. These are two different forms of discourse, which can, therefore, be regarded as being developed to build two different discourse-spaces. The narration presents Piggy's facial expression, and Ralph's as well as Jack's physical movements from a third-person viewpoint. What is shown in the discourse-space is external, visible, and possibly indicative of those characters' inner feelings. But the conversation reveals Piggy's concerns and Ralph's response in

characters' direct discourse, thus offering an inside view of their mental landscape. The existing sequence of discourse-space in the extract from Golding's novel can be represented as narration + conversation + narration, which produces one narrative effect. If the extract is to be revised, this sequence could, with some modifications, be changed to another one, which begins with conversation and ends with narration. Two different sequences exhibit two different kinds of focus. From this perspective, therefore, to examine the style in which discourse-space is established is to explore where and how the focus of spatial attention is placed, and how different spatial foci are connected to form narrative sequence.

To illustrate this point, it may be useful to carry Chatman's analogy with panning a bit further. As a film technique, panning involves the use of a camera. How fast the camera moves, whom or what it should focus on for how long and from what angle—these decisions are normally made by the film director in possible consultation with his or her colleagues. In most cases, different decisions as regards the use of camera result in different sequences and different visual effects. In a narrative, the individual who makes decisions comparable to those directorial ones is a narrator, who decides on which setting to describe in detail, which character to choose as the one to be presented first, which event to choose as a climactic one, and what information to choose and transmit about a particular narrative situation. Furthermore, different combinations of these narrative choices produce different narrative effects, which can indicate, from one point of view, what kind of narrative style is constituted

The above case analysis and discussion show an interrelation between the construction of discourse-space and the formation of narrative sequence. To examine this relation systematically requires a model for analysis. During the course of telling a story, a narrator is often endowed with a repertoire of the above-mentioned narrative choices. For the purpose of presenting different narrative situations, the narrator makes different choices. Within the Jakobsonian framework of structuralist linguistics (Hawkes 1977:78), however, the meaning of those choices are not fully realised until they are projected onto a narrative chain or sequence and considered in relation to their neighbouring choices. From this perspective, a narrator's job is to string those choices into a narrative chain and present them in a form of sequence to readers. Furthermore, within Chatman's terminological framework, those narrative choices

(e.g. events) may be considered focuses of spatial attention, or objects in a narrative space that is framed by the discourse. In the light of this understanding, to investigate the way of building discourse-space is to trace the chaining or sequencing of those narrative choices, track shifts in focus of spatial attention, and interpret their effect on the formation of a narrative style. For this purpose, and drawing on Culpeper's conceptualisation of 'propositional contents' (see 5.2) as well as Jakobsonian linguistic framework (see Hawkes 1977:78 for details), a cross-axial model is constructed below.
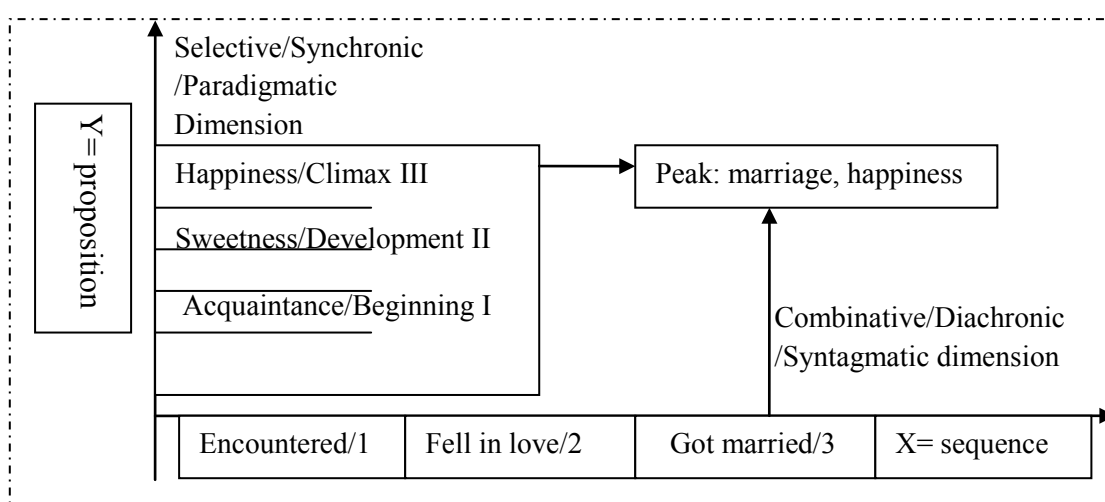
Figure 6.1 A proposition-led cross-axial model for the analysis of discourse-space

In Figure 6.1 the vertical axis (Y) stands for a paradigmatic or selective dimension of discourse-space. It embodies the process of making narrative choices, which are to be projected onto the horizontal axis (X) symbolic of a syntagmatic or combinative dimension of discourse-space. This horizontal axis stands for the concatenation of narrative choices into a sequence that implies a sense of order. As a principle of discourse organisation, that order may be temporal, logical or causal. The order in which narrative choices are sequenced to form discourse-space is revelatory of the narrative style of a given novel.

By way of visualisation, for example, the cross-axial model displayed by Figure 6.1 is constructed to illustrate how the discourse-spaces in a hypothesised love story about characters A and B are formed and connected. A was a PhD student of computer science, while B was a master's student of human geography. They were from the same city but did not know each other until a Christmas party. At this phase

of narrative progression the choice of a propositional content 'Acquaintance' is projected onto axis X in the form of an event 'Encountered'. At the party they were mutually impressed and, later, as time went on, they fell in love with each. To reflect this narrative progression, the proposition 'sweetness' as a narrative choice in axis Y is transformed into 'Fell in love' as a narrative situation in axis X. Over years of their postgraduate studies at the university, they developed a good and enduring relationship. Shortly after they graduated, they got married—which is represented by the third framed area or discourse-space along axis X that is emblematic of the narrative sequence. Within the cross-axial system, 'Got married' is the third horizontal coordinate whose propositional counterpart is 'Happiness' as a third vertical coordinate or narrative choice. Being two facets of the same event—the 'peak' or climax, the two coordinates are co-existent, and inform each other: the pursuit of happiness is successful, which results in the marriage, while marriage embodies the two characters' happiness.

In reality, what is presented above is not always true; therefore, the illustrative love story is an idealised case. Nevertheless, the transformational and combinative processes described remain more or less the same. As shown by the narrative progression traced above, the love story unfolds in a strict chronological order, that is, three discourse-spaces that frame the three narrative situations are conjoined in the original order of occurrence of those events ('Encountered', 'Fell in love', and 'Got married') which are represented by 1, 2, and 3. These events correspond to the three propositions as three narrative choices (I, II, and III). However, if the choices are made in a different order, which will affect the order of projection of them onto the horizontal axis, the three discourse-spaces in axis X will swap their respective positions. As a result, a different sequence will be formed, which leads to different prioritisation of the propositional contents in the form of narrative choices in axis Y. For example, if the proposition 'Happiness' as a climactic choice (III) is projected first onto axis X in the form of marriage (corresponding to 3), the sequence of the discourse-spaces will be one of flashback. As a result, the narrative interest is not in a strictly temporal representation of the love story, but possibly on the two characters' ecstatic moments of being sweetened or delighted, or on a few developmental phases of their interrelationship that witnessed some unexpected changes that affected their feelings for each other. In this case, the narrative style would be marked by a

tendency to psychologise the interrelation between the two characters. Further, the narrative proposition or choice 'sweetness' represented by II can also be projected onto axis first. This is to say that, in theory, there exist different possibilities regarding which choices are made first or prioritised and which are not. Moreover, the prioritisation may vary in a novel. In this case, the cross-axial model is designed to provide an analytic template against which the construction of the discourse-space in *The Good Soldier* can be examined.

6.2 The cross-axial model: a cognitive interpretation and an application

Section 6.1 constructed a cross-axial model and explained it primarily from a structuralist narratological perspective. This section will interpret the cognitive implications of that model briefly and describe how it can be applied in an examination of the discourse-space in Ford's novel. On the basis of Chatman's definition of discourse-space, the model is constructed to underscore an interrelation between the sequence of narrative propositions as foci of spatial attention and the constitution of the narrative style in Ford's novel. In cognitive thinking, what narrative propositions are combined first in order to form a sequence depends on 'the focal adjustment of selection' (Croft and Cruse 2004:47) of some spatial schemas rather than others. When examined singly, a focus of attention usually presents itself as one or two propositions (e.g. a character's deviant action or behaviour as a consequence of his or her emotional setback). In a novel where there are numerous such focuses of spatial attention, this way of examination is static, for it separates a focus being examined from other focuses, and will not reveal much about the motivation underlying the focus as a 'selection' of spatial schemas

However, if a focus of spatial attention is scrutinised as being related to its neighbouring focuses, that focus will show its dynamic and interactive properties. To some degree, that interaction can indicate the types of habitually preferred spatial schemas. This way of contemplating a focus is marked by a projection of the examiner's dynamic and connecting vision onto an otherwise single and static focus

of spatial attention. The reference made by Croft and Cruise to Talmy's example (2000, chapter 2) offers an analogy:

> The road winds through the valley and then climbs over the high mountains. The road is not actually going anywhere, but is conceptualized as if it is: the mind's eye, so to speak, represents one as going along the road. Talmy describes this as **fictive motion**, because it is a construal of a static scene in dynamic terms.

(Croft & Cruse 2004:53; bold type as in the original text)

In the Croft's and Cruse's comments, the clause 'a construal of a static scene in dynamic terms' summarises aptly a dynamic approach to an interpretation of separate and static focuses of spatial attention. Here is an explanation. Following on from Talmy's concept of 'fictive motion', the mind's eye of an analyst will move when he or she is investigating separate or different focuses. Relative to him or her as an analyst, the otherwise static focuses become dynamic as well—because his or her spatial attention is shifting, which facilitates a generation of some insights into narrative progression as a result of an interaction between juxtaposed discourse-spaces. When applied in the actual study of the discourse-space in Ford's novel, this vision will direct critical attention to how discourse-spaces are constructed and conjoined. Specifically, some plot-related and structurally transitional pieces of discourse that form those discourse-spaces in Ford's novel will be scrutinised.

The saddest story ever heard and told, *The Good Soldier* traces and dramatises, in the main, several extramarital affairs between Edward the good soldier and a number of woman characters: Mrs Maidan, Edward's housemaid, Florence, wife of Dowell—Edward's American friend, and Nancy, successor to Mrs Maidan. During the developmental course of their affairs, there occurred heart-rending yet very mysterious deaths of Mrs. Maidan and Florence. The tragedies led ultimately to Edward's suicide by the very end of the story. As a means of realisation of this plot

scheme, the three tragic incidents are distributed across Part I, Part II, and Part IV of the novel, thus establishing three eventful discourse-spaces in the story world. Structurally, each incident presents itself as a climactic end of a part of the novel wherein it belongs. Meanwhile, the discourse-space between the beginning of that part of the novel and the action-packed conclusion of that part is occupied by discourse that represents background information, characters' thoughts and feelings, as well as Dowell's narratorial comments. Such a discourse organisation makes a pattern throughout the novel except Part III which centres primarily on the rendering of impressions and has, as a consequence, hardly any melodramatic event. Using the cross-axial model in Figure 6.1, this mode of spatialisation can be presented in Figure 6.2 below:
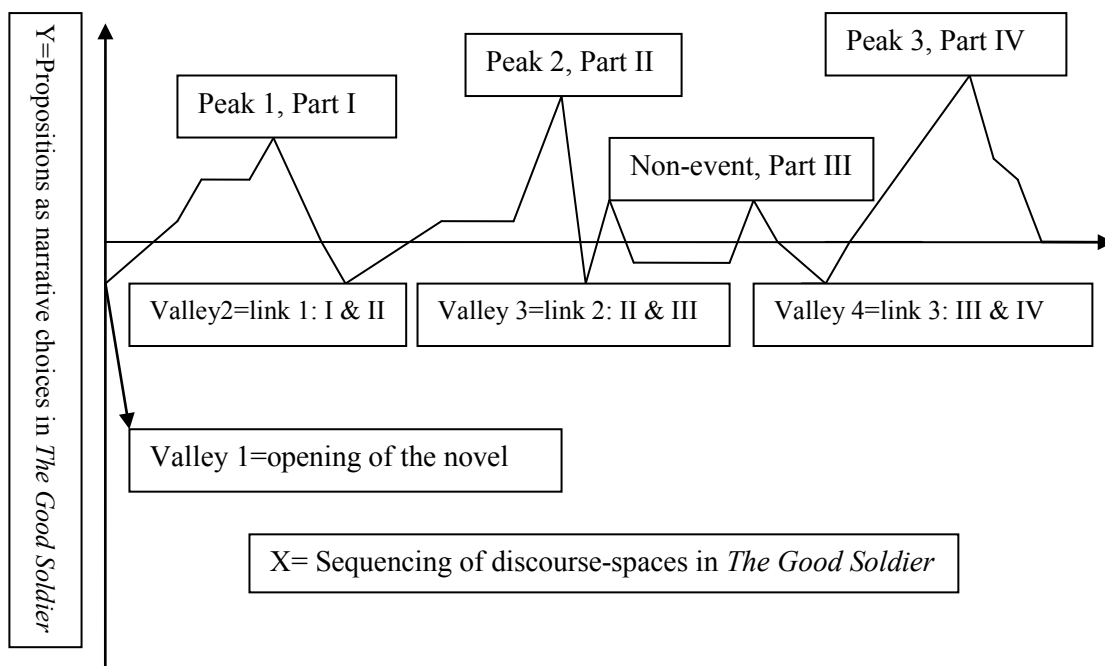
Figure 6.2 Connections between discourse-spaces in *The Good Soldier*

In Figure 6.2, a peak represents a climactic event or scene, which has high narrativity, that is, it is closely related to the plot development (see 5.1 for a definition of narrativity), while a valley connotes a narrative situation free of very dramatic actions or happenings. As displayed by Figure 6.2, a peak often appears in a concluding section of a part of Ford's novel, whereas a valley, based on the actual narrative contents of the novel, usually occupies the opening position of a part of

Ford's novel. As far as the construction of the discourse-space and the formation of the narrative sequence are concerned, each peak embodies the integration of one tragic incident into the combinative axis (X) from the selective axis (Y). Holistically, the jagged line visible in Figure 6.2 connects three depressing narrative situations symbolised by Peaks 1, 2, and 3. That uneven and pointy line is, in Brooks's term, "the thread of design" (1996 [1984]:252), which shows the narratorial conjoining of three different yet related narrative scenarios. The first scenario is the unexpected death of Mrs. Maiden, whereas the second and the third ones are, respectively, Florence' suicide and Edward's suicide. Each of the three scenarios is represented by a peak that signifies a climax. Further, as shown in Figure 6.2, peaks 1 and 2 are contiguous, respectively, with valleys 1 and 2, which are framed areas for the discourse presentation of propositions not directly related to the plot. The concatenation of peaks and valleys, or very different discourse-spaces, shapes the jagged line. Its early modernist implication is interpreted below.

As mentioned earlier, a valley usually appears at the beginning of a new part of Ford's novel, which has low narrativity and is iconised by its low position in the contextualised cross-axial model in Figure 6.2. The difference in narrativity between a peak and a valley visualised by the difference in height between them suggests that the discourse-space that frames a peak has a focus of spatial attention very different from that of a discourse-space which circumscribes a valley. The sharp difference in focus between a peak at the end of one part of Ford's novel and a valley at the beginning of another part makes the connection between them somewhat less coherent than a connection between two consecutive parts in a realist novel such as Eliot's *The Mill on the Floss*. In Eliot's novel, two contiguous paragraphs or chapters are often comparable in focus of spatial attention, that is, they are propositionally related. This relatedness is a token of consistence or coherence, which reflects a realist belief in connections as quoted at the beginning of 5.5.

Although very different in style from Eliot's novel, *The Good Soldier* still contains a few marginally coherent transitions from some discourse-spaces to others that are built via stretches of discourse in contiguous paragraphs. One such example is the linkage between paragraph 2 and paragraph 1 of Part IV (see 6.7 for details). To some degree, such linkage reveals some realist interest in connections. This is another manifestation of the mixed character of early modernist narrative style. But on the

whole, the transition from one part to another in Ford's novel is often uneven, which is especially true of Link I and Link II (see Figure 6.2). The implication is that the contiguous discourse-spaces such as the end of Part I and the opening of Part II have a loose logical tie between them. In 6.3, these points will be explained through a detailed discussion of two concluding paragraphs as an example from Part I of *The Good Soldier.*

6.3 Contextualised interpretation of shift of focus of spatial attention

Part I of *The Good Soldier* ushers in the main characters, historicises the family backgrounds of The Ashburnhams (English) and the Dowells (American), and psychologises several involved characters' attitudes to Edward's love affairs with quite a few women. The two concluding paragraphs depict the death of Mrs. Maidan, Edward' mistress, and are therefore the peak of the plot development in Part 1. The last paragraph but one begins with a vivid heterodiegetic narration and description of Leonora's actions and perception:

> She had not cared to look around Maisie's rooms at first. Now, as soon as she came in, she perceived, sticking out beyond the bed, a small pair of feet in high-heeled shoes. Maisie had died in the effort to strap up a great portmanteau. She had died so grotesquely that her little body had fallen forward into the trunk, and it had closed upon her, like the jaws of a gigantic alligator.

> (Ford 2002 [1915]:93)

Spatially, the narratorial camera eye follows 'She'—Leonora—into Mrs. Maidan's room, and subsequently pans from Mrs. Maidan's feet through the 'great portmanteau' to the posture of her body in the trunk. It is distinctly clear that the focus

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of spatial attention is on Mr. Maidan: a bizarre and unpleasant sight of Mrs. Maidan's body, and the cause of her death figured out on the basis of her spatial relation to the huge trunk. From this angle of vision, the discourse-space in the last paragraph but one is occupied by the narrative concern with Mrs. Maidan's tragedy. Although this spatial attention has been shifted between several characters as the narrative progresses into the very last paragraph of Part I, the focus still centres broadly round Mrs. Maidan:

> Leonora lifted her up—she was the merest featherweight—and laid her on the bed with her hair about her….Leonora showed her to me. She would not let either of the others see her. She wanted, you know, to spare poor dear Edward's feelings….He soon got over it. Indeed, it was the one affair of his about which he never felt much remorse.
>
> (Ford 2002 [1915]: 94)

The above stretches of discourse show that the focus of spatial attention is half on the physical aspect of the dead Mrs. Maidan, and half on two closely related characters' emotional responses to the tragedy: Leonora's calculated prevention of Edward's final look at Mrs. Maidan, and Edward's extreme lack of repentance or sense of guilt. It is obvious that a portion of the discourse-space in the last paragraph is allocated to the psychology of some involved characters. In terms of narrative coherence, nonetheless, it is still broadly related to the tragic event. Therefore, being juxtaposed, the last two paragraphs of Part I establish a discourse-space for the representation of a dreadful scene as well as the selfishness and coldness of two main characters as a response to the tragedy they are partly responsible for.

Strictly speaking, the discourse-spaces in the last two paragraphs of Part I do not share an exactly identical focus of spatial attention. In spite of this, they are still related, for the physical event recounted in the last paragraph but one—the death of Mrs. Maidan—and the cognitive event represented in the last paragraph—Leonora's and Edward's meagre grief—are contained in one and the same world schema. It is one of tragedy and emotional response. Equipped with human knowledge about an

occurrence of a sudden death and its huge emotional impact, a well-read reader would normally expect to be provided with more information about Mrs. Maidan, the insulted and injured, and about cold-hearted Edward, the focus of spatial attention at the end of Part I. In the opening of Part II, however, this expectation if flouted, because the focus of spatial attention is drastically shifted to Florence, a figure parallel to Mrs. Maidan because of the former's status as another mistress of Edward's. The weak connection between the discourse-space in the conclusion of Part I and that in the opening of Part II suggests a mild instance of incoherence that colours the spatialisation in Ford's novel. Below is a detailed analysis.

In the surface structure, the very first sentence of Part II—"The death of Mrs. Maidan occurred on the 4th of August 1904" (Ford 2002 [1915]:95)—links Part II back to Part I. This is linguistically realised via the employment of a definite article 'The' and the lexical item—'death'—as a key content word that has a distinct anaphorical reference to the tragic event presented in the discourse-space at the end of Part I. This linkage is grounded in the manner of information transmission typical of the English language and some other languages. As is generally observed, "In English, new information is characteristically introduced by indefinite expressions and subsequently referred to by definite expressions" (Brown and Yule 1983:169). In accordance with this theory, the definite article, which precedes the key word 'death', reminds the reader of a first mention of Mrs. Maidan's tragedy in the preceding paragraphs. To the reader of the first paragraph of Part II, that information is, within Halliday's dichotomous framework of new and given information, not new but given. Therefore, it continues the thread of narrative that runs through the end of Part I. Meanwhile, the lexical word 'death' echoes the same word that appears towards the very end of Part I. This is a clear instance of anaphoric reference to a piece of given information. For this reason, when the definite article 'The' and the key word 'death' are sequenced, they function as a collocation that refreshes the reader's memory of Mrs. Maidan's tragedy, thus connecting—on the surface at least—the opening of Part II and the conclusion of Part I.

This manner of supra-sentential interconnection is more often perceptible in realist writing. One of the reasons is, "For realist critics, a novel should have a good construction, starting with a coherent plot" (Onega and Landa 1996:17). The discourse-space in the last paragraph of Part I contains one of the most important

strands of the plot. It has its momentum, and continues into the very beginning of Part II. This method of crafting narration contributes to the construction of 'a coherent plot' required by realist critics. To illustrate, here is an example of this kind of coherent supra-sentential or discourse connection between the end of Chapter 1 and the beginning of Chapter II in Eliot's realist novel *The Mill on the Floss*.

Before I dozed off, I was going to tell you what Mr. and Mrs. Tulliver were talking about, as they sat by the bright fire in the left-hand parlor, on that very afternoon I have been dreaming of.

II. **Mr. Tulliver, of Dorlcote Mill, Declares His Resolution about Tom**

"WHAT I want, you know," said Mr. Tulliver,—"what I want is to give Tom a good eddication; an eddication as'll be a bread to him. That was what I was thinking of when I gave notice for him to leave the academy at Lady-day. I mean to put him to a downright good school at Midsummer.

(E-text of Eliot's *The Mill on the Floss* at http://www.bartleby.com/309/)

Seen from the quotation, the discourse-space at the end of Chapter I contains a narratorial announcement of what will be presented next: "I was going to tell you what Mr. and Mrs. Tulliver were talking about…" In a sense, that announcement forecasts the focus of a contiguous discourse-space. The propositional content of that focus is revealed in Mr. Tulliver's direct discourse in the opening paragraph of Chapter 2: "WHAT I want, you know," said Mr. Tulliver,--"what I want is to give Tom a good eddication…" In the quoted sentences, there is a marked degree of cohesiveness between the communication verbs 'talking' and 'said'. This linguistic device shapes a seamless connection between two discourse-spaces, and helps to achieve realist coherence of plot development.

As analysed a bit earlier, this kind of connectedness is observable in the first sentence of Part II of *The Good Soldier*. However, such a realist effect is reduced before long. An analysis is made below. As far as narrative communicative effect is

concerned, the interconnectedness obtained by means of a definite expression and lexical anaphora identified earlier appears to promise some kind of elaboration on what happened to all those characters related to Mrs. Maidan after the occurrence of the tragic event to her. This is because, first of all, the last two sentences of Part I— "He soon got over it. Indeed, it was the one affair of his about which he never felt much remorse"—create a callous or unfeeling image of Edward in the reader's mind. This profile is not unsurprising, for Mrs. Maidan had been Edward's mistress. Psychologically, the reader has a requirement for an explanation of Edward's cold and cruel response to his lover's tragedy. Second, at discourse level, "'the linearization in discourse' very often produces such an effect that "what is presented first limits the interpretation of what follows" (Brown and Yule 1983:153).

For the above-mentioned reasons, a reader tends to find himself or herself mentally preoccupied with the given information about Edward's coldness in response to Mrs. Maidan's tragedy. Sequentially, he or she is disposed to interpret the very first sentence of Part II as a lead-in device, which follows on from the last two sentences of Part I, but also suggests a provision of new information about Edward, Leonora, and any response from Mrs. Maidan's family in the subsequent sentences.

Dramatically, however, departing a great deal from the unexpected and unfortunate decease of Mrs. Maidan as a section of the main narrative line throughout the novel, the stretches of discourse subsequent to the first sentence of Part II proceed detachedly to Dowell's recollection of Florence's maiden life as well as his audacious and persistent courtship of her. Not only is the narrative produced in a thinly disguised tone of self-complacency and jocularity—because Dowell won Florence's hand—but also it builds a discourse-space distinct in its own right. This narrative effect is achieved principally through a narratorial perspective switch from Mrs. Maidan to Dowell and a subsequent change in narrative discourse schemata.

In his discussion of 'Voice', Genette argues that "…*any event a narrative recounts is at a diegetic level immediately higher than the level at which the narrating act producing this narrative is placed*" (1996 [1980]:179; italics as in the original text). In the previously analysed concluding paragraphs of Part I, the tragic event of Mrs. Maidan's death is represented at a diegetic level: it is central, hierarchically higher than Dowell's narrating act performed from an external perspective. It is

external because, in the story world, Dowell as a character is not even tangentially involved in the affair between Edward and Mrs. Maidan; therefore, he can afford to remain attitudinally calm and neutral in the face of the tragic event. In the discourse-space, correspondingly, he is only mentioned when shown by Leonora a pitiable sight of lifeless Mrs. Maidan. Hence, with respect to narrative discourse representation, the focus of attention is predominantly on the spatial relations between Mrs. Maidan on the one hand and, on the other, Leonora and Edward. The intricate interrelationship between the three characters is marked by lustfulness, innocence and frustrated indignation, jealousy and selfishness.

In such a convoluted story world schema, Dowell stands aloof, more as an outsider or an observer. Therefore, if heterodiegetic narration refers to "Narration from a narrator situated outside of the diegesis or world of the story" (Abbott 2002:191), Dowell's recounting or representing of the scene is basically heterodiegetic; that is, he fleshes out the story from a chiefly external point of view. It might be of interest to note that sometimes Dowell is extradiegetic, recounting not only the happenings to his characters but also his own story-telling experience from a level above the story he narrates, for "A narrator who is, as it were, 'above' or superior to the story he narrates is 'extradiegetic' (Rimmon-kenan 2002 [1983]:95). Either at a heterodiegetic or an extradiegetic level, Dowell as a narrator often shifts his viewpoint, which impacts on the establishment of the discourse-space.

6.4 Point of view and narrative information in the construction of discourse-space

Section 6.3 interpreted the way in which focus of spatial attention shifts in Ford's novel via exemplification. The present section explores this issue further through applying Hallidayan theory of discourse information transmission. As usual, it will be illustrated with some narrative events in the novel.

When the narrative progresses up to the first two paragraphs of Part II, the narration witnesses an abrupt perspective switch from an external perspective to an internal one. Initially introduced by Fowler (1977), the critical term 'perspective

switch' signifies an adjustment of or a change in a narrator's angle of perception for a certain narrative communicative effect. Then how can this change in angle of perception be identified? Stanzel's explanation throws some light on this issue.

> The manner of this perception depends essentially on whether the point of view according to which the narration is oriented is located in the story, in the protagonist or in the centre of action, in a narrator who does not belong to the world of the characters or who is merely a subordinate figure, perhaps a fist-person narrator in the role of observer or a contemporary of the hero. In this way an internal and an external perspective can be differentiated.

(Stanzel 1996 [1984]:164-5)

Quite comprehensive, discriminating, and thus illuminating, Stanzel's observations can serve as judging criteria.

In Paragraph 1 of Part II, Dowell ceases to be a narrator external to the story world. Instead, shortly after he hints at the significance of 4th of August 1913 as another eventful date at the beginning of the paragraph, he starts to unfold Florence's romantic and eventful life story as well as her relationship with him before and after their marriage. This way of producing a narrative situates Dowell in an intimate relationship with Florence, thus presenting an inside view of the latter as a focus of spatial attention in the opening of Part II. In this sense, Dowell's narratorial perspective is an internal one, while his narration has become homodiegetic, which denotes "Narration from a narrator situated within the diegesis—that is, a character in the story" (Abbott 2002:191). In the context of the narrative progression throughout Ford's novel, such a perspective switch is hardly accidental; instead, it is designed, among others, to accommodate a fresh focus of spatial attention. The quick and drastic shift of focus of spatial attention contributes to the formation of the novel's early modernist style in the aspect of formation of discourse-space. The effect of this narrative strategy can be demonstrated by a detailed discourse analysis of the first two

paragraphs of Part II within Halliday's theoretical framework of given/new information.

Insofar as narrative content is concerned, the first two paragraphs—for the most part—first present a biographical sketch of Florence, and then recollect her marriage with Dowell after his gallant courtship. This content is organised into several information units which are realised, structurally, by the internal organisation of the narrative discourse in the two paragraphs. At discourse level, that organisation embodies perspective and topic shifts, which prescribes the distribution of given and new information within the two paragraphs, thus directly influencing the establishment of the discourse-space therein. This point is elaborated on below.

In the sense that a narrator addresses an audience—the reader—and conveys a message—a story—to him verbally, he is a speaker. "According to Halliday, the speaker is obliged to chunk his speech into information units. He has to present his message in a series of packages" (Brown and Yule 1983:155). In the context of written narrative discourse such as Ford's novel, a package can be, in terms of words in length, a part, a chapter, a paragraph, or a sentence of the novel. Within the boundary of the first two paragraphs as a sequence, the package takes on the form of a paragraph, of a group of sentences, and a sentence respectively. From a discourse perspective, the information structure of Paragraph 1, Part II can be regarded as being realised by segmentation of the paragraph into four packages. For ease of reference, the paragraph is quoted below (the sentences therein are numbered), and an explanation of the segmentation will be given in some paragraphs after the quotation.

(1) THE death of Mrs Maidan occurred on the 4th of August, 1904. (2) And then nothing happened until the 4th of August, 1913. (3) There is the curious coincidence of dates, but I do not know whether that is one of those sinister, as if half jocular and altogether merciless proceedings on the part of a cruel Providence that we call a coincidence. (4) Because it may just as well have been the superstitious mind of Florence that forced her to certain acts, as if she had been hypnotized. (5) It is, however, certain that the 4th of August always proved a significant date for her. (6) To begin with, she was born on the 4th of August. (7) Then, on that date,

in the year 1899, she set out with her uncle for the tour round the world in company with a young man called Jimmy. (8) But that was not merely a coincidence.(9) Her kindly old uncle, with the supposedly damaged heart, was in his delicate way, offering her, in this trip, a birthday present to celebrate her coming of age. (10) Then, on the 4th of August, 1900, she yielded to an action that certainly coloured her whole life--as well as mine. (11) She had no luck. (12) She was probably offering herself a birthday present that morning. . . .

(Ford 2002 [1915]:95)

The quoted paragraph, which contains 12 sentences, can be segmented into 4 information units or packages as follows:

Package 1: Sentence 1

Package 2: Sentence 2

Package 3: Sentence 3 through Sentence 4 to Sentence 5

Package 4: Sentence 6 to Sentence 12—the end of the paragraph

A detailed explanation of the segmentation will be provided throughout a few paragraphs that follow. In a sense, that explanation will be an analysis of how the discourse-spaces in this opening paragraph are constructed. This is because, within the cross-axial model applied to the discourse-space in *The Good Soldier* (see Figure 6.2), the segmentation helps to characterise the links between those packages or groups of sentences and, by extension, identify the connections between the discourse-spaces constructed by means of those packages of sentences. In brief, the segmentation is based on the extent to which the contiguous sentences share propositional contents (see 5.2 for Graesser's definition), and on whether a given sentence supplies new or given information. For example, if sentence 2 shares some propositional contents with sentence 1 and contains information recoverable from sentence 1, it can be grouped with sentence 1 as a package; otherwise, it may be either an independent and different package on its own, or be part of a new package. This is the general guide to the segmentation, and applies to the segmentation of Paragraph 2, Part II to be discussed in 6.5. Now what follows is a detailed discussion of those four packages of sentences.

From the viewpoint of supplying narrative information, how are the topic-related information units mapped on to the four packages identified earlier? To find out the process necessitates a recall of Halliday's original distinction made between 'given' information and 'new' information: the former refers to information 'recoverable either anaphorically or situationally' (Halliday 1967:211, as quoted in Brown and Yule 1983:179), whereas the latter denotes information that is focal 'not in the sense that it cannot have been previously mentioned, although it is often the case that it has not been, but in the sense that the speaker presents it as not being recoverable from the preceding discourse' (Halliday 1967:204, as quoted in Brown and Yule 1983:179). Measured against these Hallidayan criteria, Sentence 1—"The death of Mrs. Maidan occurred on the 4th of august 1904"—clearly conveys given information, because the previously analysed phrase 'The death' in the sentence is recoverable from the preceding discourse—the last two paragraphs of Part I. With respect to discourse function, Sentence 1 dates Mrs. Maidan's demise retrospectively and refreshes the reader's memory of that tragic event. In other words, it summarises the tragic event succinctly, thus forming a discernible informational link back to where it is represented in the concluding paragraphs of Part I.

In the English writing tradition, the position of the very beginning of a paragraph is often reserved, syntagmatically, for a topic sentence. Ford's whole novel being embedded in this culture-bound, paralinguistic context, Sentence 1 under discussion purports to impress a reader—especially one who reads the novel for the first time—as a topic sentence. It contains almost all the essential constitutive elements of a topic sentence in an opening narrative paragraph: Topic ('The death') + Status of topic ('occurred') + Chronological order ('the 4th August 1904'). Given its initial and, therefore, introductory position in Paragraph 1, Sentence 1 appears to guide the reader's processing of mind by triggering in him or her the given schema of Mrs. Maidan's tragedy and arousing in him or her an expectation of a new story schema in the following sentence or package of sentences. From a realistic viewpoint, that new schema or even schemata should provide new information about other characters' attitudes and corresponding actions in response to the tragedy.

In no instance, however, Sentence 2—"And then nothing happened until the 4th of August 1913"—disappoints the reader. Measured against Halliday's distinction between given/new information, Sentence 2 contains no information that is

'recoverable' from the 'preceding discourse'—the concluding paragraphs of Part I. In this sense, the sentence can claim to have supplied new information, which is: there was no event whatsoever during a period of nine years after Mrs. Maidan's tragic death. However, this piece of new information fails to quench the reader's thirst for new knowledge about the aftermath of Mrs. Maidan's tragedy. Up to Sentence 2, it is already known to the reader—not unsurprisingly—that Edward is not conscience-stricken at all, but quite unsympathetic to Mrs. Maidan's misfortune. Yet would other characters—especially Mr. Maidan—respond with the same kind of feelings? Or could it be really possible that 'nothing' happened after Mrs. Maidan—a human being—suddenly and fairly mysteriously died? In the first paragraph, there is no relevant narration or description. Yet Mrs. Maidan's complaints about and protest against Leonora's misdeed in a letter to the latter suggest clearly that there was a strong feeling in her that might motivate some kind of actions to be taken by somebody on her behalf after the occurrence of the tragedy:

> "Oh, how could you? How could you? I am going straight back to Bunny…." "I did not know you wanted me for an adulteress," the postscript began. The poor child was hardly literate. "It was surely not right of you and I never wanted to be one."
>
> (Ford 2002 [1915]:92)

In the discourse-space built by the above extract, Mrs. Maidan is represented as feeling seriously wronged, thus very angry with Leonora. This notwithstanding, she was no more than a housemaid and, therefore, vulnerable, helpless, and frustrated. The only rescue was Bunny, her husband. Under these circumstances, a coherent world schema succeeding that of her tragedy would be, humanly and logically, Bunny's burst of anger and, possibly, his strenuous effort to get justice done to his maltreated wife. At least, there should have been some kind of exchange between him and the Ashburnhams about the cause of the tragedy. Reasonable as it is, there were no actions or happenings of that kind shortly after Mrs. Maidan's tragedy, hence the narratorial report that 'then nothing happened' until nine years afterwards.

From Mr. Maidan's perspective, however, that statement—'then nothing happened'—about the situation after his wife's tragic incident could hardly ever be true of, among other things, his post-traumatic frame of mind. It is understandable that he must have been extremely grief-stricken and enraged by the Ashburnhams' mistreatment of his wife and their icy coldness after her death. In all likelihood, he could have taken some actions to express his sorrow, indignation, and strong desire for justice. Despite that, Sentence 2 as an information unit realised in a negative syntactic form—'nothing…until…'—annihilates such a narrative potential.

In real life, the situation so depicted might not have been so readily accepted. Yet in the context of *The Good Soldier*, the narrative scene under discussion contributes substantially to the novel's episodic plot construction that underlies its literariness, which may be defined as "a dynamic interaction between linguistic and text-structural form on the one hand, and schematic representations of the world on the other, whose overall result is to bring about a change in the schemata of the reader (Cook 1994:182). In Sentence 2, specifically, the above-mentioned negative syntactic form—a kind of 'text-structural form'—interacts with and represents a schema markedly incongruous with a tragedy-specific commonsensical world schema. Cook calls "this dynamic interaction 'discourse deviation'" (ibid.:182). Such deviation subverts the reader's conventionally built relevant schema, and creates, in his or her culture-bound and realistically informed mind, a narrative gap between an unexpected saddening death and a complete lack of any expected response, such as sympathy, apology, console and so on.

Furthermore, due to its time adverbial 'until the 4th August 1913', Sentence 2 diverts the reader's attention from Mrs. Maidan's tragedy represented in the preceding discourse-space and recapitulated in Sentence 1 of the first paragraph to a different event enacted by a different character. In this sense, both narratively and cognitively, Sentence 2 closes off the tragic case of Mrs. Maidan, and stakes out a new discourse-space parallel to it. This different discourse-space is established to accommodate the routes of Florence's accompanied 'adventures', and to trace the painstaking efforts made by Dowell as a modest suitor of proud and greedy Florence. In quantitative terms, out of altogether 12 sentences constitutive of Paragraph 1 of Part II, only Sentence 1 relates narratively to the last two paragraphs of Part I as the preceding discourse-space. The remaining 11 sentences share hardly any propositional contents

with those sentences in the last paragraph of Part I. In fact, they are either primarily or exclusively focused on Florence—another character in the story, and another focus of spatial attention in the narrative discourse-space.

The foregoing discussion centres mainly on how relevant narrative discourse information is given or withheld to shift the focus of spatial attention from one character to another. To observe and record if the pattern discovered is rhythmical, the following section will extend the discussion to some other narrative scenarios

6.5 Mechanisms of shift of spatial attention

The way of providing relevant narrative information analysed in Section 6.4 shows that the image of Florence is the focus of spatial attention that constructs the discourse-space in Paragraph 1 of Part II, which immediately follows the last paragraph of Part I. This manner of discourse organisation shows that the perspective switch or shift of narratorial point of view between Part I and Part II is swift, while the resultant schema alteration is drastic. At discourse level, such a delivery of new information packages begins with Sentence 4, which implies that the actions taken by Florence—including her inexplicable suicide—might have been predetermined: "Because it may just as well have been the superstitious mind of Florence that forced her to certain acts, as if she had been hypnotized" (Ford 2002 [1915]:95). Syntagmatically situated in the middle of information Package 3 in Paragraph 1, Sentence 4 hints at the driving force behind Florence's ruthless suicidal act. From Sentence 6 to Sentence 12, which constitutes information Package 4 in Paragraph 1, Florence is spotlighted in the spatial attention. The formation of this discourse-space is linguistically realised via frequent reference to her (underlined): "To begin with, she was born on the 4th of August. Then, on that date in the year 1899, she set out with her uncle for the tour round the world in company with a young man called Jimmy….Then, on the 4th of August 1900, she yielded to an action that certainly coloured her whole life—as well as mine. She had no luck" (Ford, 2002 [1915]:95).

Apparently, the employment of the pronominals—'she' and 'her'—distributed across the sentences quoted from Package 4 is very frequent: 'she' appears in every

one of the four sentences and 'her' in two of them. Moreover, except for 'mine' in the third sentence quoted, there is no pronominal referring to any other characters. Even the word 'mine' is related to Florence, for it refers to Dowell's life, that is, the life of Florence's husband. The concentration of attention on Florence shown by the frequency of the pronominals referring to her as identified above is prominent. In effect, it places Florence in the forefront of the reader's mind, and builds a discourse-space for several important facets of her profile: her date of birth, her romantic journey with Jimmy, and her decision. All these pieces of personal information are entirely new to the reader who reads the novel for the first time, thus triggering a fresh schema in him or her that contains hardly any information about Mrs. Maidan.

The significance about this way of forming the discourse-space is that the content embedded in the sentences is all chronologically sequenced; as a result, the narrative style is, on the surface, quite realist. However, the organisation of the content is utterly detached from the schemata constructed in the preceding discourse-space established by the last two paragraphs of Part I. This spatial dislocation is more a trait of modernist narrative style. Comparatively, if narrative information Packages 2 and 3 delivered by Sentences 2 and 3 in Paragraph 1 shift the focus of spatial attention quickly and are therefore quite modernist in style, Package 4 manifests a discrepancy between realist supra-sentential sequentiality and modernist incoherent or unrelated schematic representations. The co-presence of these two otherwise hardly compatible narrative features foregrounds the mixed character of early modernist narrative style.

In Paragraph 2 of Part II, the discrepancy continues to prevail, yet in a slightly adjusted manner. For ease of reference, paragraph 2 is quoted below in the same manner as Paragraph 1 was quoted earlier—the sentences are numbered.

> (1) On the 4th of August, 1901, she married me, and set sail for Europe in a great gale of wind--the gale that affected her heart. (2) And no doubt there, again, she was offering herself a birthday gift--the birthday gift of my miserable life. (3) It occurs to me that I have never told you anything about my marriage. (4) That was like this: I have told you, as I think, that I first met Florence at the Stuyvesants', in Fourteenth Street. (5) And,

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from that moment, I determined with all the obstinacy of a possibly weak nature, if not to make her mine, at least to marry her. (6) I had no occupation--I had no business affairs. (7) I simply camped down there in Stamford, in a vile hotel, and just passed my days in the house, or on the verandah of the Misses Hurlbird. (8) The Misses Hurlbird, in an odd, obstinate way, did not like my presence. (9) But they were hampered by the national manners of these occasions. (10) Florence had her own sitting-room. (11) She could ask to it whom she liked, and I simply walked into that apartment. (12) I was as timid as you will, but in that matter I was like a chicken that is determined to get across the road in front of an automobile. (13) I would walk into Florence's pretty, little, old-fashioned room, take off my hat, and sit down.

(Ford 2002 [1915]:95-6)

According to the same criteria for segmentation (propositional similarity and kinds of information supplied) of Paragraph 1, Part II, which was explained in 6.4, the above paragraph can be divided into two broadly identified packages as shown below:

Package 1: Sentences 1 to 2
Package 2: Sentences 3 to 13

Expanding the scope of information about Florence, Package 1 specifies the date of her marriage with Dowell—the 4th August 1901—and cynically interprets its historical significance to both characters. Then, the delivery of Package 2 begins with a self-reflexive, 'I'-narrator's statement (Sentence 3): "It occurs to me that I have never told you anything about my marriage" (Ford 2002 [1915]:95). In contrast to the almost exclusive dispersion of the pronominals 'she' and 'her' in Package 4 of Paragraph 1, which constructs a predominant discourse-space for Florence, the appearance of 'I' and 'my' in Sentence 3 quoted above foreshadows a distribution of spatial attention between several characters in Paragraph 2 rather than a kind of complete concentration on just one of them. In fact, From Sentence 4 to Sentence 13 as the last one in Paragraph 2, the narratorial perspective switches, not infrequently, between 'I', Florence, Florence's, 'she' and 'her' (all the five words are underlined), as in "…that I first met Florence at the Stuyvesants', in Fourteenth Street. And, from

that moment, <u>I</u> determined…if not to make <u>her</u> mine, at least to marry <u>her</u>…. <u>Florence</u> had <u>her</u> own sitting-room. <u>She</u> could ask to it whom <u>she</u> liked, and <u>I</u> simply walked into that apartment…. <u>I</u> would walk into <u>Florence's</u> pretty, old-fashioned room…." (ibid.:95-6).

In the above-quoted sentences and clauses, 'I'—which refers to Dowell—appears four times, 'Florence' three times, whereas 'her' (referring to Florence) three times and 'she' (referring to Florence again) twice. Altogether, quantitatively, reference to Florence is made twice as frequently as that to Dowell in the narrative. Therefore, she occupies a larger portion of the discourse-space, but no longer exclusively, for Dowell has, as it were, squeezed in. So organised at discourse level, Package 2 constructs two schemata—one of 'high and mighty' Florence, and another of both fairly humble and quite gallant Dowell. These two schemata interact, and partly overlap. Yet largely remaining distinct respectively, these two schemata establish a segmented discourse-space rather than a unified discourse-space like the one built in Paragraph 1 of Part II. Furthermore, when the narrative progresses to the end of Package 2 in Paragraph 2, the discourse schema is, propositionally, far apart from the one constructed by Package 1 in Paragraph I, which specifies Mrs. Maidan's tragic date. As far as propositional contents are concerned, that schema constructed by Package 2 stays further apart from the Mrs. Maidan-centred schema built in the discourse-space formed by the concluding paragraphs of Part I.

6.6 Rapid perspective switches and resultant narrative gaps

The propositional distance identified in section 6.5 shows that the narratorial perspective switches evoke a series of different discourse schemata in a quick succession across information packages delivered throughout the concluding paragraphs of Part I and the opening paragraphs of Part II. Within a given package consisting of either one sentence or a group of sentences analysed in the preceding section, a discourse schema is meaningful in that it transmits narrative information about one event, thus building an event-specific discourse-space. Yet in a broad narrative context within the boundaries of the four paragraphs—the last two

paragraphs of Part I and the first two paragraphs of Part II, the discourse schemata as verbal images stored in the reader's mental representations do not appear to cohere fully with one another as in a classic realist fiction. As a result, typographically adjacent (thus linear and realist) discourse-spaces—especially those built by the last paragraph of Part I and the first paragraph of Part II—are cognitively discontinuous with one another (thus propositionally non-linear and modernist). From a narratological viewpoint, this mixed character of early modernist discourse representation produces a narrative effect of gaps between the end of Part I and the beginning of Part II.

As a metaphorical expression, gaps refer to alternative narrative spaces which are missing from a plot structure. In the narrative sequence, they are causally or logically existent, but discoursally absent. As a label for a story-building device, a gap is "Wolfgang Iser's term for the inevitable voids in any <u>narrative</u> that the reader is called upon to fill from his or her experience or imagination" (Abbott 2002:191; the underline is as in the original text). In the light of this interpretation, gaps are a kind of plot-related blanks in a narrative sequence. Moreover, inferable from Iser's conceptualisation, gaps can appear in narratives produced in any style, whether realist or modernist. Although this observation is true of many narratives, it is noteworthy that the discourse positioning of gaps in a narrative exerts a considerable impact on the constitution of narrative style.

In the case study undertaken above, a gap opens up at the interface between Parts I and II, because Paragraph 1 of Part II does not supply any clue to at least two questions raised by the last paragraph of Part I: How could Edward remain so cold in the face of the tragic departure of Mrs. Maidan who had been his mistress? Would Mr. Maidan readily tolerate it? In accordance with the reader's world schemata, answers to these two emotionally spontaneous and sensible questions are necessary constituent strands of the plot. However, Paragraph 1 of Part II does not provide any relevant information, hence the gap in the reader's mental representation of the story. While this gap might be psychonarratologically gripping since it stretches the reader's imagination and triggers several possible narrative schemata, it also, at the same time, affects the continuity of the narrative flow. When examined in relation to the chronological order in which the sentences on both sides of the interface are made, the gap functions to contribute to the formation of the novel's early modernist narrative

style marked by a mixed character: the writing is syntactically very well ordered, but narratively intermitted at the interface between Part I and Part II of the novel as two larger packages of narrative information.

Apart from a gap, the mode of discourse representation characterised above also creates suspense in Paragraph 1 of Part II. If gaps are more structurally embedded in a narrative sequence as 'voids', suspense is achieved more out of eradicating the reader's expectation of plot development in a certain direction the moment that expectation is raised via lexical and syntactic choices as well as discourse processing. Toolan has proposed "two broad conditions" under which narrative suspense is created:

The narrative 'forks' in a Barthesian sense of reaching a point of development where very few (often just two) alternative continuations or outcomes is highly predictable, so that one or two (just a few) narrative completions are clearly 'foreseen' by the reader [and] … the disclosure of just which completion obtains in the present narrative is noticeably delayed, beyond its earliest reasonable report.

(Toolan 2001 [1988]:100)

The above conditions point to a mechanism for the creation of suspense: discordance between prediction and realisation. When a narrative progresses to a certain stage of plot development, the possibility for one direction of further development appears greater to the reader than another direction or other directions. Usually, this kind of predication is made contextually and from the reader's world schemata. In many cases, however, to hold the reader's attention to the story, a logically or reasonably predicted 'continuation' is not discoursally realised but firmly 'withheld', thus keeping the reader in suspense as regards what the 'outcome' is. As an illustration, a case analysis is made below.

In Paragraph 1 of Part II, Sentence 2 as a package of information constitutes a suspense: "And then nothing happened until the 4th of August 1913" (Ford 2002

[1915]:95). In this sentence, the negative consisting in the syntactic structure of 'nothing…until…' indicates emphatically a very likely discourse representation of some significant event in the following sentences. So structured, Sentence 2 shifts the focus of spatial attention from an old event which Sentence 1 summarises—Mrs. Maidan's tragedy—to a possible event yet to be narrated. Meanwhile, underlined by the key word 'nothing' whose meaning is established only when it is considered relative to Mrs. Maidan's tragedy as 'something' highlighted in Sentence 1, Sentence 2 also calls a spatial attention to a possibility that the new event is related to the old one in some way. This co-presence of a cataphoric hint and an anaphoric association shapes a narrative fork. It prompts the reader to predict a forthcoming account of some big event that occurred on the 4th of August 1913.

However, immediately subsequent to Sentence 2, Sentence 3 contains some religiously tinted comments made by Dowell the narrator on the 'coincidence' between the two dates—the 4th of August 1904 and the 4th of August 1913 respectively. Therefore, Sentence 3 is evaluative and narratively digressive, not fulfilling the predicted promise of narration of some saddening event suggested by the word 'until'. Moreover, the remaining sentences in Paragraph 1 and those in Paragraph 2 as a whole depart from the prediction in terms of focus, because they do not pay any spatial attention to either the old tragedy or the unknown new event. In fact, the new crisis is not disclosed until after twenty pages of narrative discourse development. This delay in delivering relevant narrative information as a way of constructing discourse-space gives rise to some uncertainty and a degree of narrative discontinuity: the development of the story is interrupted for the supply of some other information.

As two narrative effects achieved through shift of focus of spatial attention and the resultant discourse schemata change, gap and suspense recur at the interfaces between other parts of Ford's novel. To extract a corresponding discourse pattern, the formation of discourse-space in the concluding paragraphs of Parts II and III as well as the opening paragraphs of Parts III and IV will be investigated. The findings will be anatomised comparatively to capture narrative discourse features common to discourse-spaces constructed in the interconnecting paragraphs between four parts of Ford's novel.

As analysed previously, the very beginning of Part II witnesses a shift of spatial attention from Mrs. Maidan's tragedy to some new propositional content as a narrative choice from the selective axis. In a sense, Part II as a whole centres on this new content, that is, providing background information about Florence who eventually enacts a saddening event, and describing the complicated interpersonal relationships between her and others as a catalyst that precipitates that enactment. Very crucially, however, the nature of that event as the most important narrative information in Part II is never revealed until its very end—it is Florence's suicide. This construction of the plot resembles the discourse organisation of Part I, where the narrative message about Mrs. Maidan's tragedy is not delivered until the conclusion of Part I. In other words, the way spatial attention is paid to a certain sufferer in a tragedy remains the same across two neighbouring parts of Ford's novel. Such modernist repetitiveness reveals itself rhythmically in the manner in which the discourse-spaces are built in the concluding paragraphs of Part II and the opening paragraphs of Part III.

In the last paragraph of Part II, the focus of spatial attention is shifting from 'a rather odious Englishman called Bagshawe' (Ford 2002 [1915]:113) to Dowell and then to Dowell's wife Florence as another tragic figure. Typical of the multi-perspectival representation of a character's perception and emotion, the paragraph embeds in itself, first of all, a mixture of a question and a narrative report from Bagshawe: "Do you know who that is?" he asked. "The last time I saw that girl she was coming out of the bedroom of a young man called Jimmy at five o'clock in the morning" (ibid.:114). The utterances were made shortly after Florence fell: "And she was not there any more" (ibid.:114). Then, in response, Dowell is discoursally mirrored by his direct thought about himself: "I don't know what I looked like" (ibid.: 114), implying that Dowell is probably terrified and very pale. Finally, the focus of spatial attention is shifted onto Florence: "She was lying, quite respectably arranged, unlike Mrs. Maidan, on her bed. She had a little phial that rightly should have contained nitrate of amyl, in her right hand…." (ibid.:115).

Although the concluding paragraphs of Part II centre primarily on the affairs Florence had, the spatial attention in the very last paragraph—some sentences from which are quoted above—is distributed between Bagshawe's processing of mind, Dowell's emotional state, and Florence's posture. In a sense, these propositional

contents form three discourse-spaces in the concluding paragraph of Part II. As the narrative progresses, the narratorial camera eye pans from one discourse-space to another. This manner of discourse organisation is not dissimilar to the one that characterises the construction of the discourse-space in the last paragraph of Part I. First, in concrete terms, the discourse-space that frames Bagshawe's question and report accommodates his preoccupation with Florence's identity and past romance. Since it is propositionally retrospective, this discourse-space is peripheral to the spatialisation of Florence's tragedy.

Second, the emotional states of Dowell obtain more spatial attention, yet not so much because he is Florence's husband and emotionally involved in the incident as because he is the witness and narrator. In fact, Florence's sudden and tragic decease, Bagshawe's response, and Dowell's own feelings are all focalised from and narrated by him. Therefore, Dowell is positioned in a discourse-space close to the crucial one for Florence. Third, from Dowell's perspective the reader perceives another discourse-space—spatial attention paid to Florence via Dowell's homodiegetic representation of her lifeless yet respectable posture on her bed. Discoursally positioned at the very end of the last paragraph and constructed to foreground a sad yet somewhat mysterious aura that surrounds Florence's motionless body in a cool tone, that narrative discourse-space commands the greatest share of spatial attention.

For this reason, the discourse-space allocated to the presentation of Florence's tragedy is the most central discourse-space in the last paragraph of Part II. Now in the light of Halliday's dichotomy of given and new information, if the last sentence of the last paragraph but two in Part II—"And she was not there any more" (Ford 2002 [1915]:114)—declares the tragic decease of Florence as plot-related information which is not recoverable from any preceding sentences and is therefore narratively new, the discourse-space built for Florence in the final paragraph expands the scope of that new information. It provides more details about the tragic scene. Furthermore, very importantly, that discourse-space borders on a final discourse-space in the preceding paragraph which specifies the date of Florence's tragedy: "That was on the 4th of August 1913" (ibid.:115).

Within the cross-axial framework of narrative discourse sequence visualised by Figure 6.2, the temporal coordinate of the discourse-space for Florence quoted above

echoes the initial mention of the tragic date at the very beginning of Part II. This anaphoric reference constructs a spatio-temporal frame of Florence's tragedy. Meanwhile, it functions as a transitional device that forges a kind of link between Part II and Part III. Therefore, it is a realist thread of the narrative line. Paradoxically, however, the re-delivery of this package of temporal information at the beginning of Part III focuses spatial attention back to Florence's tragic night rather than directing it to some other new events, thus disrupting or slowing down the narrative progression. The discourse processing in the first paragraph of Part III reveals how that kind of cyclical and, consequently, rambling effect of narration is achieved.

"The odd thing is that what sticks out in my recollection of the rest of

 that evening was Leonora's saying:

"Of course you might marry her," and, when I asked whom, she answered:

"The girl."

(Ford 2002 [1915]:116)

The above-quoted stretches of conversation constitute Paragraph 1 of Part III. As is the case with previously analysed Paragraph 1 of Part II, the perspective switch and the resultant schema change in Paragraph 1 of Part III also generate a narrative gap.

As anatomised above, the focus of spatial attention at the end of Part II is on Florence's tragedy. Parallel to that focus, the response from Dowell to the tragedy is also presented. Judging by his physical response, Dowell is distressed and enfeebled: "A long time afterwards I pulled myself out of the lounge and went up to Florence's room" (ibid.:114). However, at the beginning of Part III, the narratorial perspective or focus of spatial attention has switched from Florence to 'the girl' and the possibility for Dowell to marry her. Since the discourse representation of Florence's tragedy by the end of Part II triggers a sorrowful schema in the mind of the reader, he or she expects, emotionally, some narratorial elaboration on Dowell's mournful acts. Yet Paragraph 1 of Part III does not present an anguished Dowell recoverable from his

enfeebled image framed by an immediately prior discourse-space, but focuses its spatial attention on marriage, which constructs a fairly cheerful schema that might brighten up the dark day for Dowell.

Psychologically, the opposition or distance between sorrowfulness and cheerfulness shapes the narrative gap: the conversation quoted above as the first information unit in Part III provides no information about how Dowell the widower expresses his grief after the loss of his wife, or how he sets about an investigation of the real cause for Florence's sudden decease. In such a case, opening up as a result of broad and abrupt shift of spatial attention, this emotionally-based narrative gap deviates from the reader's world schemata of tragedy and relevant human response. From this angle of vision, the discourse-space constructed in Paragraph 1 of Part III is also somewhat discontinuous with that one built in the final paragraph of Part II. Such a plot development is quite non-linear: it progresses, digresses, and moves backwards to a previous event or scenario.

In retrospect, this non-linearity or discontinuity also underlies the previously identified and analysed narrative gap or disconnection at the interface between Part I and Part II of the novel. To a certain extent, therefore, intermittence is a recurring discourse feature, establishing a pattern of modernist achronological narrative progression in Ford's novel. Stretching the reader's imagination by flouting his expectations, this void generated by a disruption to the narrative progression in Ford's novel enriches the narration in a way defined by Iser: "it is only through inevitable omissions that a story gains its dynamism" (as quoted in Abbott 2002:84). Iser's insightful comments accentuate the empowering impact of gaps on the narrative discourse processed in what Dowell himself refers to as "a very rambling way" (Ford 2002 [1915]:177).

The gaps or disconnections interrupt the narrative flow, complicating the story and puzzling the reader. On these grounds, the conjoining of the discourse-spaces in Ford's novel can be characterised as labyrinthine. However, the gaps or disconnections—which are what Iser calls 'omissions'—are not 'inevitable'; that is, they are not the only means of discourse processing available. Instead, as a narrative design, they result from an application of an early modernist narrative method. The method is categorised as early modernist because it is modernist in the main, but still

retain some realist operational characteristics. To illustrate, the opening of Part III will be examined below.

At the very beginning of Part III, Dowell, a homodiegetic narrator now, has several choices as regards narrational directions in which the plot can develop. He could continue from Florence's death bed scene and recount the funeral among other things. As far as plot development is concerned, this would be forward-moving, thus characteristically linear and realist as far as narrative style is concerned. Meanwhile, he could also ruminate over Florence's mysterious tragedy and, simultaneously, digress at length, psychologising his innermost thoughts and feelings. Narratively, this would, so to speak, make a narrative discourse detour, which characterises non-linearity as a hallmark of modernist style. The previously quoted Paragraph 1 of Part III manifests Dowell's modernist choice, yet it is made in a realist syntactic pattern, which presents itself as another instance of the mixed character of early modernist style.

If realist style places much aesthetic value on verisimilitude and, as a result, emphasises logicality and connectivity in novelistic production, modernist mode of writing is oriented towards disruptions to narrative discourse sequence for a free, in-depth and more effective penetration into human mind. Then early modernist style which marks off the writing of the opening paragraphs of Part III is endowed with a mixed character. This is because the surface linguistic structure is, as a whole, quite realist, whereas the deep structure of discourse schemata is perceptibly modernist. In specific terms, in Paragraph I of Part III, the function of the discourse chunk 'my recollection of the rest of that evening' is realist. Among others, the lexeme 'recollection', which is semantically exchangeable with 'memory', signals to the reader that what is unfolding in this very opening of Part III belongs in the prior discourse-space, one which has framed Florence's tragedy highlighted at the end of Part II. Moreover, five words to the right of the noun 'recollection', the collocation 'that evening' as a deictic device also links back cohesively to the tragic date specified by the very last sentence in Part II.

Being both semantically and demonstratively anaphoric, the opening few lines of Part III quoted earlier purports to connect the first discourse-space in Part III with the final discourse-space in Part II schematically and linguistically. This coherence at

the interface between the two adjacent parts of the novel appears to accord with realist aesthetic principle of connections as exemplified by the linkage between the end of chapter 1 and the opening of chapter 2 in *The Mill on the Floss* (see 6.3). Despite this, however, these apparently realist devices of interfacial linkage also enable the narrative line to coil itself around a past and old event: it is not extending itself to a future and new event. In concrete terms, the lexical items 'recollection' and 'that evening' construct collaboratively a first discourse-space in Part III anaphorically in a past narrative scene represented at the end of Part II. Such a back reference gives rise to, as it were, a narrative U-turn, which directs spatial attention backward to the entities in a prior and Florence-centred discourse-space. In consequence, the otherwise chronological narrative sequence is broken up, which creates a gap and a kind of suspense, that is, a reader would raise a question inwardly: how was it possible that Dowell shifted his attention from his wife's tragedy to the prospect of his marriage with 'the girl'—Nancy—so soon and with ease?

6.7 Manner of spatialisation and narrative style: a macrostructural view

Seen from the analysis in 6.6, the seemingly cohesive and thus realist spatialisation prompts the reader to experience, cognitively, a reversal in narrational direction. It anchors the present narrative in the past, and integrates the past narrative into the present, causing a kind of disruption to an otherwise linearly forward-moving narrative flow. From this perspective, if the method under discussion is realist in terms of it lexical choices, its shift of spatial attention is, nevertheless, primarily modernist. This manner of discourse representation contributes to the formation of early modernist style which is marked by a mixed character. Along this line of argument, the intriguing blending of the present and the past identified above embodies the coexistence of realism and modernism in the first paragraph of Part III. Such co-presence is also perceptible in the opening paragraph of Part II as analysed before. To a considerable extent, therefore, the integration of the part and the present can be regarded as a constituent feature of the novel's early modernist narrative style.

Technically, the formative mechanism of the above-mentioned integration resides in a realist choice of lexical items and, concurrently, a modernist selection of a narrative episode. The lexical items are 'recollection' and 'that evening', which refresh the reader's memory of Florence's tragic fate framed by a prior discourse-space, thus functioning to achieve linguistic cohesion between two neighbouring parts of the novel. On the other hand, the episode selected is a dialogue about a possibility for Dowell to marry Nancy, which deviates from readers' world schemata regarding one's response to his or her family member's tragedy, and is therefore markedly digressive in terms of plot development. Relative to realist lexical choice, this spatial digressiveness stands out as a distinct modernist element in the plot construction. A detailed discourse analysis within the cross-axial framework schematised in Figure 6.2 is made below.

If the narrative design is based on general world schemata, any one of the following few parallel episodes could have been selected from the paradigmatic axis as a possible beginning of Part III: mourning from Dowell and members of Florence's parental family, or condolence from Edward—Florence's lover, or a past anecdote recalled in memory of Florence. All these are emotionally well-grounded, thus narratively plausible and logical. However, none of them is linguistically realised. Instead, the actual beginning of Part III records a conversation about the possibility for Dowell the widower to marry Nancy. From the viewpoint of narrative sequencing, this paradigmatic selection and a subsequent projection of what is selected onto the syntagmatic axis divert the reader's spatial attention from Florence's tragedy proper to marriage as a topic that amazes Dowell. In fact, Paragraph II of Part III offers the reader a direct access to Dowell's self-examination or evaluation of his attitudes towards Nancy.

Further, from Paragraph 3 onward, much of the discourse-space is allocated to Dowell's contemplation of the bizarre triangular relationship between Edward, Florence while she was still alive, and himself. In consequence, the narrative departs from its saddening mainline of tragedies as physical events on the surface and branches off to Dowell's psychological experience as an underlying cognitive event. Alternatively, a significant portion of discourse-space in the novel is constructed to accommodate the representation of characters' interiority. At an architectonic level,

this narrational style tends to characterise the discourse processing in the opening paragraphs of Parts II, III, and IV.

The analysis and interpretation made so far identify perspective switch as a modernist narrative technique whose employment shifts focus of spatial attention, thus bringing about schema change and interrupting otherwise chronologically punctuated narrative sequence. Meanwhile, the detailed investigation above demonstrates that this technique is rhythmically utilised at the interfaces between Parts I, II, and III of the novel to construct, in a succeeding part, a narrative layer more parallel to than continuous from a pre-existing layer in a preceding part. Moreover, the perspective switch or shift of spatial attention sometimes takes on the form of back narration; that is, the narration is retrospective rather than prospecting.

In its own right, such a narrational method fosters a sense of simultaneity: the narrative splits off into several as good as concurrent strands competing for spatial attention almost at the same time. Within the framework of reader psychology, at the same time, it produces an effect of narrative labyrinth in the reader's mind. This is because it puts certain discourse contents in the reader's existing schema constructed in a prior discourse-space out of focus and, meanwhile, embeds into the schema a chunk of narrative information not sequentially anticipated or logically entailed, but either laterally related or previously omitted. It offers the reader a wide-angle vision of the story, but bewilders him to a certain degree just as well. Indeed, throughout Ford's novel, the shift of focus of spatial attention is not sporadic but fairly regular. This narrative strategy is in operation again across the concluding paragraphs of Part III and the opening paragraphs of Part IV.

The very conclusion of Part III consists of a one-sentence paragraph—"Florence knocked all that on the head…." (Ford 2002 [1915]:176), whereas the very first paragraph of Part IV concentrates on Dowell's review of his own narrative method, and is begun with his extradiegetic (above the level of the story, thus a bit superior), famously self-reflexive comments: "I have, I am aware, told this story in a very rambling way so that it may be difficult for anyone to find their path through what may be a sort of maze" (Ford 2002 [1915]:177). At a first or quick glance, these two discourse units are not directly related in the aspect of discourse topics, even though they border on each other syntagmatically. In the former, the spatial attention

is focused on Florence who, because of her adultery with Edward, utterly destroys Leonora's hope of her husband's return to her; in the latter, the discourse-space is built to externalise Dowell's otherwise covert concern about the undesirable effect of his disorderly story-telling. Clearly, the narratorial perspective switches drastically from a character within the narrative in the concluding paragraph of Part III to a narrator seemingly outside of it in the opening paragraph of Part IV. To a reader who reads Ford's intriguing novel for the first time, the discrepancy between the two foci of spatial attention paid in the two interfacial paragraphs would trigger a number of questions. Below is an explanation.

In the last paragraph but one of Part III, which is immediately prior to the above-quoted one-sentence paragraph, spatial attention is shifting frequently between Maisie Maidan, Leonora, Edward, and Maidan. It seems to project onto the axis of sequence Leonora's imagination of some kind of harmony existent among the four characters, thus underlining her aspiration to an ability to arouse Edward's love for her again. This treatment leaves no discourse-space for Florence at all, nor does it foreshadow Florence's appearance or presence in the subsequent paragraph as a natural or logical entailment. However, Florence becomes, all of a sudden, the focus of the discourse-space built in the final paragraph of Part III: she is identified as destructive to Leonora's scheme. But on what grounds could Florence be 'accused of' having 'knocked all that on the head'? Since none of the last two paragraphs releases any relevant narrative information, a thoughtful reader may well ask: in what way or sense did Leonora frustrate Leonora's secret hope or plan? Besides, narratologically, why does Ford have Dowell the narrator make this thought-provoking statement at the very end of Part III as a transition to climactic Part IV? Given its economy as a one-sentence paragraph, there is hardly any contextually relevant information inferable from it. An abrupt and drastic shift of focus of spatial attention creates a narrative gap between the last two paragraphs as contiguous discourse-spaces, leaving the reader in some kind of bewilderment.

Moreover, the effect of a narrative gap analysed above is further enhanced by another gap that opens up in the first paragraph of Part IV subsequent to the last paragraph of Part III. Characteristic of Dowell's 'rambling way' of narrating, the very beginning of Part IV provides no information at all about how Florence dampens Leonora's hope, but digresses from the mainline and embarks on a fairly serious yet

also amusing narratological discussion. In fact, throughout Paragraph 1, the spatial attention is focused on Dowell the narrator and his quite broad explanation of the cause for his rambling or labyrinthine manner of story-telling. In the middle of the paragraph, for instance, Dowell generalises: "And, when one discusses an affair—a long, sad affair—one goes back, one goes forward. One remembers points that one has forgotten and one explains them all the more minutely since one recognizes that one has forgotten to mention them in their proper places and that one may have given, by omitting them, a false impression" (Ford 2002 [1915]:177). This is very telling, as is illustrated below.

While the first sentence of Paragraph 1 defines Dowell's narrational method as 'a very rambling way', the comments quoted above yield for the reader some technical insights into what contributes to his wandering and confusing story-telling— it is the alternation between forward-moving and backward-moving narration. In the main, Paragraph 1 addresses the topic of 'Rambling narration: its motivation and method'. With respect to narrative proposition, it deviates in a large measure from 'Florence's destructiveness to Leonora's effort to win Edward back' as the focus of spatial attention in the last paragraph of Part III. In consequence, a reader, who has read the two neighbouring paragraphs under discussion in a linear order, is likely to experience more confusion due to a lack of strong or clear interfacial narrative connection. From this angle of vision, the pairing of two adjacent informational gaps cognitively augments the effect of a narrative 'maze', which is markedly modernist because of its achievement at the interface of two contiguous parts of the novel.

Despite the modernist narrative effect of a maze identified above, the gaps at both the end of Part III and the beginning of Part IV as analysed above do not produce another gap immediately in the few paragraphs subsequent to Paragraph 1. Instead, they are partly bridged when Dowell picks up the mainline of the sad story again at the beginning of Paragraph 2, Part IV: "At any rate I think I have brought my story up to the date of Maisie Maidan's death" (Ford 2002 [1915]:177). This extradiegetic, self-conscious comment made by Dowell on the progress of his narration brings the puzzled reader back to one of the two tragedies that have been recounted and is therefore familiar to the reader. Discoursally, through the repetition of the name of Maisie Maidan as a tragic character, Dowell's comment intertwines a thread of the narrative line across the two gaps identified above back to an existing strand of plot—

that of a triangular relationship between Edward, Leonora, Maisie Maidan and some other women. In the remainder of Paragraph 2, spatial attention is focused on Dowell's review of how he narratively represents the intricate relationships from the perspectives of Leonora, Edward, and his own respectively.

Since Paragraph 2 concretises Dowell's multi-perspectival narrative method, its discourse-space is partly contiguous with that one built in Paragraph 1 about Dowell's narrative methodology. Also, as a result of its anaphoric reference to Maisie Maidan as one of the tragic figures, Paragraph 2 triggers afresh an existing schema of intrigue between those above-mentioned characters, thus facilitating an achievement of a degree of realist narrative coherence between the two apparently disconnected paragraphs belonging in two neighbouring parts of the novel. Furthermore, significantly, the grounds underlying the previously made, gap-creating narratorial evaluative statement that "Florence knocked all that on the head…." are disclosed in Paragraph 3: "…Florence was a contaminating influence—she depressed and deteriorated poor Edward; she deteriorated, hopelessly, the miserable Leonora" (Ford 2002 [1915]:177). To this extent, the gaps are largely filled and, from Paragraph 4 onwards, new narratorial efforts are made to establish discourse-spaces for Leonora, Nancy, and Edward, whose psychologically morbid interplay culminates in Edward's suicide—the most melodramatic climax in Ford's novel. This fairly regular interval between the disruption to and the continuation of narration via varied establishment of discourse-space reveals again, but at the macro-structural level, a mixed character of early modernist style.

6.8 Maze as a pattern of constructing early modernist discourse-space

The close analysis performed in the previous sections of the construction of the discourse-space at the three interfaces between the four parts of *The Good Soldier* brings out some features of the mixed character of the novel's early modernist narrative style from the perspective of narrative discourse connection or sequence. They are summarised below. First, within a given discourse-space, the focus of spatial

attention is frequently shifting between several related but distinct propositional contents, thus symbolising a modernist tendency towards spatialisation rather than linearisation. Second, as a consequence, the ever-shifting focus of spatial attention often induces moderately radical narratorial perspective switch, which disrupts otherwise sequential and smooth narrative progression.

The narrative effect identified above is achieved by selecting a paradigmatically dissimilar yet laterally relevant narrative schema and embedding it into a given discourse context as the syntagmatic axis of narrative sequence. However, the investigation carried out so far demonstrates that this insertion is not equivalent to schema 'adding', or schema 'destroying', or schema 'constructing' aligned in Cook's typology of 'schema refreshment' (Cook 1994:191). This is because it has its own distinct proposition, yet still cognitively overlaps with its neighbouring schemata—in part at least. Such a mixed character increases the degree of opacity of narrative information and, as a consequence, excites the reader's curiosity about what a previous event or speech act will lead to in the succeeding paragraphs or chapters.

To interpret the connection or disconnection between those loosely linked paragraphs as a response to the reader's potential question, schema embedding is proposed as a term to represent the half-retaining, half-refreshing function of Fordian mode of discourse organisation. This blending or grafting property functions to build extra discourse-space, thus cognitively expanding what Croft and Cruse refer to as the 'scope of attention' (Croft and Cruse 2004:50) and enriching the narrative contents. Besides, it often results in narrative pause for extradiegetic (above the level of the story) or heterodiegetic (outside the story) narratorial comments, a special feature of the novel's digressive narrative style. Furthermore, while these two narrative stylistic traits described above are by nature modernist, the linguistic realisation of inter-sentential cohesiveness necessary in spatialisation as a third feature of the novel's early modernist style is still essentially realist. For example, as illustrated before, it is usually obtained by means of, but not limited to, anaphorical reference. The coexistence of the three narrative stylistic features listed above shapes the afore-mentioned mixed character of early modernist narrative style in Ford's novel.

In the above discussion of the mixed character of the early modernist style in Ford's novel, the style-related tendency of cohesiveness as a discourse feature is

relativist. That is, there seem to be more occurrences of cohesive devices employed to link sentences and contiguous paragraphs or chapters in realist fiction than in modernist fiction. Among other things, this literary phenomenon may be explainable from the viewpoint of realist epistemological thought and artistic vision (see 4.2 and the beginning of 5.5). In general, realism places high value on the provision of accurate and adequate information in order to produce the effect of verisimilitude in fictional writing, and on linkage between entities in a given environment or context in order to convey a sense of connection.

Cohesive devices such as repetition and reference (see details in Halliday and Hasan 1976, Quirk *et al*. 1985, Toolan 1998, Wales 2001 and so on) can help to foster a sense of connection, as can be shown below by the propositional relation established via the repeated use of the phrase 'gravelled walk' (underlined) over two opening paragraphs of Balzac's *Old Goriot*:

…and beside it runs a <u>gravelled walk</u> bordered by geraniums and oleanders and pomegranates set in great blue and white glazed earthenware pots. Access into the <u>gravelled walk</u> is afforded by a door… (Paragraph 5)

…On the opposite wall, at the further end of the <u>gravelled walk</u>, a green marble arch was painted once upon a time by a local artist… (Paragraph 6)

(E-text of Balzac's *Old Goriot* 1834 at http://www.bartleby.com/313/1/1.html)

Seen from the quotation, the phrase 'gravelled walk' is repeated three times across two contiguous paragraphs, thus enabling the messages conveyed by the paragraphs to cohere with each other. Sections 6.4 and 6.5 have identified some instances of cohesive devices used in Ford's novel. They are comparable to the

example from Balzac's novel, and are therefore realist. In contrast, a modernist way of combining sentences or sequencing paragraphs tends to be less cohesive. Here is an interesting example:

> Another type of 'loose' or non-cohesive text is where there is very little connection of any kind between the constituent sentences:
>
> The Salmon jumped early that year. I had been to London to visit the queen. Sandy's jumper was bright green.
>
> Accomplished readers of modernist fiction will immediately assimilate such a text since they are used to being disoriented by their favourite authors.

<div align="center">(Jeffries 1998:164)</div>

It is not easy to estimate how many texts are written in a high modernist style in which the three very 'loose' sentences in the middle of the above quotation are made. Nevertheless, the non-cohesiveness of the sentences provides a sharp contrast for linguistic cohesiveness embodied in *Old Goriot*. As shown by the earlier analysis of some samples from *The Good Soldier*, the manner of connecting sentences within a paragraph or across two paragraphs is not radically modernist as embodied in the example quoted above. To a limited extent, instead, the manner of linking sentences in Ford's novel is comparable to Balzac's mode of writing in *Old Goriot*. As far as the use of cohesive devices is concerned, therefore, the writing of Ford's novel is primarily realist. But the narrative methods adopted are modernist, which include the use of an equivocal narratorial tone, sketchy structuration of the story-space, hallucinatory characterisation, and a swift shift of focus of spatial attention which facilitates a construction of seemingly contiguous but propositionally disconnected discourse-spaces. These two aspects of Ford's novel constitute its early modernist style. As far as spatialisation is concerned, that style is embodied in a labyrinthine patterning of the discourse-space, as can be detailed below.

In the light of Dowell's extradiegetic, half-serious and half ironical comments made at the beginning of Part IV on his own narrative method, the features of Ford's early modernist style identified above can be regarded as factors that jointly produce a narrative effect comparable to 'a sort of maze' (Ford 2002 [1915]:177). As quoted earlier, Dowell summarises his way of story-telling as below: "And, when one discusses an affair—a long, sad affair—one goes back, one goes forward." This statement reveals that a guiding principle or an essential mechanism of Dowell's story-telling is cyclic non-linear narrative presentation, which is confusing to an initial reader of Ford's novel and, therefore, is able to produce the effect of a maze. This point is explained below.

According to Dowell's own statement, the key to this principle or narrative technique is going back and forward. In *The Good Soldier*, the use of this technique is as good as rhythmical, and is in this sense cyclic. Such a way of organising narrative discourse is marked by non-linearity: the narrative does not progress forward and forward till it reaches its designed conclusion, but turns back, moves ahead again, and then goes back… In a sense, the opening remarks at the very beginning of 'the saddest story' illustrate how this cyclic non-linear presentation works: "We had known the Ashburnhams for nine seasons of the town of Nauheim with an extreme intimacy--or, rather with an acquaintanceship as loose and easy and yet as close as a good glove's with your hand. My wife and I knew Captain and Mrs Ashburnham as well as it was possible to know anybody, and yet, in another sense, we knew nothing at all about them" (Ford 2002 [1915]:34).

The first long sentence in the extract contains a case of antithesis: 'extreme intimacy' in contrast to 'an acquaintanceship'. If the former state of affair is affirmative in nature, the latter is negative. At the same time, the latter embeds in itself yet another contrast: 'loose and easy' vs. 'close'. Apparently, no sooner has Dowell evaluated the interrelationship between two families than he cancelled his comments. This affirmative-negative evaluation recurs in the second sentence: 'knew…well' vs. 'knew nothing'. If assertion points to the advancement of an argument (figuratively, moving forward), cancellation symbolises a withdrawal from a stance (figuratively, moving backward). Such a process is non-linear. From this perspective, the pattern of affirmative-negative evaluation underlying the two sentences under discussion embodies the narrative technique of cyclic non-linear

narrative presentation. In Figure 6.2 which visualises the interpretation of the total discourse-space in *The Good Soldier* by means of the cross-axial model (see Figure 6.1), the occurrence of the sharp difference between a 'peak' (a discourse-space for a climactic event) and a 'valley' (a discourse-space marked by low narrativity) on a regular basis is an extended example of this cyclic non-linear narrative presentation.

If Dowell as a narrator offers an inside view of his narrative method, Ford as the novelist provides a more technical account of his narrative style. Quoting Mendilow (1952:104), Chatman made the following comments: "Ford argued for what he called "chronological looping" as a way of revealing antecedent events. His advice was to "distribute" the exposition, "to get in the character first with a strong impression, and then work backwards and forwards over his past" (Chatman 1978:67). The term "chronological looping" implies that, as it were, a line of time curves back over itself to form the shape of a circle. A circle is spherical, thus non-linear. For this reason, the employment of the technique of "chronological looping" produces the effect of non-linear narrative progression in Ford's novel. Very importantly, "looping" is first and foremost spatial, for it covers distance and occupies space. From this perspective, the non-linear effect is achieved through spatialisation. In this respect, the following comments offer a cognitive, plot-related explanation: "Dowell's narrative mimes the movement back and forth of his memory across a story of intrigue and adultery among his associates, including his wife and best friend, and of his progress towards a degree of self-awareness" (Brooker 2007:38).

According to Brooker's comments, which are true of Dowell's constant shifts of narrative focus, Dowell unfolds a story about his characters and his own gradual realisation of the affairs alternatively. To complete this complicated task, Dowell's narration—often in the form of recollection and hallucination—is crafted in a cyclic form. At first, his narration is homodiegetic (situated in the story as a character), then it becomes heterodiegetic (outside of the story as an observer) or extradiegetic (above the story as a commentator), and in the end the narration turns back to the homodiegetic level again before it repeats this cyclic process. The narration at these different levels in this cyclic manner forms various discourse-spaces that focus on different 'entities', to use Emmott's term (1997:38-39).

Further, since Dowell has a wandering mind, he seldom constructs discourse-spaces to frame those 'entities'—such as narrative events—in an order in which they take place. Instead, he builds discourse-spaces to accommodate repeated mental experience with previous events or characters no longer existent. However, it is a paradox that Dowell's enjoyment of repeated mental experience with 'entities' encountered in the old days does not really exhibit his remembrance of the past, but insinuates his complex mindset. This psychological orientation underlies the construction of discourse-spaces in the opening paragraphs of Parts II, III, and IV. In the opening of Part II, for instance, Mrs. Maidan's tragic date is mentioned, thus metonymically repeating the tragic event itself. Yet it is not a sheer or mechanistic repetition for its own sake; rather, the repetition works as a background against which a new tragedy is unfolding.

Similarly, a post-traumatic conversation between Leonora and Dowell after Florence's suicide is represented at the very beginning of Part III. In the light of spatio-temporal order that affects or even governs humans' actions in the real physical world, the above-mentioned conversation should have been discoursally represented in the climactic, concluding paragraphs of Part II where Florence's tragedy is the focus of spatial attention. However, it is not linguistically realised there, but replaced at the beginning of Part III. This initiates a kind of shift of spatial attention, just as the mention of Mrs. Maidan's tragic date at the beginning of Part II does. Incorporated into a new discourse-space, the conversation is not a trite repetition of a prior episode, but a schematically related introduction to Dowell's processing of mind. It directs spatial attention to new narrative information, and is therefore positioned at a rank higher than its plot-based counterpart which is discoursally omitted in a prior discourse-space of it.

Last but not least, at the beginning of Paragraph 2, Part IV, the delayed release of relevant information on Florence's role in the tragedy lightly repeats what is focused in the prior discourse-space formed at the end of Part III. However, the repetition is not an end in itself, but a means to the end of continuation of narration. On its basis, new discourse-space is established for new information on a new triad: Edward, Nancy, and Leonora. The sexually-related psychological battle between them is dark and destructive. In the end, it causes Edward's suicide, which marks off the coolest and, paradoxically, the most thought-provoking climax in Ford's novel. In this

sense, the repetition paves the way for the escalation of the narrative discourse development to the highest rank in the hierarchical plot structure.

In discussing Ford's *The Good Soldier* many literary critics and scholars tend to single out 'time-shift' as a Fordian modernist narrative technique (Carter and McRae 1997; Brooker 2007 etc.). While these observations are insightful, uncovering Ford's avant-gardism in one respect, it is reasonable to propose that, based on the foregoing exploration and explanation, shift of focus of spatial attention is yet another modernist technique Ford developed and employed in his writing of *The Good Soldier* to a good effect. The above case-by-case review of the narrative interconnection between the four parts of Ford's novel demonstrates how shifts of spatial attention occur. In specific terms, the initiation of a shift hinges on cyclicality as an early modernist structuring mechanism: it is simultaneously realist and modernist. It is realist because cyclicality conjoins a discourse-space with a prior one; it is modernist because cyclicality also gives rise to backward narration and digression, thus interrupting the ongoing narration, subverting its temporal order, and forming a labyrinthine discourse-space. To initial readers, this manner of spatialisation produces an effect of a mental maze. Further, as far as style change is concerned, this cyclic non-linear narrative presentation has a more avant-garde version in Woolf's high modernist spatialisation, a topic that Chapter 7 will address.

Part IV

CLASSIC MODERNIST NARRATIVE STYLE IN *TO THE LIGHTHOUSE*

7 Stream-of-consciousness spatialisation: a generic innovation

7.1 Woolf's *To the Lighthouse*: the epitome of classic modernist fiction

Chapter 7 is intended to identify and anatomise some characteristic features of spatialisation in *To the Lighthouse* by way of comparison with *The Good Soldier*. As shown by the analysis made in Chapters 4, 5, and 6, Ford's novel has a mixed character. Thus it displays limited depiction of setting, psychologically-oriented characterisation, and construction of discourse-space in a cyclic pattern alternating between recounting of tragic events and narratorial retrospection: all modernist features. On the other hand, it retains some realist stylistic traits, for example, particularisation of dates of events and lexical cohesion. Some of the modernist features cited above, such as narrating the story backwards and forwards and economising representation of external reality, are, in *To the Lighthouse*, further transformed in the direction of high modernism. But realist stylistic devices are scarcely employed in Woolf's novel. Now to command a panoramic view of the two novels as a contextual background against which the planned study of spatialisation in *To the Lighthouse* is to be undertaken, some generic similarities and dissimilarities between the two novels will be identified first. It is hoped that they will offer some insights into style change in general and help to identify some distinctive features of classic modernist fiction.

Several approaches are available to a comparison. In alignment with the assumption about genre conventions as a guiding principle in reading that underlies the model for character analysis (See Figure 5.1), a genre approach (Walder 1995:3) or generic approach (Hawthorn 2001:141) is adopted. In this approach, "genre is a sort of context: it helps us to understand the aims of a writer and the expectations of readers, to recognise conventional elements as well as divergences from what is conventional" (Hawthorn 2001:141). Accordingly, a parallel survey of some essential aspects of the two novels can be expected to reveal which of them is more divergent from conventional realist fiction.

Being "a fictitious prose narrative of considerable length" (as quoted in Walder 1995:9), a novel is written to present characters and their actions in certain settings according to a certain plot. Of the essential aspects of the novel, its generic nature as 'prose' pertains directly to language use in a style different from that in which poems are composed. In general, 'prose is a form of language that does not draw attention to itself to the degree we expect of poetry, and so tends to be thought of as a more 'transparent' medium' (ibid.:10). Generally subject to the type of prose and its writer's stylistic preferences or idiosyncrasies, this tendency of prose towards transparency is more perceptible in *The Good Soldier* than in *To the Lighthouse*, for the language used in the former is more 'prosaic' or plain than that in the latter.

Two extracts from the respective openings of the two novels can serve as an illustration. The one form *The Good Soldier* is characteristic of Dowell's style: "My wife and I knew Captain and Mrs Ashburnham as well as it was possible to know anybody, and yet, in another sense, we knew nothing at all about them" (Ford 2002 [1915]:34). Aside from narratorial witticism or epistemological equivocality, the diction in the quotation is not allusive or figurative, thus transparent or semantically clear and not very distinct from everyday use of language. The features of Woolf's language are very different: "Since to such people even in earliest childhood any turn in the wheel of sensation has the power to crystalise and transfix the moment upon which its gloom or radiance rests, James Ramsay, sitting on the floor …" (Woolf 1996 [1927]:9). Generally quite metaphoric (e.g. 'wheel of sensation'), this quotation contains an instance of synaesthesia ('transfix the moment'), and is rich in spatial imagery ('turn in the wheel', 'radiance'). As a result, the language is not so 'transparent' as it is in the Fordian example, but more poetic. This is only the cap of the iceberg. It will be illustrated more fully in section 7.2 that, like fictions by Joyce and Richardson, Woolf's novel contains 'an unusual infusion of the language of poetry' (Edel 1961:12). The contrast shows that, to some extent, *To the Lighthouse* is linguistically more deviant or marked from the novel as a genre of prose writing than *The Good Soldier* is.

Despite the difference identified above, the two novels share some commonalities in the aspects of characterisation and representation of real life. If *The Good Soldier* is divergent from a realist insistence on a maximally full representation of external reality in the form of a sequence of actions, as is shown in previous

analyses, *To the Lighthouse* abandons it almost entirely. Along this line of fictional writing, both novels are oriented towards capturing and reflecting the psychological reality of characters' actions or behaviours. Yet Woolf's novel is, in Edel's terms, marked by a more intensive 'inward-turning to convey the flow of mental experience' (Edel 1961:ix). This topic will be elaborated on in 7.3.

Apart from the above, the respective construction of plot as a genre-related crucial aspect contributes substantially to the distinction between the two novels. Measured against the definition of plot as "a logically structured story that spells out motivations" (Fludernik 2009:29), and also based on a textual analysis of the two novels according to psychonarratological theories, *The Good Soldier* emerges as relatively strong-plotted, whereas *To the Lighthouse* has a very slight or flimsy plot structure. As a basis of an informed comparison, some most important strands of the two plots are reproduced below.

> On the night she sees herself as discovered by her husband, the same night that she sees herself as replaced in Ashburnham's affections, Florence commits suicide. The woman who supplants her, Nancy Rufford, is the Ashburnhams' ward. She is sent away from Branshaw Teleragh, the Ashburnhams' Hampshire house. Dowell accompanies her and Edward to the train station, and, shortly afterwards, Edward cuts his own throat.
>
> (Haslam 2006:352)

> By its very title *To the Lighthouse* invokes both a journey and a destination… […] Far from giving us a vast range of social types and dramatic actions, connected through an intricate chronological plot, as the traditional historical novel does, *To the Lighthouse* telescopes in on a narrow plot of ground, the Ramsays' summer home on the Isle of Skye, and the intimate relationships among a handful of family members, servants, and guests.
>
> (Caughie 2006:486-7)

Although the events in *The Good Soldier* are not fully logically sequenced to produce an effect that 'causal chains' in realist fiction do (Bortolussi and Dixon 2003:113), some interrelations between them are still inferable from the wider narrative context in which those events are represented. Haslam's summary quoted above is an instance of such inference. It is a construction of the plot based on both *epistemic features* and *index features*. The former denotes "what the narrator knows or believes about the events and plans in the story world" (ibid.:123), while the latter refers to "what the narrator expects the reader to know or understand concerning the plot. These function similarly to inference invitations…" (ibid.:124). In the narrative situation where Florence's suicide is reported, these two features interact, triggering the reader's world schemata regarding jealousy, desperation, and suicidal act as an extreme response.

On the night when the tragic event took place, Florence is seen running back from the street, sees Dowell her husband, and 'opened her lips'. But she does not manage to say anything to him. Instead, "She stuck her hands over her face as if she wished to push her eyes out. And she was not there anymore" (Ford 2002:114). Although no single narratorial mention of the suicide is made, Florence's action and her subsequent absence as *epistemic features* enable the reader to infer what has happened. To an initial reader of the novel, this event is abrupt, terrible, and a little mysterious. For in the immediate context of the above scene, there is no narratorial explanation of the cause. Only after the reader searches a few paragraphs backward is he or she able to infer that, probably, attending 'a concert at a Casino' with Edward and Nancy alerts Florence to her own sad situation: she has fallen out of favour.

This discovery is fatal to Florence. Such information is not readily offered by the narrator, but presented in the form of *index features*, and needs to be mined, as it were, in a wider context. By contrast, the cause of Edward's suicide remains largely unclear throughout the novel: although there is a narratorial representation of his preparation for the suicidal act (*epistemic features*) towards the end of Ford's novel, yet there are hardly any hints on the underlying motivation. In accordance with a theory of correlation between 'obscure writing and private life, 1880—1914', which White developed in his *The Uses of Obscurity: The Fiction of Early Modernism* (White 1981:30), this missing link of otherwise enriching narrative information shapes 'enigma' and 'obscurity', an impulse of early modernist fiction. The weaving

of the two climactic strands under discussion shows that the plot construction does not exclude realist causal links altogether, nor does it conform to the realist law of causality completely. It is another manifestation of a mixed character.

More psychologically-oriented than *The Good Soldier*, *To the Lighthouse* eschews fabricating a net of causally and temporally related events. As succinctly summarised by Caughie quoted earlier, Woolf's novel is about a journey and interpersonal relationships. The fundamental property of a journey is movement, thus linear in nature, while relationships between different characters are parallel, intersecting, thus non-linear but spatial. But in the novel the journey is postponed for ten years, which suspends far too long a series of actions surrounding the planned journey (main plot) and the execution of Lily's intended picture (subplot). The comments quoted below approach this non-linear aspect of the narration from the viewpoint of the narrative structure of and the language use in Woolf's novel, and cast some light on Woolfian narrative art.

> The structure of *To the Lighthouse* (1927), Woolf's fifth novel, is bound in an equally complex manner to her concerns and interests, and is composed of layer upon layer of narrative and linguistic 'scaffolding'…The language of the text problematises any attempt to read it in a traditional, linear manner. Through repetition of phrases and images (the words 'sudden' and 'interruption'; the figure of the lighthouse), Woolf demands that the reader look backwards as well as forwards when turning the pages of this work, her most personal story…

> (Jensen 2007:119-20)

In the above quotation, the phrase 'layer upon layer' vividly describes the manner of narration adopted in Woolf's novel. It reminds careful readers who compare Ford's novel and Woolf's novel of Dowell's disclosure of his narrative strategy: it is telling a story with 'suggestions of happenings on suggestions of happenings' (see 5.4 for details). There is some similarity between Dowell's narrative method and the one used by the impersonal narrator in Woolf's novel. But if Dowell collects, processes, and transmits various kinds of narrative information to his listeners, the impersonal narrator in Woolf's novel turns more inwardly and constructs a story more out of his or her own reflections on the interrelationships between the

characters. Those reflections are deviant from the mainline of the story, not conditioned by the milieu as Dowell's recollection is (which is based on 'suggestions of happenings on suggestions of happenings' from the public), independent of the conventional principle of temporality that often governs the realist writing, and are therefore more free-floating than Dowell's recollection as a means of narration. For these reasons, to carry Jensen's analogy of 'scaffolding' a bit further, the impersonal narrator in Woolf's novel is like an architect, outlining the structure of a summer house that accommodates those characters in *To the Lighthouse* with various values, interests, and manners. The interrelationship between them is spatial—marked by physical and psychological distance, but not linear. This way of organising narrative discourse is characteristically modernist, and transforms the conventional plot development a great deal.

For instance, the narrative progression has come to a standstill by Part II 'Time Passes', a section devoted to remembrance of characters and happenings in the past. This kind of plot construction 'suspends the time-sequence' (Forster 1990 [1927]:87), and releases much space for anecdotes deviant from the mainline of the story. In Part I 'The Window', as another example, thirty pages are written to depict an evening meal hosted by Mrs. Ramsay. It constitutes a series of what can be referred to as 'descriptive pauses' (Toolan 2001:49), decelerating narrative progress so that the writing becomes markedly achronological. This is reflected in an alternating presentation of foods, servants' service, and Mrs. Ramsay's flow of thoughts without hints on their sequential or logical interconnections. This achronologicality is one distinct feature of Woolf's narrative style in her *To the Lighthouse*.

The above illustration shows that the digressive, non-linear, and stream-of-consciousness story-telling method is a 'process of discarding the narrative conventions of realism' (Caughie 2005:487). As a quintessential modernist narrative technique, it is employed again in Part III. In this concluding part, Mr. Ramsay is depicted as a leader of the family expedition to the Lighthouse, but hardly any sufficient *epistemic features* are given suggesting what has changed his previously stubborn and negative attitude to the journey. In this context, a perceptible gap is shaped, confounding the reader as regards the original intentions and ultimate meaning of the journey, which, in turn, prompts the reader to peruse the novel symbolically. Compared with the plot of *The Good Soldier*, therefore, the plot of *To*

the Lighthouse is more fragmented or incoherent, elusive, and open to various interpretations. Further, from the perspective of narrative discourse theory on plot development, *To the Lighthouse* contains more ellipses, especially in Part II. They produce a characteristic modernist narrative effect of incoherence, because "Such ellipses, Chatman argues, are wide-spread in modernist fiction, where a series of detailed scenic presentations are linked by abrupt spatio-temporal jumps" (Toolan 2001:49). In a sense, the gaps created by recurrent ellipsis in Woolf's novel embody high modernism, which defies a realist aesthetic principle of plot construction that emphasises chronologicality and causality. In this respect, *To the Lighthouse* moves a large step further away from realist fiction than *The Good Soldier*.

7.2 Symbolic setting

The above comparative survey brings to the surface some fundamental resemblances and differences between the two novels. There are others, but the above ones seem ontologically the more significant, because they are among the core aspects of the novel as a genre. Among them, stream of consciousness and poeticality are two more prominent features of Woolfian version of high modernist fiction. From a genre perspective, they transcend the boundary between poem and the novel, blend realist linear novel writing and modernist spatial depiction, and are thus innovative. This is observable in a comparison of the top 30 keywords from the two novels. The reference corpus for *To the Lighthouse* (Figure 7.1) and *The Good Soldier* (Figure 7.2) is 'modernist fiction' (see 2.2.5), for both novels are in the broad category of modernist fiction. One of the noteworthy differences between them is that Woolf's novel is written in a classic modernist style, whereas Ford's novel is written in an early modernist style. As one way to find out the manifestations of this narrative stylistic distinction between the two novels, a comparative keyword analysis is made below.

N	Key word	Freq.	%
1	RAMSAY	321	0.46
2	LILY	137	0.20
3	BANKES	89	0.13
4	THOUGHT	302	0.44
5	JAMES	83	0.12
6	MINTA	68	0.10
7	LIGHTHOUSE	68	0.10
8	CAM	60	0.09
9	TANSLEY	58	0.08
10	SHE	1,912	2.75
11	THAT	1,020	1.47
12	ANDREW	43	0.06
13	HAD	931	1.34
14	CARMICHAEL	41	0.06
15	BRISCOE	40	0.06
16	ONE	452	0.65
17	MRS	258	0.37
18	WHICH	301	0.43
19	WOULD	446	0.64
20	PRUE	28	0.04
21	NANCY	27	0.04
22	RAMSAY'S	24	0.03
23	SEA	76	0.11
24	BEACH	36	0.05
25	THEY	586	0.84
26	SOME	224	0.32
27	JASPER	18	0.03
28	SOMETHING	170	0.24
29	CHARLES	41	0.06
30	LAWN	36	0.05

Figure 7.1 Top 30 keywords in *To the Lighthouse*

N	Key word	Freq.	%
1	THAT	2,223	2.92
2	EDWARD	463	0.61
3	LEONORA	449	0.59
4	FLORENCE	260	0.34
5	I	1,490	1.95
6	NANCY	126	0.17
7	HAVE	668	0.88
8	ASHBURNHAM	98	0.13
9	EDWARD'S	76	0.10
10	MAIDAN	54	0.07
11	MAISIE	53	0.07
12	GIRL	173	0.23
13	BRANSHAW	47	0.06
14	POOR	136	0.18
15	HAD	1,006	1.32
16	LEONORA'S	43	0.06
17	HURLBIRD	41	0.05
18	BEEN	287	0.38
19	RUFFORD	34	0.04
20	FLORENCE'S	33	0.04
21	FOR	758	0.99
22	OF	2,345	3.08
23	NAUHEIM	30	0.04
24	TO	2,299	3.02
25	ME	361	0.47
26	ASHBURNHAMS	25	0.03
27	THOUSAND	45	0.06
28	ANY	183	0.24
29	TENANTS	22	0.03
30	SORT	94	0.12

Figure 7.2 Top 30 keywords in *The Good Soldier*

Similar to the frequency distributions of characters' names in *The Good Soldier* (see Figure 5.2), the names of main characters in *To the Lighthouse* are at the top of the keyword list (Figure 7.1). This is not unusual, because names of characters are often specific to the novels where they occur. In this case, what stands out is the high ranking of the mental process verb *thought* (No.4)—the first notional or lexical word to appear on the list after three character names. Such a high ranking of a psychological verb is not yet fully characteristic of *The Good Soldier*, in which a keyword nearly synonymous with *thought* (No.4, 302 occurrences in *To the Lighthouse*) is *idea* (No.33, 67 occurrences in *The Good Soldier*). The larger number marks out a greater modernist effort of Woolf's novel to "retain and record the "inwardness" of experience" (Edel 1961:12). Although the verb *thought* cannot be equated with stream of consciousness as a narrative technique, nevertheless, its proportionately high frequency signals a central narrative concern with characters' inner thoughts or consciousness. Probabilistically, it also implies a greater chance for presence of passages in the novel devoted to depiction of characters' mental landscape—a foregrounded portion of the story-space. This point will be explored fully in the next section (see 7.3).

The use of poetic language as another distinctive feature of Woolfian style of modernist fiction is embodied partly in the diction employed to establish setting. In contrast with the keywords *Branshaw* and *Nauheim* (No.13 and No.23 in Figure 7.2) as specific geographical names in *The Good Soldier*, the keywords *sea* and *beach* which are common nouns (No.23 and No.24 in Figure 7.1) are comparatively prominent in *To the Lighthouse* to evoke a remote seascape. The word class in itself may not be notably significant. In the context of Woolf's novel, however, it conveys a sense of revolt against what Watt calls realist 'particularity of place'. Specifically, the setting of the novel is 'the Isle of Skye', yet the geographical name 'Skye' occurs only once in the whole novel, while *sea* as a setting-building common noun rich in symbolic undertones appears 76 times. Such a romantically-oriented establishment of an unspecific, yet beautiful natural setting voices modernists' emotional detachment—this is especially true of Woolf—from modernistic society. It mirrors

their solitude and strong 'desire to escape to distant and idealised worlds' (Spurr 1997:225). This aesthetic orientation is poetic in nature, as is clearly visible in poetry by romantic poets such as Wordsworth and Shelley. Further, the poetic quality is revealed not only in choice of type of setting, but also in the impressionist and lyrical presentation of it. To illustrate, some instances of *sea* are analysed from generic and thematic perspectives.

Generically, *To the Lighthouse* is variously identified as 'a historical novel' (Caughie 2005:487), more popularly, 'semi-autobiographical', and 'elegiac'. The last attribute seems quite authoritative, since "Seeking a new term for her fiction while writing *To the Lighthouse*, for the generic term "novel" no longer seems appropriate, Woolf suggested "elegy" (1980; 34)" (Caughie 2005:488). Thematically, based on a content analysis, Woolf's work of fiction may also be called a philosophical novel "about change and loss…" (ibid.:488). At the beginning of the story, Mr. Ramsay is very cold in response to James's ardent wish for a journey to the Lighthouse; towards the end, he has imperceptibly changed his attitude. In response, James grows or changes from an antagonistic boy to a lad willing to reconcile or even emotionally identify with Mr. Ramsay. Along the line of subplot, Lily changes from a perplexed painter to one with a vision. Time passes, and time changes natural environment as well as humans. From a narrative discourse viewpoint, this theme is conveyed partly in the presentation of a changing setting that helps to create a changing 'atmosphere of the mind' (Edel 1961:11). Here is an example:

> Her eyes rested on the brown speck of Mr Ramsay's sailing boat. They would be at the Lighthouse by lunch time she supposed. But the wind had freshened, and, as the sky changed slightly and the *sea* changed slightly and the boards altered their positions, the view, which a moment before had seemed miraculously fixed, was now unsatisfactory. […] The disproportion there seemed to upset some harmony in her own mind.

(Woolf 1996[1927]:282-3)

After Mr. Ramsay and his children have set out on a sea voyage to the Lighthouse, Lily keeps watch for the 'sailing boat'. Yet the weather starts to change, which, in consequence, changes the sea, Lily's vision, and her state of mind. In the above quotation, the verb 'changed' is repeated twice. This 'verbal repetition' in the form of "the *exact* copying of some previous part of a text (whether word, phrase, or even sentence) is quite characteristic of 'poetic composition' (Leech 1969:77-8). Further, the idea of 'change' embedded in the verb 'changed' is reiterated in the verb 'altered', which is further enhanced by the change from a positive view ('miraculously fixed') to a fairly negative one ('now unsatisfactory'). So far the 'change' takes place at an optical level, and is thus accommodated in a story-space of physical world. Yet discoursally, in a new paragraph beginning with the sentence led by 'the disproportion', 'change' is spatialised in Lily's mind: harmony is unbalanced. In this narrative context, setting is not elaborately described: in fact, few externally visible details of the conditions of the sea are given. Such a laconic presentation of setting already features in *The Good Soldier*, as analysed previously. This continuity implies a common core shared by an early variety and a more sophisticated variety of modernist narrative style. Here what distinguishes the latter from the former is the shift in space from a physical world to a mental world. From this angle, 'the sea', or the change of 'the sea', functions as an agent, emotionally disturbing Lily as its viewer, and re-shaping her frame of mind. This narrative stylistic effect is more or less observable in some other instances of the key word *sea* as well.

It is thought-provoking that two thirds of the story of going to the Lighthouse unfolds in the Ramsays' summer house, which is textually represented by Parts I and II. Yet the important word 'house' that accommodates the story-space is not captured as a key word. Instead, the word *sea* appears fairly high in the keyword list. This displacement shows that *sea* figures significantly in the characters' daily life. In a sense, its high frequency extends the setting from land to sea, thus expanding the story-space and assigning extra meanings to it. In the novel, all the characters live in a seaside summer house. They go to the beach, enjoy viewing a beautiful seascape, but also have a vision of storms at sea. To them, therefore, the sea is a carrier of some attributes, or a kind of mirror that reflects their inner thoughts and feelings. The first twenty instances of *sea* offer some relevant examples.

1	not be able to put your nose out of doors for fear of being swept into the sea? How would you like that? she asked, addressing herself particularly to	15
2	debate anything, everything; Tansley's tie; the passing of the Reform Bill; sea birds and butterflies; people; while the sun poured into those attics,	57
3	made one think of the destruction of the island and its engulfment in the sea, and warned her whose day had slipped past in one quick doing after	149
4	her leave for it, with a movement which oddly reminded his wife of the great sea lion at the Zoo tumbling backwards after swallowing his fish and	393
5	Qualities that would have saved a ship's company exposed on a broiling sea with six biscuits and a flask of water--endurance and justice, foresight,	421
6	said to himself, 'It is not right,' and yet he went. And when he came to the sea the water was quite purple and dark blue, and grey and thick, and no	541
7	whether he wished it or not, to come out thus on a spit of land which the sea is slowly eating away, and there to stand, like a desolate sea-bird,	563
8	which the sea is slowly eating away, and there to stand, like a desolate sea-bird, alone. It was his power, his gift, suddenly to shed all superfluities,	563
9	ledge facing the dark of human ignorance, how we know nothing and the sea eats away the ground we stand on--that was his fate, his gift. But having	564
10	pipe. He turned from the sight of human ignorance and human fate and the sea eating the ground we stand on, which, had he been able to contemplate	568
11	down upon them. Now he stopped dead and stood looking in silence at the sea. Now he had turned away again. 9 Yes, Mr Bankes said, watching him	580
12	the same tastes and were comfortable together. "And when he came to the sea, it was quite dark grey, and the water heaved up from below, and smelt	768
13	putrid. Then he went and stood by it and said, 'Flounder, flounder, in the sea, Come, I pray thee, here to me; For my wife, good Ilsabil, Wills not as	769
14	and trees toppled over, the mountains trembled, rocks rolled into the sea, the sky was pitch black, and it thundered and lightened, and the sea	858
15	the sea, the sky was pitch black, and it thundered and lightened, and the sea came in with black waves as high as church towers and mountains, and	858
16	was over; the children were in their baths; there was only the sound of the sea. She stopped knitting; she held the long reddish-brown stocking	924
17	waves a little more brightly, as daylight faded, and the blue went out of the sea and it rolled in waves of pure lemon which curved and swelled and broke	927
18	away, the little island seemed pathetically small, half swallowed up in the sea. "Poor little place," he murmured with a sigh. She heard him. He said	1,040
19	themselves. She crouched low down and touched the smooth rubber-like sea anemones, who were stuck like lumps of jelly to the side of the rock.	1,144
20	of jelly to the side of the rock. Brooding, she changed the pool into the sea, and made the minnows into sharks and whales, and cast vast clouds	1,145

Figure 7.3 The first 20 concordance lines for the setting-building keyword *sea* in *To the Lighthouse*

In the concordance lines recorded in Figure 7.3, some collocates of *sea* make interesting patterns that have poetic qualities and symbolic tints. The first group includes sea birds, sea fish, sea lion, and sea plants. In a human world—even if it is a fictional one, these existents belong to a second order life. Yet they are an integral part of nature, and are therefore variously related to human characters. The associative meaning of 'sea birds' (concordance line 2), for example, is a relaxing or entertaining topic in conversations among the Ramsays' guests because of their shapeliness, agility, and freedom of soaring over vast seas. Being visually appealing and emotionally evocative, the flight of sea birds is a symbol: "roses, mountains, birds, and voyages have all been used as common literary symbols" (Baldick 2001:251-2). Indeed, the symbol of sea birds poeticises liveliness and cheerfulness. Interestingly, however, if it is a single sea bird, the image changes its connotation immediately, implying solitude and joylessness that characterise Mr. Ramsay (concordance line 8). Besides, the image of *sea anemones* (concordance line 19) as a kind of marine plants suggests, metonymically, softness, thus well suited to Nancy the girl as a delight (Nancy is a

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character in Woolf's novel). Similarly, 'flounder, in the sea' (concordance line 13), edible, funny-looking, thus tickling one's fancy, is a good subject matter for the nursery where Mrs. Ramsay reads affectionately to her son James.

The above images all evoke positive feelings. Besides, importantly, they are not created in realistic detail, but simply mentioned. It is their cognitive meanings that trigger the reader's world schemata, plucking a cord of association in his or her mind with the attributes that their appearances suggest. This effect produced by rich imagery is often true of poetry. Meanwhile, the reference to a different marine life at a certain interval is a kind of repetition, another distinctive feature of poetic writing. In semantic terms, it displays variation, which conceptually encapsulates the theme of 'change' discussed earlier. For instance, the mental picture of 'sea lion' (concordance line 4) differs from those of both 'sea birds' (concordance line 2) and sea-bird (concordance line 8): it was one of 'swallowing his fish…' This material process insinuates a destructive power, creating an image in sharp contrast with one of the gentle kind of marine life, but comparable to one facet of 'the sea' itself. This associative link ushers in a second group of images or symbols embedded in the collocates of *sea*.

"ROUGHLY SPEAKING, anything that "stands for" something else is a symbol…" (Lodge 1992:139, capital letters as in the original text). Accordingly, symbols are not exclusively limited in use to modernist fiction. Nevertheless, the conscious, skilful, and extensive employment of symbol in writing underlies modernist literature. Therefore, some scholars "point to Symbolism as the source of the self-subsistent work that lives among the multiple privacies of its language, and side with Edmund Wilson who in *Axel's Castle* saw the foundations of modern literature in 'the development of Symbolism and its fusion or conflict with Naturalism'" (Scott 1991 [1976]:206). In one sense, *To the Lighthouse* is such a 'self-subsistent work': its surface story of a much desired journey is symbolic of an energetic, exploratory, and enduring spiritual march towards what Beja would describe as an 'Epiphany' (Beja 1971:116-7) or revelation.

To arrive at a symbolic reading of a fiction presupposes the existence of symbols in it. Yet different theoretical approaches to symbol give different definitions of it. Among them Eco's pragmatic approach to symbolism (1984) offers a refreshing

account. Some of the basic tenets of Eco's approach, as singled out by Black, are reproduced here. First, "His suggestions about the creation and reception of symbol place it firmly in the interpersonal context which characterises pragmatic approaches to interpretation" (Black 2006:124). Second, "a true symbol for Eco offers a range of indeterminate meanings…. He argues that the potential for a symbolic interpretation is triggered by an apparent violation of one or more of the maxims—particularly those of *quantity, manner or relation*" (ibid.:125, italics added). A close examination of the twenty concordance lines in Figure 7.3 in Eco's pragmatic approach facilitates an identification of 'the sea' as a symbol of almighty and aggressive power.

Initially created by 'sea lion', the image of 'swallowing' recurs through verbal repetition. For instance, the collocation 'the sea eats', which creates an image as a variant of that of 'swallowing', is, in broad terms, repeated three times: 'which the sea is slowly eating away' (concordance line 7), 'the sea eats away the ground we stand on' (concordance line 9), and 'the sea eating the ground' (concordance line 10). At the same time, this sense of 'swallowing' is also reiterated three times: 'swept into the sea?' (concordance line 1), 'the island and its engulfment in the sea'(concordance line 3), 'and the little island…, half swallowed up in the sea' (concordance line 18). Here the parenthetical numbers of concordance lines show that the repetition and reiteration cover almost the whole text space from which the lines are computationally extracted. The data obtained through a corpus linguistic investigation helps to justify a symbolic interpretation in Eco's pragmatic approach.

Firstly, the quantity of the image of 'the sea swallowing' is larger than that of other elements of the natural setting in the co-texts. This reveals a closer narratorial attention to one fundamental properties of 'the sea': its powerful destructiveness. Secondly, the extensive distribution of the image across the beginning (concordance lines 1, 3), the middle (concordance lines 7, 9, 10) and the end (concordance line 18) accentuates the ubiquity of the image. By extension, it brings out the overwhelming aggressiveness and destructiveness of 'the sea'. This implicature is foregrounded by the frequent repetition of the collocation 'the sea eats' through concordance lines 7, 9, and 10. On this basis, in a pragmatic approach to symbolism, the relation or relevance of 'the sea' as part of the overall setting to the thematised narrative schema that the novel endeavours to construct seems quite apparent.

From a cognitive perspective, a journey to the Lighthouse fits into a schema of sea voyage. Within this frame there arise two opposing forces: the voyager, an embodiment of human bravery, adventurousness, wisdom, and the sea, which is either calm or rough, thus unpredictable and uncontrollable. In the awful weather, the latter is formidable (implied by 'swallowed'), dark, and mysterious as shown in concordance 12: "And when he came to the sea, it was quite dark grey…" Such a world schema enables the reader to understand better why 'weather' is a recurrent topic for conversations among the family members of the Ramsays and their guests in Part I, and why Lily is worried about the conditions of the outgoing boat to the Lighthouse. This being the case, the creation of a formidable image of 'the sea' by means of poeticising characters' response to it through verbal repetition underscores a human fear of 'the sea'. Despite this, the perseverant characters in the novel still like to reach their goal—the Lighthouse—and, during the course, seek light in the midst of darkness, or enlightenment. Their perseverance is nourished by their love for 'the sea', as thrown into relief by such cheerful collocation as 'sea birds'. This is a symbolic reading of the images evoked by 'the sea'. In accordance with Eco, the meanings extracted are 'indeterminate', thus open and elusive. Yet this is precisely characteristic of modernist fiction.

The corpus-aided analysis and a pragmatic stylistic interpretation (Black 2006) of *sea* reveal one way of casting a setting in Woolf's novel. Perceptible from the concordance lines, there are not many minute descriptions of the physical properties of 'the sea'. This manner of representation differs markedly from that in realist style, as is shown in a previous analysis of a setting in *The Mill on the Floss*. Instead, it resembles the early modernist style of spatialisation in *The Good Soldier* as far as a sparing provision of information about the external dimensions of setting is concerned. But it is also distinct from that style in its tendency to poeticise, personify and symbolise setting. This is a big stride forward towards full-fledged stream-of-consciousness novel, for in cognitive terms, personification or symbolisation is a narratorial projection of feelings onto non-human existents. Technically, it releases more story-space for profusions of flowing thoughts and feelings. In relation to thematisation, it helps to highlight the narrative concern with change. This can be illustrated by the use of the keyword *sea* below in an exquisite and more pronounced impressionist style.

Expanded concordance line 17

> It silvered the rough waves a little more brightly, as daylight faded, and
> the blue went out of the *sea* and it rolled in waves of pure lemon which
> curved and swelled and broke upon the beach and the ecstasy burst in her
> eyes and waves of pure delight raced over the floor of her mind…

In the above extract, 'the sea' is a pivot of narratorial focalisation, which hinges on it for a panoramic view of the seascape as a framed story-space. 'The sea' is susceptible to change of other elements of natural environment ('daylight faded') and, in turn, changes its own colour and transforms the shape of the beach—a connection between nature and humans. All the changes are fast, ephemeral, producing a great effect on perception. This is typical impressionist brushwork. Moreover, the word 'waves', an intrinsically integral part of 'the sea', metaphorises the welcome currents of joyfulness that rush through Mrs. Ramsay's mind. Narratologically, this impressionist presentation of setting falls into Liddell's fourth category: 'country of the mind' (see 4.3 for Liddell's categories), or, more contextually, 'sea of the mind'. As a perceptible tendency towards metaphorisation, it is a clear sign of symbolism, which is often perceptible in high modernist fiction (see e.g., Lodge 1977:81). Its underlying change or shift from one space to another also features in characterisation in Woolf's novel.

7.3 Character's kaleidoscopic mental landscape

In her famous essay on characterisation 'Mr Bennett and Mrs Brown' Woolf satirises Victorian realist characterisation marked by superfluous details: "…recall one novel,… clear, vigorous, alive from the curl of their eyelashes to the soles of their boots, half a dozen characters whose names are no sooner spoken than we think of scene after scene in which they play their parts" (Woof 2005:902). Here Woolf's

critical thrust is unmistakable: externally visible, minute details do not really contribute to memorability of characters. Through creating 'Mrs Brown' as a fictional figure, Woolf argues for a modernist approach to characterisation: "…her solidity disappears… […] She becomes a will-o'-the-wisp, a dancing light, an illuminating gliding up the wall and out of the window…" (ibid.:903). Such an avant-garde method dissolves realist exactitude, advocates formal innovation, and substantially extends story-space largely occupied by external reality of realist characters to one devoted to their interiority. This method is refreshingly adopted in *To the Lighthouse* to represent characters' stream of consciousness.

Stream of consciousness as a literary term vividly metaphorises formless, free, achronological, intersecting, and fluid nature of thoughts and feelings contained in the mental landscape of a human individual. Since it is a human mental state, the representation of it is not restricted to modernist fiction only. In the history of the English novel, some writers had already started to probe into human interiority dozens of years earlier than Woolf: "The classic nineteenth-century novel, from Jane Austen to George Eliot, combined the presentation of its characters as social beings with a subtle and sensitive analysis of their moral and emotional inner lives" (Lodge 1992:42). However, since it is invisible, hardly externally observable or provable, thus difficult to pin down, a prioritised or emphatic representation of stream of consciousness does not seem to accord with realist empiricist epistemological principle of novelistic production. As a consequence, it is not adopted as a mainstream writing technique by the majority of the nineteenth-century realist novelists.

In general, it was at the turn of the last century and with Henry James, the novelist brother of William James as a philosopher who initially introduced the idea of 'free water of consciousness' (James 1890, as quoted in Fernihough 2007:66), that a more serious narrative interest in "the private, subjective consciousness of individual selves" (Lodge 1992:42) was taken. Subsequently, stream of consciousness started to be increasingly used by a few pioneering experimentalist novelists such as Richardson and Sinclair (reportedly the first writer to use the phrase 'stream of consciousness' in a literary critical context, in a review of Dorothy Richardson's work published in 1918; see Fernihough 2007:68).

As observed earlier, modernism as a literary and artistic movement is heterogeneous in terms of aesthetic principles or visions, artistic approaches or techniques, and actual literary as well as artistic practices. Therefore, even if the term remains the same, stream of consciousness as a technique is capable of different applications. The Woolfian version of it is marked by a free indirect style (Lodge 1992:43), which may be illustrated by a passage from Chapter 4, Part I of *To the Lighthouse,* in which Lily reflects on Mr. Ramsay's qualities by comparison with Mr. Bankes' qualities and, in the privacy of her own mind, 'speaks' to the latter:

But he has what you (she addressed Mr. Bankes) have not; a fiery unworldliness; he knows nothing about trifles; he loves dogs and his children. He has eight. Mr. Bankes has none. Did he not come down in two coats the other night and let Mrs. Ramsay trim his hair into a pudding basin? All of this danced up and down, like a company of gnats, each separate but all marvellously controlled in an invisible elastic net—danced up and down in Lily's mind, in and about the branches of the pear tree, where still hung in effigy the scrubbed kitchen table, symbol of her profound respect for Mr. Ramsay's mind, until her thought which had spun quicker and quicker exploded of its own intensity; she felt released; a shot went off close at hand, and there came, flying from its fragments, frightened, effusive, tumultuous, a flock of starlings.

(Woolf 1996 [1927]:40-41)

Containing a good example of Free Indirect Thought (FIT), this extract embodies Woolfian style of stream-of-consciousness technique. In linguistically-oriented study of literature, mind, external and/or psychological reality, FIT is one of the foremost topics of interest (Leech and Short 1981:336-48, Short 1996:314-6, and Toolan 2009:137-45). Further, as an effective means of psychologising characters, FIT is the form of Free Indirect Discourse that is particularly prominent in modern fiction (Toolan 2001:124). Yet given its indirect nature, FIT is not always easy to identify. Fairly often, FIT is embedded in a stretch of discourse, departing from its co-

textual sentences or clauses as far as propositional content or narrative interest is concerned. This obliqueness puzzles the reader as regards what a given example of FIT aims at, and how it coheres with its neighbouring linguistic units. Interestingly, this is one of the important narrative effects that modernist fiction endeavours to achieve: to represent a character's chaotic or seemingly disconnected inner thoughts and feelings in maximally the same state as they originally are. There are a range of linguistic means to serve this purpose, and question is often an attention-getting one: 'the question inversion' is 'characteristic of' FIT (Toolan 2001:123). Besides, a foregrounded narrative tense can be a marker as well.

In the above quotation the first two clauses written in simple present tense and the question beginning with 'Did he' exemplify FIT. Throughout the extract, the predominant narrative tense is simple past. Against this background, the simple present tense ('he has', and 'he knows') is quantitatively deviant, thus marking off its special status. At first glance, it may not be immediately clear who is inwardly judging Mr. Ramsay. Then the mention of Mrs. Ramsay from a third-person singular viewpoint in the following question and, a few more clauses later, the phrase 'Lily's mind' jointly point to Lily as the assessor. In this context, the simple present tense sets the first two clauses off from the other ones, foreground the information they transmit. It is an inside view of Lily's thought about Mr. Ramsay's character. Besides, the pronoun 'you' in the first clause, the parenthetical explanation made in simple past tense of who that pronoun 'you' refers to, and the absence of response from Mr. Bankes as an addressee jointly tell that the judgment is made from within Lily's mind. In other words, that is her Free Indirect Thought.

It is contextually clear that the tense and the content of the two clauses show them to be in a time space and a domain space different from those of the rest of the extract. Yet without any transitional device, they are immediately juxtaposed with the question beginning with 'Did he'. This swift shift in space and apparently seamless interconnection despite difference in spaces are emblematic of Lily's stream of consciousness. A more detailed analysis is performed below.

Within Hallidayan transitivity system, the question beginning with 'Did he' is an interrogative form of a material process meant to recollect or confirm what Mr. Ramsay had done before ("Did he not come down in two coats the other night and let

Mrs. Ramsay trim his hair into a pudding basin?"). However, the preceding clauses are composed, respectively, of four relational processes ('he has what you (Mr. Bankes) have not', 'He has eight', 'Mr. Bankes has none') and one mental process ('he knows'). From Lily's angle of vision, these processes reveal Mr. Ramsay's character traits, including his value orientation or habit of mind ('a fiery unworldliness'). In terms of type, these processes are not material ones, thus facilitating a narratorial expression of Lily's interest in Mr. Ramsay's values, features of cognition ('he knows nothing about trifles') and emotion ('he loves…his children'). Given the nature of these processes, therefore, the space occupied by Mr. Ramsay is static: he is being presented as having or possessing certain qualities, but not as taking any actions.

However, as identified earlier, the negative question following those relational and mental processes analysed above is raised in a material process, directing readers' attention to a possible physical event. Further, as far as propositional content is concerned, this material process shares hardly any semantic overlap with the preceding processes. The change in the type of process which embodies a shift in narrative focus breaks the otherwise continuous narrative flow. Nevertheless, such is a narrative effect that canonical modernist fiction aims to produce: it juxtaposes two disparate schemata: one is the character traits of Mr. Ramsay, another is a possible event he has enacted. To a considerable extent, the juxtaposition facilitates a representation of Lily's kaleidoscopic mental landscape in a stream-of-consciousness style. The juxtaposition is comparable to stream of consciousness because it is not, in its sequencing of the pieces of discourse different in the type of process and propositions, governed by a cause-and-effect relation, nor is it subject to the operation of temporality; instead, it traces and captures the stream of Lily's thoughts that flow in all directions. This style of characterisation foregrounds the multi-faceted inner life of Lily as an observant, pensive, and sensitive character.

As the contrastive analysis made in Section 5.4 shows, *Edward* in *The Good Soldier* is often represented in narratorial or other characters' imagination—which is a state of consciousness. That narrative method already departs from the realist manner of characterising *Maggie* in *The Mill on the Floss*, which constantly portrays her speeches and bodily acts to construct a communicative and kinetic character. However, compared with the style in which Lily is represented as demonstrable from

the above analysis, the way of depicting *Edward* is not yet prototypically modernist. This is because, among other things, the narratorial jumps from a static space created through relational and mental processes to a dynamic space formed via the construction of material process are not as broad as the one exemplified by the extract under discussion. Moreover, the material processes realised to characterise *Edward* transmit information about real actions that *Edward* has taken, and are therefore perceptible in a physical world. By contrast, however, Lily rarely acts—her long delayed completion of the picture is a case in point. Nevertheless, she thinks very loudly. As a result, many material processes depicting her are actually constructed in her consciousness. In a way, this noticeable collage of physical world and world of consciousness out of a drastic shift in domain spaces demonstrates, in the style change from early modernism to high modernism, some increased forcefulness in the exploration of human consciousness. It can be further illustrated by the rest of the extract.

As observed previously on the basis of a comparative corpus investigation, both early modernist style and classic modernist style of establishing setting is sketchy. However, in the depiction of characters' interiority, both are elaborate, and the latter is much more characteristic of stream-of-consciousness technique. To illustrate, the part of the extract after the question discussed above is anatomised below. As a whole, this part is composed of layer upon layer of images, conveyed in a style of run-on sentences. In consequence, "the language of the text problematizes any attempt to read it in a traditional, linear manner" (Jensen 2007:119). Instead, being rich in imagery, it prompts a metaphorical reading often done of poems.

In the first sentence after the question "Did he not come down in two coats the other night…", the pronominal phrase 'all of this' refers anaphorically to Lily's presentation or evaluative description of Mr. Ramsay's character traits and her wish (in the form of a question) for the confirmation of a possible event which is not directly related to those traits. Given this interrelation, the description and the wish do not fall into a same semantic field. Therefore, they do not seem to cohere with each other very well. Nevertheless, being compared to a swarm of flying insects, they are both endowed with an ability to 'dance'. Subsequent to this comparison, the rest of the extract is embroiled with a series of dynamic images created in rich spatial language: 'danced up and down' (repeated twice, thus somewhat rhythmic and

comparable to a refrain in a poem), 'spun', and 'flying'. Despite the 'root analogies' (Goatly 2007:41) that they share, these fanciful images all have different agents, which are, respectively, Mr. Ramsay's traits and Lily's wish, 'her thought', and 'starlings'. In a realist fiction such as *The Mill on the Floss*, hardly any passage about a character's mental landscape is composed through jumbling vastly disparate entities comparable to the above ones. It is not an established way of depicting characters' processing of mind in *The Good Soldier* either. Against this background of genre conventions, the freedom of concatenating those incongruous images in the extract signals a remarkable advancement in the style of psychologising characters in the direction of high modernism. And the aesthetic effect achieved is one of vivid weirdness, an indicator of disturbed, depressed, and chaotic mind. It is produced largely via metaphorical extensions predicated on the cognitive principles of 'approximation and prototypicality' (ibid.:17). An explanation is given below.

Firstly, in choreographic terms, 'dance' as a bodily activity often involves the action of spinning as one of its movements. This physical connection lays the foundation for the establishment of some kind of propositional link between a cognitive stimulus ('all of this danced') and a mental response ('until her thought which had spun quicker and quicker exploded of its own intensity'). In other words, Lily's obsession with Mr. Ramsay's character prompts her to think so hard about it that her mind is swirling to the point of explosion. This relation exists despite the distance between Mr. Ramsay and Lily as a guest in his summer house. To some degree, the shift of narrative focus from Mr. Ramsay's character to Lily's mental state is kaleidoscopic in nature. Secondly, from a metaphysical or poetic viewpoint, 'flying' is an extreme form of 'dancing'. In reality, an excellent ballerina can jump very high and glide or suspend in the air for a few seconds: at this level of performance, dancing is transformed into 'flying'. Through this approximative or prototypical association, the word 'flying' conceptually echoes 'danced', vivifying an influx of unpleasant feelings ('frightened', 'tumultuous') carried by the imagined or hypothesised 'starlings'. Compared with the image of 'spun', that of 'flying' connotes greater energy and impact, thus portraying more fully the turmoil in the centre of Lily's mind.

It is of interest to note that, according to the theory of factivity applied to metaphor studies (Goatly 2007:193), the images of both 'spun' and 'flying' are 'contrafactive', that is, 'the embedded proposition' in each of them is 'non-true'

(ibid.:194). From this angle, they are imagined vehicles projected into two seemingly disconnected yet cognitively congruous hypothetical spaces. Through a reporting clause 'she felt released', a vehicle from one hypothetical space is transmuted and elevated in another one. This mental blending similar to the free flowing of water from one section of a river to another section of the same river or even of a different river characterises the connection between and change of the mental landscapes of Lily. As a whole, this section examines, by way of exemplification, how character is portrayed as one crucial existent in the story-space in *To the Lighthouse*, and how high modernist characterisation focuses more closely on a character's ever-changing mental states than early modernist character portrayal in *The Good Soldier* does.

7.4 Juxtaposition of incongruous discourse-spaces

The discussion of story-space is concerned with how its existents, that is, settings and characters, are depicted. The focus is more on the entities in a narrative world. Distinct from story-space, as reported earlier in Section 6.1, discourse-space is "the framed area to which the implied audience's attention is directed by the discourse, that portion of the total story-space that is "remarked" or closed in upon…" (Chatman 1978:102). Since a novel creates a narrative world that has numerous framed areas, the study of discourse-space should investigate how 'the implied audience's' or readers' attention is directed by the discourse to those framed areas and the connections between those framed areas to construct the total story-space. The object of study is now shifted to narrative discourse, that is, to the way in which narrative discourse is organised to represent various narrative contents. In this sense, to examine framed areas of the narrative world created by the discourse in a novel is to scrutinise the focuses of discourse representation and the way they are concatenated. From this viewpoint, an enquiry into discourse-space entails an examination of narrative sequence (see 6.1 for details).

As scrutinised in Sections 6.6 and 6.8, the construction of the discourse-space in *The Good Soldier* resorts to perspective switches, or shifts of focus of spatial attention that result in narrative gaps. Those gaps disrupt the narrative sequence, producing an effect comparable to that of a maze on the part of readers. To some

extent, the establishment of the discourse-space in *To the Lighthouse* also hinges on perspective switches, which are shifts of attention from one proposition—be it a character, or a scene, or an event—to another proposition. But while the switches or shifts of spatial attention often occur between a strand of the plot and the first-person narrator's recollection in Ford's novel, in Woolf's novel, they tend to occur more often between characters' attitudes to a plan and corresponding emotions. This is especially characteristic of the beautifully crafted narration at the beginning of the novel. What follows offers a close analysis in a wider context and from several angles of vision.

Analyses in Sections 7.2 and 7.3 show that the writing style of *To the Lighthouse* is marked by some poetic qualities, impressionist touches, and an adroit employment of the stream-of-consciousness narrative technique. These artistic narrative stylistic traits result from a wonderful application of Woolf's own modernist literary theory. In 1919, she wrote: "If a writer were a free man and not a slave, if he could write what he chose, not what he must…there would be no plot, no comedy, no tragedy, no love interest" (Woolf 2005:899). These principles are adhered to very well in *To the Lighthouse*, which has no chronologically constructed plot, nor intense emotional upheavals to express as *The Mill on the Floss* does, or a 'saddest story' as is told in *The Good Soldier*. Instead, it captures and records how "The mind receives a myriad impressions—trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; […] the moment of importance came not here but there…" (ibid.: 898).

This motivated focus on 'impressions' of seemingly unrelated and ever-changing 'atoms', and on 'there' rather than 'here', reduces the connection between various pieces of narrative discourse in the novel. It pushes the boundary of novelistic production very far and, as a result, remoulds conventional ways of reading. What a reader is encouraged to notice is not 'here' but 'there', that is, not entities close at hand or physical reality clearly represented, but emotional undercurrents or meanings of life implied. Woolf's actual writing reflects this modernist aesthetic orientation. Throughout *To the Lighthouse* there are 68 occurrences of 'here' as a spatial deictic, and 377 occurrences of 'there'—75 per cent of them are place adverbs. To some degree, this discrepancy between the respective number of occurrences of 'here' and of 'there' already displays a preferred focus of spatial attention on remoteness,

resultant physical vagueness and psychological uncertainty derived from a lack of concrete information about relevant material details.

At a more concrete level, the focus identified above via a computer-aided search for 'here' and 'there' is often embodied in shifts from one domain space to another one. To illustrate it, the opening of the novel is examined below.

In terms of narrative content, *To the Lighthouse* depicts the interpersonal relationships between the Ramsays and their guests via spatialisation of their natural environment as well as their different thoughts about a desired yet long delayed journey to the Lighthouse. As a modernist way of narration, the very opening of the novel dispenses with a conventional introduction of setting, but directly unveils some aspects of the dramatic interrelationships between Mrs. Ramsay, her son James, and her husband Mr. Ramsay. This is largely accomplished through an employment of 'in medias res' technique and a shift from one space to another one. For ease of reference, Paragraph 1 and part of Paragraph 2 are quoted below.

> "Yes, of course, if it's fine tomorrow," said Mrs Ramsay. "But you'll have to be up with the lark," she added. (Paragraph 1)
>
> To her son these words conveyed an extraordinary joy, as if it were settled, the expedition were bound to take place, and the wonder to which he had looked forward, for years and years it seemed, was, after a night's darkness and a day's sail, within touch. […] It was fringed with joy. (Paragraph 2)
>
> (Woolf 1996[1927]:9)

Latin in origin, 'in medias res' refers to "an opening technique for plunging the reader into the apparent middle of a situation, as if 'interrupting' it, with no preliminaries of information" (Wales 2001:205), and this is exactly the case with the opening of Woolf's novel. Measured against 'initiation, response, and follow-up' (Coulthard 1977:125) as one of the patterns of turn-taking, Mrs. Ramsay's utterance to James her son—"Yes, of course, if it's fine tomorrow"—as the first sentence of the

novel is more characteristic of a response than an initiation, for it transmits a conditional affirmation as a reply to a question that is not verbally present but can be logically presupposed. As far as the area of activity is concerned, this utterance and the following one, which make up Paragraph 1 as a whole, constitute a conversation about a weather-dependent enactment of an event as a domain space. It presupposes one of the same or related kind prior to it and anticipates yet another one following it.

However, Paragraph 2 as a contiguous piece of discourse drifts away from the line of discourse in Paragraph 1. Conversationally, "Certain types of turns may call for particular corresponding types of turns to follow them: questions call for answers, complaints for responses, a greeting for a return greeting" (Johnstone 2002:73). Accordingly, since Mrs. Ramsay's utterances function as an answer to a cognitively existent yet discoursally absent question or request, the reader expects to find a response to the answer. Yet contrary to the reader's expectation raised out of his or her world schemata, the beginning of Paragraph 2 does not convey any response. In fact, throughout Paragraph 2, there is no space for conversation between Mrs. Ramsay and James. Instead, the focus of spatial attention is on James's inner feelings.

Apparently, Paragraphs 1 and 2 functioning as two discourse-spaces do not combine with each other coherently on a syntagmatic or sequential axis (see Figure 6.1), since they differ in focus and mode of discourse: one is plot-related and conversational, the other, digressive, psychological, and descriptive. This spatial dislocation interrupts the enactment of an ongoing speech event. As a consequence, the discourse-spaces that frame, respectively, a speech act and a mental state are not seamlessly contiguous, but somewhat separated. However, while lowering narrativity to some degree, the lack of a good connection shifts the focus of spatial attention effectively to James's inner feelings through the juxtaposition of two paragraphs incoherent with each other in narrative content. If translated into film language, these two paragraphs or two discourse-spaces as two disparate shots are spliced. This is the method in which montage is generated, for montage means "Literally, in French, "assembly." The art of editing film by connecting disparate shots one after another" (Abbott 2002:193). As a result, two varied shots are fleeting across the reader's mental screen, and the second one, occupying more text space and naturally taking longer discourse time, transmits more information about the psychological state of James.

Although Paragraph 2 does not present any conversational turn in response to Mrs. Ramsay's direct speech that conveys consent, optimism, and affection, it does offer an access to James's mind which is sandwiched between joy and gloom. This is discoursally realised via the repetition of the word 'joy' at the beginning of Paragraph 2 and narratorial projection of a change of emotion towards the end of it: "…his fierce blue eyes, […] frowning slightly at the sight of human frailty… […] in some crisis of public affairs" (Woolf 1996 [1927]:10). The change is subtle, not easily interpretable, but does take place, which seems to herald an unexpected scene.

"But," said his father, stopping in front of the drawing-room window, "it won't be fine"—this is Paragraph 3 as a whole, which conveys Mr. Ramsay's cold attitude to James's ardent wish for a journey. Being another direct speech act with an embedded practical concern, it differs from Paragraph 2 in mode of discourse and focus of spatial attention. The textual contiguity of propositionally different Paragraphs 2 and 3 exemplifies the juxtaposition of two incongruous discourse-spaces anew. Furthermore, it is followed immediately by another shift of focus of spatial attention from a verbalised attitude to James's silent anger in Paragraph 4: he wanted to kill Mr. Ramsay. In subsequence, there is a long descriptive pause devoted to the presentation of Mr. Ramsay's self-contradictory and therefore complicated feelings for his family members. Then at the beginning of Paragraph 5, Mrs. Ramsay comes back to the scene and cheerfully projects: "But it may be fine—I expect it will be fine." It is followed by a detailed description again—this time one of her fine feelings for the Lighthouse keeper and his family. However, as if to side with Mr. Ramsay, Tansley, a guest to Mr. Ramsay and his wife, voiced his pessimistic opinion of the weather at the beginning of Paragraph 6: "It's due west." As a speech act, it precedes yet another description of Tansley as the addresser and his relations with other characters.

Perceptible from the above analysis, the focus of spatial attention in the opening of the novel is shifting rhythmically from one character to another, and from one framed area or narrative situation to another, thus directing readers' attention to various narrative concerns ranging from the desired sea voyage to different personalities, thoughts, and manners of speaking. Between the six paragraphs or discourse-spaces, the shift occurs at two levels: one is the surface conversational turn-taking, the other is the covert, underlying, yet non-stop flow of characters' emotions.

This stratification interrupts the narrative progression, thus subverting the temporal sequence of plot development often perceptible in realist fiction. Technically, it operates as a parallel syntagma, one of Metz's eight types of montage (Monaco 2000:222), or as a montage that embodies contrast. As far as the artistic effect is concerned, the parallel or contrast helps to mirror, in a form of a wave, James's subtle change of mood or emotion in response to different attitudes to his desire for a journey to the Lighthouse. It can be visualised below.
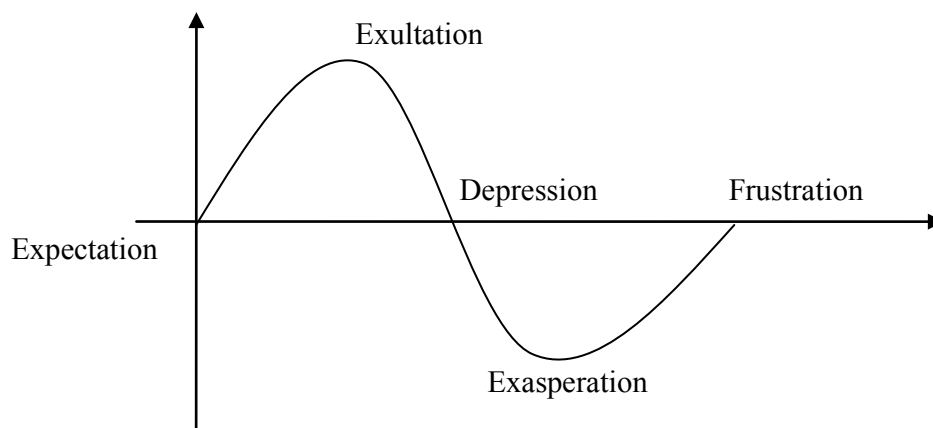

Figure 7.4 Emotion curve through the first six paragraphs of
To the Lighthouse

In Figure 7.4, 'Expectation' refers to James's mood when he puts forward a request for the journey. It is not textualised, but can be presupposed in accordance with readers' world schemata. 'Exultation' and 'Depression' describe his delight at Mrs. Ramsay's kind promise and his distress in an uncertain situation. 'Exasperation' and 'Frustration' express, respectively, his fury in response to Mr. Ramsay's negative attitude and Tansley's unfeeling, factual weather forecast. Based on the above discourse analysis, it is proposed that the discourse-spaces in the novel's opening part are hardly very well connected. This is because they are constructed in what may be

called 'psychological sequencing' (Leech and Short 1981:178), and shift their focuses between characters' interiority, speech acts, and narrative description very frequently. At discourse level, it is realised in the following pattern: Narrative discourse progression = Character's utterance + Narrator's descriptive pause. Algebraically, it is non-linear, as the progression is determined by two variables different in both focus of spatial attention and mode of discourse. As a result, a dual perspective is offered to readers, which has already appeared in *The Good Soldier*. This linkage shows a feature more or less shared by early modernist style and classic modernist style. Yet it is the scope or proportion of such shifts of spatial attention by the discourse in narrative progression that distinguishes classic modernist style from early modernist one.

Apart from the above, *To the Lighthouse* is more characteristically modernist than *The Good Soldier* in its juxtaposition of incongruous discourse-spaces at a macrostructural level. To a certain extent, the total discourse-space in *To the Lighthouse* frames very different focuses of spatial attention. This is manifested in the tripartite composition of the novel. Part I delineates a domestic life centring around Mrs. Ramsay with focus of spatial attention on her maternal love for James, her flow of thoughts about her husband as an intellectual, and her symbolic interpretation of beams of light from the Lighthouse. Part III elaborates on Lily's shifting attention from Mr. Ramsay's sea voyage to her remembrance of Mrs. Ramsay and her inward-turning reflection on the picture she started to paint ten years earlier. If these two parts verge on each other—not lineally or textually, but thematically—in a partly overlapping domain space, Part II is not really contiguous with either of them in terms of narrative content.

The middle part as an intermediate discourse-space is allocated fully to the representation of the characters' and the impersonal narrator's overindulgence in their recollection and imagination, which is a state of consciousness. During the course, past events and figures are spatialised in present time space constructed semiotically in parentheses and brackets, while 'here' (current narrative scenes) and 'there' (vague locations of past events) blend into each other. A discourse-space of this kind is "the space of a forgetting, the unconsciousness of the characters" (Banfield 2007:58). Such a focus of spatial attention, as it is on the depth of human mind, transcends the structural unity often discernible in a realist novel. Indeed, this

juxtaposition of incongruous discourse-spaces subverts an otherwise sequential order of plot development, and foregrounds discrete 'moments of being' as one of the favourite themes of Woolf's modernist fiction.

Part V

CONCLUSION

8 Realist fiction, modernist fiction, and postmodernist fiction

8.1 Spatial dislocation, time-shift, and stream of consciousness

The bulk of the foregoing study has been devoted to the exploration of a transitional variety of modernist style in *The Good Soldier*, a variety which has not yet received sufficiently close attention as far as its narrative stylistic traits are concerned. A corpus-aided comparison was made between the early modernist style of spatialisation and the realist style of spatialisation in *The Mill on the Floss*. Although the scale of comparison is still quite small, yet it has already helped to bring out some differences at discourse level which might not have been easily detectable without the use of concordance and collocational techniques. A final main chapter (7) has identified and interpreted some features of spatialisation in *To the Lighthouse* which are more characteristically modernist than their early modernist versions in *The Good Soldier*. A good example is a more frequent shift of focus of spatial attention that produces an effect of a kaleidoscopic change of character's mental landscape: a quintessential property of stream of consciousness.

The focus that unites the above comparative explorations is a concentration on styles of spatialisation. In the main, the present thesis has probed into how narrative space in the three novels under examination is constructed, and what different artistic effects are produced. In concrete terms, chapters from 3 to 7 examine, via a corpus-aided investigation where possible, how both the settings and the main characters in the three novels are presented. It is observable that the story-space in the three novels is constructed in three different manners. Beneath this simple conclusion lie some empirically obtained findings on mechanisms of style change.

From a corpus stylistic viewpoint, it is the collocational patterns and frequency distributions of some space builders that make the difference. Broadly speaking, as pointed out by Furst, "In realism place becomes intrinsic to and functional in the action, to a degree where it forms, arguably, one of its mainsprings" (1995:174). Therefore, the setting denoted by a place name in *The Mill on the Floss* is described in greater detail than those in *The Good Soldier* and *To the Lighthouse*. Apart from this, however, although more place names are recorded in the keyword list of *The Good Soldier* than in that of *To the Lighthouse*, which indicates a relatively realist emphasis on the importance of place, the settings they denote are not described in detail. In a sense, this manner of spatialisation is quantitatively realist, yet

qualitatively modernist: a sign of mixed character of early modernist narrative style. Distinct from this mixed character, the style of spatialisation in *To the Lighthouse* is clearly modernist. As demonstrated earlier, the keyword list of *To the Lighthouse* does not contain place names proper; in other words, geographical locations do not blend into the construction of a narrative world as much as they do in realist fiction. Besides, there are not many elaborate descriptions of the relations between natural setting and the main storyline. Such is the high modernist economy of the presentation of setting.

The above differences can be interpreted from a cognitive narratological perspective. As quoted earlier, one of the realist aesthetic principles of writing is empiricism. Therefore, what is externally visible or audible should be as fully recorded and represented as possible. Hence, being three-dimensional and physically perceivable, setting becomes an object that can be cognitively defined as "what Chafe (1994:26-30) calls the focus of consciousness" (Croft and Cruse 2004:46) on the part of a realist novelist. For the same reason, actions and appearances of characters are also important 'facets' 'in a domain matrix' (ibid.:47) within a realist novelist scheme. As a result, one and the same stretch of sea or one and the same house would tend to have quite different verbal representations in a realist novel and a modernist novel: the former is verisimilar, the latter, symbolic. In accordance with cognitive linguistic theory (Croft and Cruse 2004:40-73), this divergence derives partly from two different epistemological orientations and the resultant conceptualisation.

To modernist novelists, setting as a space external to a character is of second order importance. What really interests them is the 'flickering of the innermost flame', that is, epiphany or inspirations and ephemeral emotions. To meet this interest modernist fiction probes into the processing of mind, which is free-floating and achronological. In consequence, temporally punctuated sequences of events or actions are often absent, while static scenes are presented instead. A classic example is Part I ('The Window') of *To the Lighthouse*, where the famous dinner scene is non-sequential and nearly timeless. Indeed, because of this psychologically-oriented modernist construal, realist particularity of time and place becomes blurred, or 'backgrounded elements' of a scene, which is often watched from what Herman terms a 'distal' rather than 'proximal' viewpoint (Herman 2007:252). On the other hand, character's subtle changes of thoughts and feelings are 'focal participants' (ibid.:252), for the prototypical innovative thrust of modernist fiction is representation of consciousness.

In terms of narrative effect, the drastic shift in space of various kinds (e.g. cognitive poetically, time spaces, space spaces, and domain spaces—see Stockwell 2002:96) facilitates representation of consciousness. To some degree it also enables a time-shift to occur. The shift results in 'transgression of generic norms' (Pyrhonen 2007:112)—conventions that govern fictional writing. Such a relation can be illustrated with some examples from *To the Lighthouse*.

The lighthouse in the title is the primary narrative focus of the novel, while the desired and delayed journey to it is the mainline of the story. Therefore, *lighthouse* ranks No 7 in the keyword list, the most frequent aside from characters' names. It has 68 instances, and the first 20 of them are reproduced below.

N Concordance	t ent. #
1 To the Lighthouse THE WINDOW 1 "Yes, of course, if it's fine tomorrow," said Mrs	0
2 she was knitting, impatiently. If she finished it tonight, if they did go to the Lighthouse after all, it was to be given to the Lighthouse keeper for his little	13
3 it tonight, if they did go to the Lighthouse after all, it was to be given to the Lighthouse keeper for his little boy, who was threatened with a tuberculous	13
4 is to say, the wind blew from the worst possible direction for landing at the Lighthouse. Yes, he did say disagreeable things, Mrs Ramsay admitted; it	20
5 invited to stay with them--in the Isle of Skye. "There'll be no landing at the Lighthouse tomorrow," said Charles Tansley, clapping his hands together	36
6 beautiful!" For the great plateful of blue water was before her; the hoary Lighthouse, distant, austere, in the midst; and on the right, as far as the	120
7 with a beautiful woman. He had hold of her bag. 2 "No going to the Lighthouse, James," he said, as trying in deference to Mrs Ramsay to	139
8 would not be fine, had dashed his spirits she could see. This going to the Lighthouse was a passion of his, she saw, and then, as if her husband had	142
9 "and now stand up, and let me measure your leg," for they might go to the Lighthouse after all, and she must see if the stocking did not need to be an	285
10 she said, for in his jealousy, not liking to serve as measuring block for the Lighthouse keeper's little boy, James fidgeted purposely; and if he did that,	287
11 ("My dear, stand still," she said)--neither of those could one send to the Lighthouse. At a certain moment, she supposed, the house would become	299
12 There wasn't the slightest possible chance that they could go to the Lighthouse tomorrow, Mr Ramsay snapped out irascibly. How did he know?	368
13 two quick strokes and then one long steady stroke, was the light of the Lighthouse. It had been lit. In a moment he would ask her, "Are we going to	873
14 It had been lit. In a moment he would ask her, "Are we going to the Lighthouse?" And she would have to say, "No: not tomorrow; your father	875
15 him out, and she was certain that he was thinking, we are not going to the Lighthouse tomorrow; and she thought, he will remember that all his life. 11	878
16 this eternity; and pausing there she looked out to meet that stroke of the Lighthouse, the long steady stroke, the last of the three, which was her	895
17 for her. He was irritable--he was touchy. He had lost his temper over the Lighthouse. He looked into the hedge, into its intricacy, its darkness.	921
18 had he wanted to tell her, she asked, thinking it was about going to the Lighthouse; that he was sorry he had said "Damn you." But no. He did not	997
19 the gap between the two clumps of red-hot pokers, and there was the Lighthouse again, but she would not let herself look at it. Had she known	1,004
20 impossible with all their "charm," all their silliness. "No going to the Lighthouse tomorrow, Mrs Ramsay," he said, asserting himself. He liked	1,329

Figure 8.1 The top 20 concordances of *Lighthouse* as a keyword in *To the Lighthouse*

As shown in Figure 8.1, 'the lighthouse' is preceded by the preposition 'to' for 12 times. The high frequency of occurrence of 'to' indicates that 'the lighthouse' is a goal to some characters in Woolf's novel. Indeed, since the phrase 'to the Lighthouse' makes a

predominant collocational pattern, it demonstrates that the wish or plan to go to the Lighthouse is a centre of narrative concern in Woolf's novel. Related to it is the collocation 'landing at the Lighthouse', whose semantic similarity and positions (its early occurrence in concordance lines 4 and 5) confirm the above observation. In this context, the following collocations deviate from the regular pattern: 'the hoary Lighthouse' (concordance line 6), 'the light of the Lighthouse' (concordance line 13), 'the stroke of the Lighthouse' (concordance line 16), and 'temper over the Lighthouse' (concordance line 17). Besides, 'No going to the Lighthouse' is also deviant, because it is phraseologically conforming, but semantically negative and therefore propositionally opposite to the mainstream message embedded in the regular pattern. Since these collocations are the minority (25%), they are irregularities, hence foregrounded and stylistically valued, thus worthy of an examination for any implications. Now the collocations and their contexts are analysed in the order of their occurrence.

Expanded concordance line 6

… and the whole bay spread before them and Mrs Ramsay could not help exclaiming, "Oh, how beautiful!" For the great plateful of blue water was before her; the hoary Lighthouse, distant, austere, in the midst; and on the right, as far as the eye could see, fading and falling, in soft low pleats, the green sand dunes with the wild flowing grasses on them, which always seemed to be running away into some moon country, uninhabited of men.

That was the view, she said, stopping, growing greyer-eyed, that her husband loved.

This is a description of a seascape with 'the Lighthouse' as its focal point: it is not only positionally central ('in the midst') but visually so as well, because it is whitish ('hoary') in the 'blue water' against the background of green sand. Given these features, 'the Lighthouse' becomes a connector, linking Mrs. Ramsay the viewer on the seashore with the 'blue water', itself surrounded by the sea, the 'grasses' and, metaphysically, her husband. This scan

initiates shift from Mrs. Ramsay's exclamation (domain space 1) to impressionist representation of the seascape (domain space 2) and then to her reported speech (domain space 3). On the one hand, this initiation-interruption-resumption as a pattern of perception vivifies the viewer's processing of mind at sight of the seascape; on the other, the shift in space slightly blurs the identity of the viewer. For throughout the intervening descriptive pause (domain space 2) there seems to be no definite anaphoric reference to Mrs. Ramsay. Therefore, what is represented could be Lily's or an impersonal narrator's perception or impression (in a wider context Lily is represented as being recollecting her experience on the seashore). In any case, the mental verb 'seemed' imperceptibly projects the viewer's romantic personification of the 'flowing grasses'.

From the above extract it is perceptible that the shift in space creates an effect of stream of consciousness that is drifting through a character's mind, as may be symbolised by 'the wild flowing grasses'. It has no logical or temporal beginning, nor end, but flowing freely everywhere. Whose mind it is flowing through may not be as important as the flowing itself. If the reader is attracted to the beautiful seascape depicted, he or she is already, in a sense, discoursally situated in the viewer's mental landscape. Such is the impact of stream-of-consciousness writing: it enables readers to empathise. In the end, it is the mildly yet characteristically fragmentary sentence ending with 'her husband loved' that brings readers back to the framing narrative in which Lily is recalling a past anecdote. This 'shuttling' technique is also visible in the next two extracts.

Expanded concordance line 13

"And that's the end," she said, and she saw in his eyes, as the interest of the story died away in them, something else take its place; something wondering, pale, like the reflection of a light, which at once made him gaze and marvel. Turning, she looked across the bay, and there, sure enough, coming regularly across the waves first two quick strokes and then one long steady stroke, was the light of the Lighthouse. It had been lit.

Expanded concordance line 16

> Losing personality, one lost the fret, the hurry, the stir; and there rose to her lips always some exclamation of triumph over life when things came together in this peace, this rest, this eternity; and pausing there she looked out to meet that stroke of the Lighthouse, the long steady stroke, the last of the three, which was her stroke,

In concordance line 13 there occurs again a shift in space from Mrs. Ramsay's direct speech (domain space 1) to a free and poetic association between a projected 'reflection of a light' in James's eyes and flooding beams of optically visible light from 'the Lighthouse'. Although contextually natural, yet the switch is still quite marked, for there is no logical connection between the imagined 'reflection of a light' and the actual 'light of the Lighthouse' itself. It reflects the waves of a supple, sensitive, and rich mind, and Mrs. Ramsay's attention to 'the Lighthouse' which her son desires to go to. In the light of Lodge's thought, this association that hinges on comparability is metaphoric, and therefore characteristically modernist. This is because, based on Jakobsonian polarisation of metonym and metaphor derived from Saussurean structuralist linguistics, which Lodge elaborates on and applies to his studies of modern literature, modernist narrative discourse develops along the pole of similarity (Lodge 1977:81). Because of this feature, the shift in space adroitly calls the reader's attention to Mrs. Ramsay's voiceless stream of consciousness rather than her story-telling.

Just as expanded concordance line 13 does, expanded concordance line 16 witnesses a shift between two spaces: one is very abstract, remarkably psychological ('Losing personality…'), and the other is mental, yet behaviourally more visible ('looked out'). Due to antithesis (e.g. 'fret' vs. 'peace', 'hurry' vs. 'rest' etc.) and poetic rhythmicality ('that stroke of', 'long stroke', and 'her stroke'), this extract embodied in shift in space is not only stylistically beautiful, but also written according to the principle of modernist metaphoricity that Lodge argues for. This is linguistically realised through contrast between 'Losing personality' and 'her stroke'. According to Lodge (1977), contrast is negative similarity. From this angle, respectively positioned at the beginning and the end of the extract, the two

phrases—the latter of which is tied to 'the Lighthouse'—constitute a case of symmetry, where two different states of mind are balanced. It functions as a channel through which Mrs. Ramsay's emotions flow from dullness out of loss of personality to delight ('exclamation of triumph') at regaining her identity. She becomes the shining stroke of 'the Lighthouse', a carrier of her gentle feelings for her son. In a sense, 'the stroke' symbolises her as brilliant and radiant.

Expanded concordance line 20

It was the women's fault. Women made civilisation impossible with all their "charm," all their silliness.

"No going to the Lighthouse tomorrow, Mrs Ramsay," he said, asserting himself. He liked her; he admired her; he still thought of the man in the drain-pipe looking up at her; but he felt it necessary to assert himself.

If concordance line 16 exemplifies continuity of stream of consciousness, or freedom enjoyed by the wandering mind, concordance line 20 demonstrates discontinuity of mental activities, another version or facet of above-mentioned freedom. Seen from the above, a semantic gap appears between apparently different spaces: 'It was…silliness' (domain space 1), 'No going…' (domain space 2), and 'He liked her;….' (domain space 3). In terms of Hallidayan types of process, the first and third spaces are both constructed via a mental process, accommodating 'his' (Tansley's) innermost thoughts and feelings ('civilisation', 'admired'). Yet they are dramatically disrupted by his thematically related utterance, arousing the reader's interest in any narrative information about any detailed plan for the journey, but flouting the reader's expectation in no instance with influx of his delicate feelings for Mrs. Ramsay. In consequence, the reader is led to watch, as it were, the flow of his emotions.

The sample analyses reveal some correlation between the shift of focus of spatial attention and the effect of stream of consciousness. The latter is a hallmark of high modernist narrative style, one which is, based on previous relevant case analyses, less frequently visible in early modernist *The Good Soldier*. There are other means and ways that can be used to

produce a comparable effect. Yet because of its fundamental importance to the construction of a narrative world, shift in space claims a greater shaping force in the production of stream-of-consciousness effect. Although stream of consciousness both as a narrative stylistic effect and a writing technique starts to bud earlier than the time at which *To the Lighthouse* was composed, it is in a novel of this degree of innovativeness that it is more frequently encountered during the course of reading. This is a relativistic view of transformation of genre. For instance, this shift of focus of spatial attention does not just occur in the early part of the novel from which the examples are drawn, but towards its conclusion as well. Concordance line 52 (there are 68 instances of *Lighthouse*) and its context extracted below contain another instance.

> "It will rain," he remembered his father saying. "You won't be able to go to the Lighthouse."
>
> The Lighthouse was then a silvery, misty-looking tower with a yellow eye, that opened suddenly, and softly in the evening. Now--
>
> James looked at the Lighthouse. He could see the white-washed rocks;   the tower, stark and straight; he could see that it was barred with black and white; he could see windows in it; he could even see washing spread on the rocks to dry. So that was the Lighthouse, was it?

This extract is taken from a section which represents Mr. Ramsay's behaviour and James's thoughts when their boat is approaching the Lighthouse. In this sense, it is quite climactic, one which differs from its early modernist counterpart embodied in Edward's suicidal act in *The Good Soldier*. The narrative is focused on the characters' inner thoughts, while the circumstantial elements perform some more or less symbolic functions, helping the reader better grasp the characters' formless interiority. To a considerable extent, this effect is achieved through modernist spatialisation.

In the above extract, the keyword *lighthouse* occurs four times. This frequency distribution adds much thematic weight to the above quotation. Further, its co-texts initiate a time-shift. A time-shift occurs first between a remembered reality and a visualised one: 'the Lighthouse' in the past and 'the Lighthouse' at present, which is marked off, in lexical semantic terms, by two time adverbials: 'then', and 'now'.

Comparable to "a familiar device of cinema, the flashback", "Time-shift is a very common effect in modern fiction, but usually it is "naturalised" as the operation of memory, either in the representation of a character's stream of consciousness (…) or, more formally, as the memoir or reminiscence of a character-narrator (…)" (Lodge 1992:75; 77). What is noteworthy about the time-shift identified in the extract is that it is embodied in a shift in space from a remote, vaguely shaped, and 'soft' Lighthouse in James's memory to a clearly outlined, hard ('rocks') Lighthouse realistically close to James. The swift switch between a mental scene and a physical one typifies the free flowing of stream of consciousness. More than that, James's gaze is instantly turned away from the materialistic Lighthouse to a mental one, as he slips into Free Indirect Thought: "So that was the Lighthouse, was it?" Now and here an image of the past overlaps with one of the present, as if—spatially—the 'there' is embodied in the 'here', offering the reader a double vision.

In Modernist Studies, especially those that focus on *The Good Soldier* and *To the Lighthouse*, critical attention has been largely directed to time-shift as a defining narrative technique of modernist fiction. While this vision is informing, it is perhaps equally rewarding to explore how time-shift and shift of focus of spatial attention interact with each other to produce some wonderful narrative effect. This is a response to a scenario where "Narrative theory, however, has largely continued its privileging of narrative time over narrative space…" (Friedman 2005:192).

8.2 Corpus-aided narrative studies, complications, and future research

The study of narrative space is an intriguing and often inspiring intellectual project, especially in the face of current globalisation which underscores simultaneity more than linearity. The present thesis is a case of such study. The findings obtained through the corpus stylistic investigation and cognitive narratological interpretation of three different yet somewhat related styles of spatialisation in three different novels lead to some general reflections and further contemplations.

In general, "The Study of the novel as a genre is distinguished by peculiar difficulties. This is due to the unique nature of the object itself: the novel is the sole genre that continues to develop, that is as yet uncompleted" (Bakhtin 1995:262). This Bakhtinian insight is quite

true of development and employment of some narrative techniques, such as shift in space, time-shift, and stream of consciousness. Interestingly, these are not brand new discoveries, but identified by earlier scholars. However, equipped with appropriate computer software programmes it is now possible to search for, analyse, and interpret a large amount of data quickly and effectively. Further, more significantly from a methodological viewpoint, the new approach would increase the rigour, validity, and systematicity of arguments mounted according to findings obtained through a corpus-aided investigation. At this point, therefore, it is useful to briefly review what has been achieved in this thesis, what has been not, and how they can shape future research. For the sake of clarity and readability, the reflections are presented in the format of points below with some elaborations to follow.

First, a corpus-aided approach has been applied to a comparative study of setting as an object in the story-space in the three novels with some interesting findings. Second, based on some relevant theories of characterisation, a corpus stylistic-cognitive narratological model for character analysis has been developed (see Figure 5.1), which has facilitated a close study of characters in the sample novels. Third, underpinned by Jakobsonian linguistic theory (Hawkes 1977:78), a cross-axial model (see Figure 6.1) has been constructed, which has proven useful in the exploration of the discourse-space established in an early modernist style. As a whole, the present thesis has applied some relevant stylistic and narratological theories in an examination of some complicated narrative discourse phenomena. The examination has resulted in some interesting findings. One of them is that early modernist style is comparable to realist style in the use of cohesive devices, but different from the latter in narrative methods. As far as the way of narration is concerned, early modernist style is more similar to high modernist style. The affinities and differences between realist style, early modernist style, and classic modernist style manifest style change within the framework of genre transformation. They evoke some thoughts about the interrelations between modernist style and postmodernist style.

However, at present, it is still technically difficult to analyse the connection between different discourse-spaces in novels on a large scale in a computer-aided, quantitative manner. This affects the efficiency of narrative studies. It calls for collaboration between researchers in the humanities and those in the field of computer science to overcome this difficulty. Both the achievements and the difficulty help to shape some directions for future research on postmodernist fiction.

Compared with modernist fiction, postmodernist fiction is a more 'avant-garde' or more radically defamiliarising, deviant, and experimental novelistic form. Yet a basic assumption still holds true that, as long as it is still novelistic or narrative, it probably shares some commonalities with realist and modernist fiction. In this case, several questions arise. For instance, is stream-of-consciousness technique still as extensively used in postmodernist fiction such as Fowles' *The French Lieutenant's Woman* (1969) as it is in Woolf's *To the Lighthouse*? Further, are there many shifts in space of one kind or another? If yes, what might be the more recurrent mechanisms creating such shifts? These are some broad considerations. In consideration of contributions made by corpus stylistics, more specifically, it may be possible to devise a heuristic of narrative discourse analysis, which can be followed for new adventures and discoveries. In broad terms, some such objects of study are presented below.

Quite a few scholars have conducted research on the interrelationships between modernism and postmodernism (e.g. Waugh 1984, Stevenson 1992). Among them, Lodge has discussed the issue in a contrastive manner:

> There is, however, a certain kind of contemporary avant-garde art which is said to be neither modernist nor antimodernist, but postmodernist; it continues the modernist critique of traditional mimetic art, and shares the modernist commitment to innovation, but pursues these aims by methods of its own. It tries to go beyond modernism, or around it, or underneath it, and is often as critical of modernism as it is of antimodernism."

(Lodge 1977:220-21)

Lodge's observations have identified a mixed character of postmodernism which is not entirely dissimilar from early modernist style examined previously in its bi-directional orientation. This feature is perceptible in postmodernist historiorgraphic metafiction, such as the above-mentioned Fowles' novel and Barnes' *Flaubert's Parrot* (1984) (Nicol 2009:106; 116).

Consider the narrator in Fowles' novel for example. Sometimes he denies the 'reality' of the story he is telling: "I do not know. This story I am telling is all imagination. These characters I create never existed outside my own mind" (Fowles 1996:97). This narratorial intrusion echoes Dowell's remarks at the beginning of *The Good Soldier*: "My wife and I

knew Captain and Mrs. Ashburnham as well as it was possible to know anybody, and yet, in another sense, we knew nothing at all about them" (Ford 2002:34). Here postmodernist playfulness and modernist equivocation are entirely different from each other. In a sense, the former transcends the latter in that the narrator declares clearly that he is 'fictionalising' a story; while in the latter case, the narrator still shows involvement in his story, thus implying its credibility or authenticity to some degree.

On the surface, these two narrative methods are somewhat comparable; at a deeper level, they may reflect two distinct kinds of mind style or world view of a narrator. The difference lies in the attitude towards the narrative world being created, and in the discourse representation of that attitude. In general, there are three kinds of mind style: of an author, or a character, or a narrator (Fowler 1996, Leech and Short 1981, Semino 2004). Arguably, change of mind style reflects change of narrative style. As far as narrative stylistic study is concerned, this constitutes a rich topic for further research. Additionally, as mind style can be related to a character, it is an important attribute of that character, an existent in Chatman's story-space. Therefore, the present study of narrative space is, in a sense, the beginning of future research on mind style in postmodernist fiction.

Through a comparative study by means of a corpus analysis and cognitively-oriented interpretation, to conclude, the present thesis has identified and located some differences and similarities between early modernist narrative style and classic modernist narrative style. The fundamental differences are that the former exemplified by Ford's *The Good Soldier* is comparable to realist style in some aspects and to a limited extent, such as relatively prosaic diction, mention of particular dates in the plot development, and slightly more portions of the discourse-space for action-packed events. By contrast, embodying one variety of classic modernist narrative style, Woolf's *To the Lighthouse* demonstrates a favoured resort to symbolic or metaphoric diction, which poeticises narrative presentation to a considerable extent, thus transcending the generic boundary of the novel. Further, Woolf's novel rarely mentions particular dates for happenings or actions, but, in the main, focuses on the gentle waves in the stream of the characters' emotions or inner feelings (see Figure 7.4).

Apart from the differences described above, early modernist narrative style and classic modernist narrative style share some common features, such as a distinct tendency to deemphasise external reality and to psychologise characters' language and actions, as well as a constant interruption to otherwise chronological narration for the representation of

characters' interiority. As far as style change is concerned, the Fordian version of equivocal narration occupies a position that signifies a transition from realism to modernism, and is therefore very important. Relative to it, the Woolfian mode of stream-of-consciousness writing exemplified by *To the Lighthouse* typifies a quintessential form of modernist narrative art, and has the following features:

1. It has an Impressionist touch in narration for a refreshing sensory appeal.
2. It constructs sketchy story-spaces to deemphasise the importance of material details and juxtaposes incongruous discourse-spaces to mirror various subtleties of human feelings.
3. It breaks up the narrative sequence for the representation of an achronological reality.
4. It represents characters' consciousness via shift of focus of spatial attention.
5. It experiments with poetic language to better suit its psychological theme.

In a way, the findings summarised above on modernist narrative style can inform the future research sketched a bit earlier. It is sincerely hoped that, in a possibly improved cross-disciplinary approach, the future research will reveal some contributions made by postmodernist mind style to the constitution of postmodernist narrative style.

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