**PRE-SESSION ACTIVITY:**

Read carefully the following passages. Focus on deixis, lexical choices and modality markers. Then, answer the following questions:

a. Is the accident narrated from inside or outside the car? Find linguistic evidence to support your answer.

b. Describe the following characters:
   a. The driver
   b. The person who has been run down.

**THE TORTILLA CURTAIN (PASSAGES: 1 & 2)**

1. The whole thing had happened so quickly. One minute he was winding his way up the canyon with a backseat full of newspapers, mayonnaise jars and Diet Coke cans for the recycler, thinking nothing, absolutely nothing, and the next thing he knew the car was skewed across the shoulder in a dissipating fan of dust. The man must have been crouching in the bushes like some feral thing, like a stray dog or bird-mauling cat, and at the last possible moment he'd flung himself across the road in a mad suicidal scramble. There was the astonished look, a flash of mustache, the collapsing mouth flung open in a mute cry, and then the brake, the impact, the marimba rattle of the stones beneath the car, and finally, the dust. The car had stalled, the air conditioner blowing full, the voice on the radio nattering on about import quotas and American jobs. The man was gone. Delaney opened his eyes and unclenched his teeth. The accident was over, already a moment in history.

(T. Coraghessan Boyle, *The Tortilla Curtain*, p.3)

2. What had happened to him? He was crossing the road, coming back from the grocery after the labor exchange closed - the far grocery, the cheaper one, and what did it matter if it was on the other side of the road? [...] He'd bought an orange soda, Nehi, and a package of tortillas to go with the pinto beans burned into the bottom of the pot . . . and then what? Then he crossed the road.

   Yes. And then that pink-faced *gabacho* ran him down with his flaming *gabacho* nose and the little lawyer glasses clenched over the bridge of it. All that steel, that glass, that chrome, that big hot iron engine - it was like a tank coming at him, and his only armor was a cotton shirt and pants and a pair of worn-out *huaraches*. He stared stupidly round him - at the fine tracery of the brush, at the birds lighting in the branches and the treetops below him, at the vultures scrawling their ragged signatures in the sky.

(T. Coraghessan Boyle, *The Tortilla Curtain*, p.30)

**Distinction between THE STORY and THE PERSPECTIVE it is NARRATED.**

<table>
<thead>
<tr>
<th>Histoire vs. Discours</th>
<th>Genette</th>
<th>French structuralism</th>
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</thead>
<tbody>
<tr>
<td>Fabula vs. Sjuzhet</td>
<td>Uspensky</td>
<td>Russian formalism</td>
</tr>
<tr>
<td>Story vs Narration</td>
<td>Leech and Short</td>
<td>Stylistics/Linguistic crit.</td>
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HANDOUT N2
Narrative Point of View

OBJECTIVES:
- Connections with other discursive and narrative elements
- Contributions of linguistic criticism to facilitate a retrievable appreciation of the fictional narrative text.

Fowler's framework - Narrative Point of view

<table>
<thead>
<tr>
<th>Spatio-temporal</th>
<th>Ideological</th>
<th>Psychological</th>
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</thead>
<tbody>
<tr>
<td>- Deixis</td>
<td>- Modality</td>
<td>- Discourse situation</td>
</tr>
<tr>
<td>- Schema-oriented language</td>
<td>- Transitivity</td>
<td>in the novel</td>
</tr>
<tr>
<td>- Textual organization</td>
<td>- Lexical choices</td>
<td></td>
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</table>

Fowler's framework - Internal Narration

1. INTERNAL NARRATION
   1.1. TYPE A INTERNAL NARRATION
   ELEMENTS:
   - Deixis (identify the narrator as a particular psychological type)
   - Transitivity patterns (ideological position)
   - Highlighted modality expressing his opinions and judgement
   - Lexical choices (verba sentendi)

1.2. TYPE B INTERNAL NARRATION
   - It is a consistent 3rd person narration
   - Deixis and modality are basically the property of the authorial narrator.
   - Verba sentendi
   - In this type, the transitivity patterns may/may not indicate the world-view of the character.

EXTERNAL TYPE C
2.1. TYPE C EXTERNAL NARRATION

Type C is impersonal in two respects:
A. In relation to the characters. No verba sentendi included.
   b. In relation to the author or narrator. There is no explicit modality.

EXTERNAL TYPE D
2.2. TYPE D EXTERNAL NARRATION
   - 1st person pronouns and explicit modality.
SIMPSON'S MODEL

<table>
<thead>
<tr>
<th>Column 1</th>
<th>Column 2</th>
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<tbody>
<tr>
<td>MODAL SYSTEM</td>
<td>Non-linguistic concepts represented</td>
</tr>
<tr>
<td>(Based on a Hallidayian approach)</td>
<td></td>
</tr>
</tbody>
</table>

A. Deontic system            | obligation, duty, and commitment|
B. Boulomic system:          | desire                           |
C. Epistemic system          | knowledge, belief and cognition  |
D. Perception modality       | Human perception (usually visual)|

(Subsystem of C.)

(Linguistic elements of modality)

A. Deontic system: (modal auxiliaries, adjectival constructions)
(May, should, must...)
B. Boulomatic system: (modal lexical verbs, adjectival and participial constructions: be...to) (I wish, I hope, I regret,)
C. Epistemic system: (knowledge, belief and cognition) (auxiliaries, lexical verbs, 'be...to', epistemic modal adverbs)
D. Perception modality (Subsystem of C.): ('Be...that', mental processes: it is clear., it is obvious, it is apparent...)

I. 'A narratives' (1st person narration)
   - positive (deontic & boulomatic)......Internal type A
   - Negative (epistemic) (overlapping with external type B)
   - Neutral (absence of modality)

II. 'B narratives'. T
    - Narratorial (omniscient, disembodied narrator)
    - Positive (B (N) +ve): foregrounded deontic and epistemic.
    - negative (B (N) -ve) (epistemic) (close to external type B)
    - Neutral (B (N) N) (absence of modality) (close to external type C)

- Mode and reflector (intrusive/ a character's consciousness)
  - positive (B (R) +ve) (deontic & boulomatic))
  - negative (B (R) -ve) (epistemic)
  - Neutral (B (R) N) (absence of modality)
Type C

They shot the six cabinet ministers at half past six in the morning against the wall of a hospital. There were pools of water in the courtyard. There were wet dead leaves on the paving of the courtyard. All the shutters of the hospital were nailed shut. One of the ministers was sick with typhoid. Two soldiers carried him downstairs and out into the rain. They tried to hold him up against the wall but he sat down in a puddle of water. The other five stood very quietly against the wall. Finally the officer told the soldiers it was no good trying to make him stand up. When they fired the first volley he was sitting down in the water with his head on his knees.

He [Mr Bounderby] was a rich man: banker, merchant, manufacturer, AND WHAT NOT. A big, loud man, with a stare and a metallic laugh. A man made out of a coarse material, which SEEMED TO HAVE BEEN STRETCHED to make so much of him. A man with a great puffed head and forehead, swelled veins in his temples, and such a strained skin to his face that it seemed to hold his eyes open and left his eyebrows up. A man with a pervading appearance on him of being inflated like a balloon.

A year or two younger than his eminently practical friend, Mr Bounderby LOOKED OLDER: his seven or eight and forty might have had the seven or eight added to it again, WITHOUT SURPRISING ANYBODY. He had not much hair. ONE MIGHT HAVE FANCIED he had talked it off.

They took me away, to the guardroom I SUPPOSE, and there I was told to sit down. I must have tried to explain. I won't go into it. I obtained permission, if not lie on a bench, at least to remain standing, propped against the wall.

The room was dark and full of people hastening to and fro, malefactors, policemen, lawyers, priests and journalists I SUPPOSE. All that made a dark, dark forms crowding in a dark place. They paid no attention to me, and how could I repay the compliment, since they were paying no attention to me? I don't know. I knew it, and I did it, that's all I know. But suddenly a woman rose up before me, a big fat woman dressed in black, or rather in mauve. I still WONDER today if it wasn't the social worker. She was holding out to me, on an odd saucer, a mug full of a greyish concoction which must have been green tea with saccharine and powdered milk.
Activity A.

Readings and homework:

- Fowler (1992) [1986], *Linguistic Criticism*, ch.9 “Point of View”
- Activity (Wednesday January 12th):
  - Evan McEwan, *On Chesil Beach* (Ch.1)

  Choose any passage from the story and indicate elements which justify its spatial-temporal narrative perspective.

  Transform your selected passage by changing the locative point of view. Indicate all linguistic elements that needed to be modified.

Activity B.

This is a 1ST PERSON NARRATOR proposal. Write a short story with a 1st person narrator. (200 words). You should make sure that his point of view is decisive for the story. E.g. He/she may be an extreme liar, apprehensive, somebody under the effect of drugs etc. Make the appropriate grammatical and lexical choices to foreground his view.