

Austen (2)

COMPONENTS OF NARRATION

- 3.1 The text of a fictional narrative is understood to be uttered by a narrator. The narrator is not identical with the author.
- 3.2 In fiction, discourse may reflect the perceptions or the idioms of one or more characters, persons, or groups.
- 3.3 Any speaker or narrator may *embed* representations of the discourse of others.
- 3.4 It is the task of the hearer or reader to *infer* the attitudes and implications conveyed by a speaker's representations, making use of internal and contextual cues.
- 3.5 In narrative, the possibility of irony is ever-present, and detecting it depends on interpreting not just individual sentences but whole discursive contexts.

IRONY

Verbal irony consists in echoing a tacitly attributed thought or utterance with a tacitly dissociative attitude. (272)

Irony involves a higher order of metarepresentational ability than metaphor... The interpretation of echoic utterances in general involves the ability to recognise that the speaker is thinking, not directly about a state of affairs in the world, but about another thought or utterance that she attributes to someone else. (273)

Deirdre Wilson and Dan Sperber, "[Relevance Theory](#)," in *Handbook of Pragmatics*, ed. Laurence Horn and Gregory Ward (Oxford: Blackwell, 2004).

HETEROGLOSSIA

The novel orchestrates all its themes...by means of the social diversity of speech types and by the differing individual voices that flourish under such conditions.... This movement of the theme through different languages and speech types, its dispersion into the rivulets and droplets of social heteroglossia, its dialogization—this is the basic distinguishing feature of the stylistics of the novel.

M.M. Bakhtin, "Discourse in the Novel," in *The Dialogic Imagination*, trans. Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981), 262–63.