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Title	Speech and Thought Presentation in Pride and Prejudice
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Citation	Hiroshima studies in English language and literature , 65 : 57 - 58
Issue Date	2021-03-30
DOI	
Self DOI	
URL	<a href="https://ir.lib.hiroshima-u.ac.jp/00051105">https://ir.lib.hiroshima-u.ac.jp/00051105</a>
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## Speech and Thought Presentation in *Pride and Prejudice*

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Kyoko Harada

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Jane Austen (1775–1817) is one of the most famous novelists in England. Although her six novels are set out in a small section of society, many readers have for a long time engaged their time in reading. It may well be a stream of critical studies, offering an interpretation or an analysis. Previous studies enable us to read profoundly her novels, yet on stylistic studies, much remains to be done. In this thesis, I shall concentrate on her second work *Pride and Prejudice* (1813).

In the first chapter, I review the methodologies and techniques of speech and thought presentation. Leech and Short (1981, 2007) classify speech presentation into five categories based on narrator's interference: Narrative Report of Speech Act (NRSA), Indirect Speech (IS), Free Indirect Speech (FIS), Direct Speech (DS), and Free Direct Speech (FDS). They classify thought presentation in the same way: Narrative Report of Thought Act (NRTA), Indirect Thought (IT), Free Indirect Thought (FIT), Direct Thought (DT), and Free Direct Thought (FDT). Semino and Short (2004) add two categories in each of the presentations: Narrator's Representation of Voice (NV) in speech presentation and Internal Narration (NI) in thought presentation.

In the second chapter, I examine speech presentation in *Pride and Prejudice* especially the distance between a narrator's point of view and a character's point of view. A deliberate verb choice is seen in NV to make readers and characters close. A narrator's point of view often compounds with a character's one in NRSA to describe the minimum speech act. The narrator uses IS properly to make the content of speech obscurant and concise. In FIS, the slip from a narrator's point of view to a character's one often occurs. In the section of DS, I examine when the narrator changes the modes of address to characters. In FDS, there are examples that express the character's voice more directly, away from the narrator's interference.

In the third chapter, I examine thought presentation in *Pride and Prejudice*. In the section of NI, I examine an example in which the inner voice is expressed from the character's point of view rather than the narrator's one. On the other hand, in NRTA and IT, no example is found to change the distance between a narrator's point of view and a character's point of view. In the

section of FIT, the narrator's interference is diminished, the characters express their mind directly, and the narrator's point of view and the character's point of view often change rapidly with each other.

The fourth chapter is a summary of thesis. I review speech and thought presentation in *Pride and Prejudice* and conclude that Austen tends to employ 'economical language' as Norman Page (1972) points out. I observe her novel structurally and show her 'economical language'. She compounds the narrator's point of view to the character's point of view and uses many minimum expressions so that important sentences can only remain.