

Austen (1)

STARTING POINTS (REDUX)

- 2.1 To be convincing in literary studies, interpretations and explanations of cultural texts must be in terms of the components the texts are made out of.
- 2.1.1 An argument about meaning or significance in a narrative fiction is founded on an account of the way that fiction is made out of media, genres, and narrative components.

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 any text, discourse may reflect the perceptions or the idioms of one or more characters, persons, or groups.

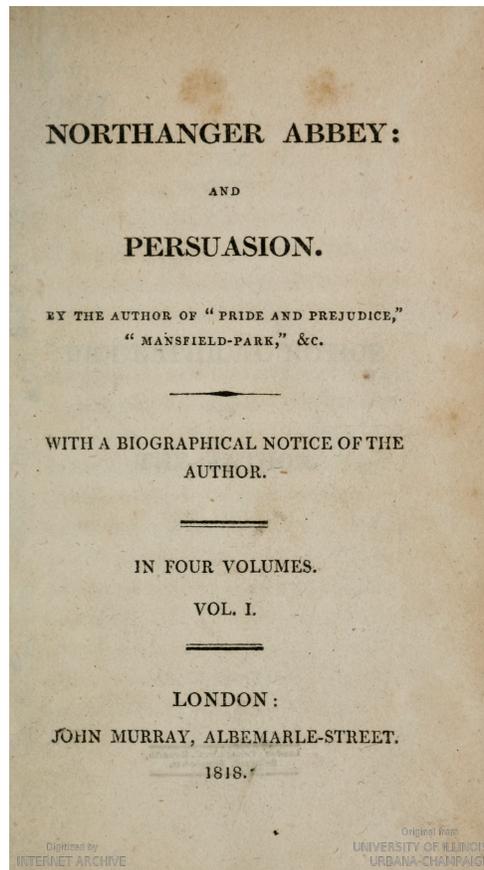
REPORTED DISCOURSE

direct *reporting verb + quoted speech* (purports to be verbatim)

indirect *reporting verb + complement clause* (person/tense match matrix)

free indirect no reporting verb (person/tense match discursive context)

1. "I see what you think of me," said he gravely—"I shall make but a poor figure in your journal tomorrow." (15)
2. But John was gone into the card-room to speak to a friend, and nothing, she declared, should induce her to join the set before her dear Catherine could join it too. (35)
3. Catherine feared, as she listened to their discourse, that he indulged himself a little too much with the foibles of others. (17)
4. It was ages since she had had a moment's conversation with her dearest Catherine; and, though she had such thousands of things to say to her, it appeared as if they were never to be together again. (47)
5. His name was not in the Pump-room book, and curiosity could do no more. He must be gone from Bath. Yet he had not mentioned that his stay should be so short! (22)



Northanger Abbey: and Persuasion (London: John Murray, 1818; HathiTrust), volume 1, cover. hdl.handle.net/2027/uiuo.ark:/13960/t09w14g77.

It was with extreme difficulty that her friends, whose partiality she suspected whilst she honoured their judgement, could prevail on her to publish her first work [*Sense and Sensibility*]...Most gratifying to her was the applause which from time to time reached her ears from those who were competent to discriminate. Still, in spite of such applause, so much did she shrink from notoriety, that no accumulation of fame would have induced her, had she lived, to affix her name to any productions of her pen. In the bosom of her own family she talked of them freely, thankful for praise, open to remark, and submissive to criticism. But in public she turned away from any allusion to the character of an authoress.

[Henry Austen], "Biographical Notice of the the Author," in *ibid.*, xiii–xiv.