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Speech, Thought and Writing Presentation in *Pamela*

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Speech acts and thought acts play an important role in literary works. There are various kinds of speech and thought acts. An author chooses an appropriate one, and thus gives deep meanings to his or her novels. In addition, writing acts play an important role especially in epistolary novels. The aim of this thesis is to discover how the speech, thought and writing acts appear in such works.

My chief concern in this thesis is how speech, thought and writing acts are presented in *Pamela* (1740) by Samuel Richardson (1689-1761). This novel is one of the epistolary novels of 18th-century England and it is presented by a first person narrator. The linchpin of this work is the letters between Pamela and her parents. The heroine, Pamela, can no longer send letters to her parents half-way through the novel because of a stratagem of her employer, so the form of the novel changes to a diary. However, there is no omniscient third-person narrator in this epistolary novel; therefore, the story proceeds through the limited perspectives of the authors of each of the letters. As long as the author uses an epistolary form, a difference in time occurs — that is, the author of the letters who experienced an event at a certain moment is also a person who wrote letters at a different time, so the viewpoint of the author appears strongly in the discourse presentations in the form of letters. In addition, *Pamela* takes the structure that a man, Samuel Richardson, tells the story under a cloak of invisibility, borrowing the words of the heroine, Pamela. It is also said that this work represents the beginning of novels in 18th-century England. Therefore, I will examine this work in terms of these aspects of discourse presentation.

In this thesis, the presentations of speech acts, thought acts and writing acts are defined based on Semino and Short (2004). The basis of the Semino and Short model is the Leech and Short model (1981). Semino and Short define various categories of presentations of speech and thought acts based on the Leech and Short model, and besides that, Semino and Short make new models

of writing acts which are not regarded as so important in literature except in epistolary novels where the narrative consists of speech and thought presentations. Then, these definitions are applied to *Pamela*, and I examine what kinds of speech acts, thought acts and writing acts are used in this novel. As I have mentioned above, it is thought that there is a temporal one-sidedness in the epistolary style. The time at which the writer of a letter experienced an event, the time at which the writer wrote the letter, and the time at which the reader of the letter receives and reads it are all different. Therefore, I will discuss the effective strategies of writers in expressing the ambience of what the writers experienced and the astonishment it caused by focusing on the tenses of the reporting verbs. Moreover, letters are commonly sent to a specific person, so it is thought that the writers of letters write what they really want to say. Thus, I also focus on the opening phrases and concluding phrases of each letter, and analyze the impressions produced by the words. In addition, I will focus on how the words are chosen according to what the writers of the letters felt when they experienced an event or wrote the letters.