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THE REPRESENTATION OF TEMPORALITY IN EXTENDED TEXT: A STUDY OF "PRIDE AND PREJUDICE"

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THE REPRESENTATION OF TEMPORALITY IN EXTENDED TEXT:

A STUDY OF PRIDE AND PREJUDICE

A DISSERTATION SUBMITTED TO THE GRADUATE DIVISION OF THE UNIVERSITY OF HAWAII IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY IN LINGUISTICS DECEMBER 1984

By

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DEDICATION

To Si-e Cheng Su

For Her Love and Care,
 Especially,
 For Her Love
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ABSTRACT

The primary goal of this study is to investigate the structural representation of temporality in *Pride and Prejudice*. We posit a complex of hierarchical structures which interact with non-temporal units to create for readers the feeling of living through a special kind of experience, one created through the artistic use of language.

Chapter One of the present work, which describes the general framework and some crucial notions related to the study, includes a survey of works relevant to the study of temporality. In Chapter Two, we posit five types of temporal units, identifying them by means of their linguistic features. These different types of units differ not only in form, but also in their temporal marking functions.

In Chapter Three we argue that these temporal units not only have distinctive internal features but also form larger temporal units which we refer to as temporal episodes. Temporal episodes are, we conclude, the highest hierarchically organized units representing temporality. Much of the analysis centers on the arrangement of temporal episodes. The concept of temporal episode seems especially
important for studying Jane Austen's techniques in creating dramatic irony -- the notion of scene vs. summary related to staging effect.

In Chapter Four, we consider another principle of temporal ordering, i.e. that of the order of consciousness. When narrative material such as generalizations and value-judgements in the text is not suitable for a temporal order of objective chronology, additional temporal modes such as the order of consciousness may be chosen. Following Dry's 1975 claim that the identification of the fictional consciousness, i.e. the attribution of point of view, can be studied by means of its syntactic reflexes, we commit ourselves in this chapter to the discussion of point of view, hoping to answer questions concerning specific utterances in the mimetic text -- questions such as whose words, whose thoughts, and whose perception. We show that the representation of point of view for narrative, except for psychological time units, can be expressed in terms of the temporal units posited in Chapter Two. Three types of sub-units under psychological time narrative units are thus identified in order to provide an accurate account of the temporal interpretation associated with psychological time narrative units which reflect internal perspective.
In Chapter Five, we discuss, along with a brief summary of our findings of the study presented here, the different emphases in the first half and the second half of the novel. Whereas the first half of the novel mainly makes use of the dramatic method of dialogue, i.e. external revelation by means of narrative units referred to as real time units, the second half concentrates more on the internalized conflict, i.e. we find a much denser use of narrative units referred to as psychological time units. The different methods adopted thus affect the organizational and distributional patterns of their temporal episodes. Finally we consider the relationship of these differences in form to different functions of speech and narration in the novel, bearing in mind the conclusions of relevant critical studies.
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CHAPTER ONE: INTRODUCTION

1. Purpose of the Present Study.

This study is a description of the linguistic dimensions of the representation of time in extended text, in this case a fictional narrative. The particular text chosen, the novel *Pride and Prejudice* by Jane Austen, is not, however, simply a sample of early nineteenth-century English in the narrative mode. The novel is widely regarded by literary scholars as a major artistic triumph, one of the masterpieces of the novel in English and perhaps world literature.

The representation of the passing of time is particularly important in a novel: a novel is a representation of events which take place in time. The time element in fiction is of major importance because the fictional world has its own time dimension. To a large extent the time element determines the author's choice and treatment of his subject, the way he arranges the elements of his narrative, and the way he uses language to express his sense of the process.
Obviously, a novel depicting events occurring over a period of approximately two years cannot depict everything that may have happened in that time. Nor will it necessarily correlate time units such as months with, say, chapters, in a consistent way. The events chosen to fit the author's purposes may be mental events occurring within the space of a few minutes, or physical events occurring at irregular intervals over a number of hours, days, weeks, or months.

Perry (1979) points out that the principle to which the reader of narrative prose most commonly tries to match the textual order of presentation is the temporal sequence of events. In other words, the text reports the events in their temporal sequence. When such arrangement by an objective chronology of the text is not possible, it is usually possible to seek arrangement by another principle of temporal ordering, e.g., the order of consciousness. A text organized according to the order of consciousness has the events presented in the text in the order in which they were experienced or perceived by the character(s) of the fictional world. According to this temporal principle, the text explicitly identifies the source of this information as the consciousness of a chosen character.

While Pride and Prejudice has often been studied for its temporal preciseness with respect to the dating of the
narrative events,\textsuperscript{1} there has not been a detailed study of how this is accomplished. The aim of the present study is to provide a more formal and explicit description of the language and language units used for temporal representation. We will be studying the language as discourse, i.e. our analysis is concerned with more than sentence grammar.\textsuperscript{2} Methodologically, the study suggests that an approach which looks at literary language in terms of linguistic structure can provide insights of value to literary study. We assume here that such an approach must go beyond sentence-level grammar to the linguistic study of discourse. It seeks to offer a significant objectified contribution, based on empirical analysis and observation; this kind of analysis has the advantage of replicability.

But we are not claiming that linguistic studies of this type are a substitute for literary criticism or for aesthetic evaluation. The linguistic study of language in fiction is one dimension -- a significant dimension, we believe, of the study of language as human behavior.

We are thus not concerned in this study with any critical judgement of the appropriateness of the specific event/time unit correlation but rather with the linguistic forms used to distinguish distinct types of temporally bounded events. We will show that there is in fact a
hierarchical structuring of five types of temporal units, each distinguished by its own combination of linguistic forms. Verb type, tense, aspect, adverbial phrases, and clause structure are of interest to us in this study.

2. Some Related Notions.

2.1. Narrative.

The term narrative is, as pointed out in Barthes (1975), often used with ambiguity. This confusion creates some of the difficulties in the analysis of narrative discourse. We feel that we must first define this term before we perform the actual analysis. The study undertaken here assumes the most widespread meaning of the term: the representation of at least two real or fictive events and situations in a time sequence.3

An analysis of narrative discourse usually implies a study of relationships between narration and the events narrated.4 Clearly, with narrative, temporal sequence exists not only at the representational level, i.e., between the discourse and the events that it recounts, but also at the represented level, i.e., between the same discourse and the act that produces it. Genette (1980:29) says, "Story and narrating ... exist for me only by means
of the intermediary of the narrative. By *story*, he means 'the signified or narrated content' of a narrative; by *narrating*, "the producing narrative action and, by extension, the whole of the real or fictional situation in which the action takes place"; by *narrative*, he intends "the narrative statement, the oral or written discourse that undertakes to tell of an event or a series of events."

(Genette 1980:25-7) Chatman (1980:9) notes:

> Each narrative has two parts: a story (histoire), the content or chain of events (actions, happenings), plus what may be called existents (characters, items of setting), and a discourse (discours), that is, the expression, the means by which the content is communicated. In simple terms, the story is the what in the narrative that is depicted, discourse the how....

The subject for study here is therefore *narrative text*, more specifically, the written narrative of fictional events. Narrative fiction, the narration of a succession of fictional events, can be classified into three basic aspects: the *events*, their *verbal representation*, and the *act of telling or writing*.

Our narrative is in this sense composed of two parts: the discourse (the signifier), -- representing the narrating activity -- and the story (the signified), representing the events and situations recounted. We are particularly concerned with the level of narrative discourse, the text, which is the level directly
available for textual analysis of fictional or nonfictional narrative.

2.2. Narrative Time.

"What, then, is time? If no one asks me, I know what it is. If I wish to explain it to him who asks me, I do not know."

-- St. Augustine (Confessions XI,14)

During the Renaissance and Neoclassical periods, criticism was almost as preoccupied with the problem of time as we are today. During those periods, the common critical view was that the chronological ordering of events was more 'natural' than the 'deformed' disposition that an \textit{in medias res} beginning involves (Sternberg 1978:41).

The nature of the dual temporal order of narrative, i.e., the order in which the events are supposed to have happened vs. the presentational order for narration, has been much debated. Structuralists such as Chatman (1980) and Genette (1980) argue for the doubly temporal sequence of narrative, as defined by Christian Metz (1974:18):

There is the time of the thing told and the time of the narrative (the time of the signified and the time of the signifier). This duality not only renders possible all the temporal distortions that are commonplace in narratives .... More basically, it invites us to consider that one of the functions of narrative is to invent one time scheme in terms of another time scheme.
However, Margolis, a philosopher, argues that narrative cannot be decomposed into story and discourse (Margolis 1983). Since there is, in fiction, no independent access to the intended world except by way of the narrative provided, it is not clear how fictional stories are detachable from the discourse in which they are embedded. Peter Brooks (1979) agrees with Margolis's view:

The relationship between fabula and sjuzhet [that is, story and discourse] between event and its significant rewriting is one of suspicion and conjecture, a structure of undecidability which can offer only a framework of narrative possibilities rather than a clearly specifiable plot.

The temporal order represented in Pride and Prejudice is that of a 'process' in which the presentational order corresponds to the chronological sequence. A dualistic position is unnecessary for Pride and Prejudice. That is, the decomposition of narrative into story and discourse, as it is argued by Genette, need not be assumed here. This assumption does not stem from any a priori conception on how the analysis should be. Rather, it is the narrative material that determines the view on the analysis of temporal order, the view which would yield a best description of the data under study.
2.3. Reading and Interpretation.

As a rule, all that you recognize as in your mind is the one final association of meaning which seems sufficiently rewarding to be the answer -- "Now I have understood that"; it is only at intervals that the strangeness of the process can be observed.

---- William Empson (1930)

Time in literature, unlike time in scientific theories and concepts, is directly and immediately experienced, i.e., its meaning is to be sought within the context of a human life as the sum total of one's experiences (Meyerhoff 1968). If we are to move from time given in terms of experience to time defined by the scientific concept, which is believed to be objectively valid in nature, then a process of interpretation is needed. (See also 3.1)

Two features of the reading process are of interest to us. The first relates to the effect on the reader's responses of syntagmatic sequence in textual structure. The sequential dimension of reading, i.e., readers' experience of a text as a linear progression through which they move in time, has received comparatively little attention in modern literary criticism.

Among the few literary studies are those by Fish (1970) and Slatoff (1970). The former examines the
relationship between linguistic surface structure and the reader's responses as they develop through time. While Fish is concerned with the response that is the act of perception, the moment-to-moment experience of adjusting to the sequential demands of prose and poetry, Slatoff focuses on the divergent reactions to that experience a reader might have. According to the latter, response is something that occurs either before or after the activity of reading.

The second feature is one especially relevant to this study -- the ability of readers to identify and interpret discourse features, i.e., readers' engagement with the text as speech act (Austin 1962; Searle 1969, 1975). A well-formed piece of written language is not simply a pattern of words, but an interaction between speech participants, with parts of the text indicating the narrator's attitude toward the propositions narrated, and the orientation of the events of the narrative. Readers tend to see what they believe the author wants them to see. As pointed out by Labov (1972:360), a change in the presentational order will result in a change in the temporal sequence of the original semantic interpretation.

Interpretation is thus crucial. The role of interpretation in the process of reading has been noted by Richard Ohmann (1969) in his essay "Literature as
Sentences." In it he claims that generative grammar should eventually help us understand how a literary work is sifted through the reader's mind and what cognitive and emotional processes are set in motion.

Interpretation is especially indispensable in cases where the narrative text does not provide enough data consistent with a specific reading. In that case the ability to interpret becomes the guiding consideration: readers impose a propositional structure or contextual frame supporting their sense of what the text should be saying, and their attention moves according to their interpretation of the text.

3. Review of the Literature.

3.1. Literary Studies of Time Representation.

Human beings lead two lives, "the life in time and the life by values."

--- E. M. Forster

The problem of time and its representation in the novel has intrigued many literary critics. However, Mendilow's (1952) book, *Time and the Novel*, may be the first full-scale attempt in English to analyze the manipulation of time. Mendilow is primarily concerned with the role of different time perspectives in the total
literary process -- the temporal dimensions of the story, the characters, the writer, the reader, and their respective interactions. He argues (Mendilow 1952:238) that the time element in fiction is crucial to the three facets of fiction: the theme, the form, and the medium -- language. He defines language as "a medium consisting of consecutive units constituting a forward-moving linear form of expression that is subject to the three characteristics of time -- transience, sequence, and irreversibility."

(Mendilow 1952:31-2)

The novel is, according to this view, a complex of time-values; virtually all the techniques and devices of fiction eventually reduce themselves to the treatment accorded to the different time-values and time-factors\textsuperscript{11} as well as to the way one is played off against another. Fiction is, for Mendilow, a representational time-art.\textsuperscript{12}

The purpose of Mendilow's study is thus to show how the whole technique of fiction is involved with time. However, the novelist can describe an event only after it has happened, not when it is happening; and yet he must, to be successful, evoke a feeling of presence and presentness in the minds of his readers, a process which he refers to as 'temporal transfer.' To induce the effects created by such a process, the novelist must aim at producing for the
reader a convincing illusion of reality. To create such an illusion, he relies on various time-devices -- the time-shift, the stream of consciousness technique\(^1\),\(^3\) the dramatic method -- to overcome the limitations of language.

Macauley, in his *Technique in Fiction* (1964), is concerned more with technique -- the various methods available for time shift. He notes that the most reliable way to indicate a 'flashback' is to go from the external scene into the consciousness of the character providing the point of view.\(^1\)\(^4\) The novelist has to put aside the classical dramatic rule of the 'unity of time' and discover techniques by which he might show the presentness of the past in his story, i.e., what he refers to as 'the novelistic present,' even though the actual tense in most cases will be the past, which is a notion basically the same as Mendilow's 'temporal transfer.'

Meyerhoff in *Time in Literature* (1968) provides a different perspective. Using data from literary works by Proust, Virginia Woolf, Joyce, Eliot, Thomas Wolfe, Valery, Doeblin, Hermann Hesse, and Faulkner, he claims that the three major concepts in a system of time, i.e., measurement (or metric), order, and direction, are expressed differently within the context of experience and
literature. He places the notion of literary time within a more general philosophical and social framework. The function of time in literature is contrasted with the scientific analysis of time: while the former refers to elements as given in experience which constitutes the texture of human lives, the latter is defined in terms of 'the objective structure of the time relation' in nature. When the notion of time as subjectively defined in literature is applied to that in science, it turns out to be highly ambiguous and unreliable.

Higdon's *Time and English Fiction* (1977) is a descriptive discussion of presentational order and its relations to types of novels. He classifies presentational orders, i.e., the fictional time shapes, into four major categories: 'Process Time,' 'Retrospective Time,' 'Barrier Time,' and 'Polytemporal Time.' He considers the four time shapes useful critical tools for verbalizing descriptions of structure and plot and for comparing different works. For example, he argues that the time scheme in Jane Austen's novels is that of a process time, one different from simple chronological order, in that time continually unfolds and encourages development through successive stages culminating in a specific result.

Uspensky's *A Poetics of Composition* (1973) is a study of the typology of compositional options in literature as
they pertain to point of view, with many examples drawn from War and Peace. The author discusses four aspects of point of view: ideological (i.e., outlook and value), phraseological (i.e., speech), psychological (i.e., the character's thoughts and feelings), spatial and temporal. On each of the four 'planes,' a narrator may take up a position 'internal' or 'external' to characters and events. A narrator reveals himself as 'internal' on the plane of psychology, for example, if he authoritatively recounts a character's thoughts as though he had inside knowledge, rather than speculating about them from outward signs as an 'external' observer might. Uspensky assumes that an adequate account of text structure consists of investigating both various points of view and their relations.

A number of writers in Patrides (1976) discuss various aspects of time in the works of modern novelists. These writers mainly focus on the time-theme and the concept/pattern of time as reflected in the novels by the novelists mentioned above. Only one essay by Hunt offers criticism on the basis of literary form. The rest of them are simply content analyses of the time-theme in modern literature. They do not provide linguistic correlates with the diverse manifestations of time in the literary works.
3.2. Psychological Studies.

As we have mentioned before, interpretation is crucial to an understanding of the representation of time in literary works. While psychological studies can help us understand the nature of interpretation, interpretation cannot be reduced to a purely psychological phenomenon, explicable as a psychological effect.

There are, of course, numerous studies devoted to the psychological aspects of time. However, we will mention only a few related studies which seem especially relevant to the study of language and literature.

3.2.1. Psychological Studies of Time Representation.

Miller and Johnson-Laird's book *Language and Perception* (1976) is basically a psychological study of the meaning of words. The authors note that the correlations between perceptual and linguistic structures are mediated by an enormously complex conceptual structure which involves concepts of space, time, and causation. Any theory of the relation between perception and language must necessarily be a theory of conceptual thought.
As they point out, linguistically the temporal aspects of experience are expressed in English by means of auxiliary verbs, prepositions, adjectives, and adverbs—all, of course, denoting temporal relations among entities and events. Their approach to the question of how people express temporal relations is not, however, to analyze such linguistic expressions and infer from them what the conceptual core may be. For them the problem of interpreting the temporal significance is more complex: many obstacles lie in the path of a purely linguistic approach. Part of the difficulty is that temporal relations can be expressed in many ways in English, i.e., the difficulty lies in working from a grammatical analysis of temporal language toward an account of its conceptual basis.

They suggest instead the adoption of a procedural approach to time. They believe that what is going on psychologically is the construction of serial representations of events, processes, and episodes, ordered and anchored along the real timeline, along an expected timeline in the future, or along imaginary alternatives to the real timeline. To clarify the nature of these constructions we need ways to identify which timeline is involved and then to locate a moment, interval, or event as
a benchmark in terms of which earlier, simultaneous, or later real or hypothetical states of affairs can be discussed.

3.2.2. Psychological Studies of Time Representation in Literature.

Thornton and Thornton (1962) offer a linguistic principle which they refer to as 'the appositional mode of expression.' This principle, derived from the observation and description of literary data, is investigated in connection with qualitative time, an indispensable element in all psychological investigations of time. The appositional mode of expression is characterized by "a plain, but emphatic statement of the main item of sentence or passage; expressions of this initial statement which elaborate it in a variety of syntactical forms; and, frequently, a return to the initial statement." This is a temporal sequence; a variety of examples ranging from western as well as non-western classics are cited to suggest a more detailed extension and application of the basic relationship between appositional form and a qualitative time notion.

Perry (1979) discusses the impact of the order of presentation on the reader's sense-making activity, i.e.,
how the order of a text creates its meaning based on rhetorical or reader-oriented motivations. He argues that "the ordering and distribution of the elements in a text, especially literary text, influences the nature, not only of the reading process, but of the resultant whole: a rearrangement of the components may result in the activation of alternative potentialities in them and in the structuring of a recognizably different whole." (Perry 1979:35)

The issues discussed by Perry are related to the stages of reading process. He points out that one may appeal to the formal segmentation of the text such as paragraphs or chapters for defining initial stages of reading, but these limits are essentially determined by the conception of the overall structure of the text-continuum. The division into segments and the determination of the ordering principle are mutually dependent: different ordering principles of continuum-structure determine different divisions into stages. Reading a text is a process of constructing frames, which creates maximum relevance among the various data of the text. It is the frames that define which of the potential meanings of a words will be activated; a reader well advanced into the text will draw upon the frames he has constructed rather than on the items that go into their construction. When new
texts create difficulties for old frames, one must go back and re-think these frames. He offers a detailed illustrative analysis of Faulkner's "A Rose for Emily," in which he demonstrates how devices of meaning-construction such as the 'frames' mentioned above affect the different stages of reading process.

3.3. Linguistic Studies.

Although there are numerous linguistic studies of temporal constructions, many of them appear to be little more than listings and categorizations with commentary. The most precise and adequate accounts of temporal phenomena in language are based on classical tense logic (Dowty 1972, 1977, Hirtle 1975, Bach 1981). Dowty (1979) and Mourelatos (1978) investigate the intricate interaction between verb meanings, temporal adverbs, and tense forms. Most of these attempt to provide a semantic taxonomy, one adequate to mediate between the language and the world the language represents. Useful as these may be to philosophers, they do not appear applicable to the present discussion.

More basic research is needed for the study of extended text, especially prose fiction. We need, for example, to distinguish and validate linguistically the major organizational units that constitute extended
fictional texts and determine their correlation, if any, with the reader's perception of time. The present study is intended as a contribution to this endeavor.

3.3.1. Linguistic Studies of Time Representation.

3.3.1.1. Verb Semantics.

Vendler presents a four-fold distinction for verb types: activities, accomplishments, achievements, and states.\textsuperscript{16} He argues that accomplishments together with activities form one 'genus,' and achievements together with states, another, because achievement verbs resemble state verbs in not admitting the progressive (Vendler 1967:100, 102).

A similar distinction, but with three rather than four types, is later developed by Kenny. His three categories (1963) are activities, performances, and states. The main difference from Vendler's scheme is that achievements and accomplishments are not recognized as separate types, but as subtypes under Kenny's performances.\textsuperscript{18}

Within the framework known as generative semantics, the linguist Dowty (1972) defends Vendler's classification of verbs on linguistic grounds, showing that each of his
four categories, i.e., states, achievements, activities, and accomplishments, can be characterized by a particular set of co-occurrence restrictions on tenses and time adverbs, as well as by semantic properties. These categories are then analyzed by postulating a certain type of natural logic formula which underlies each category of surface verb prior to lexification. For example, while state verbs are verbs with only one 'stative' predicate, accomplishment verbs are verbs involving the atomic predicate CAUSE.

3.3.1.2. Tense and Aspect.

Dowty's interest in verb aspect (1977) is further manifested in his discussion of what he refers to as the 'imperfective paradox.' The problem involves the category called accomplishments, which are verbs distinguished by the fact that the entailment from the progressive tenses to the simple tenses fails. One cannot infer from John was drawing a circle that John drew a circle.

To remedy this, he suggests assigning truth values to sentences relative to intervals of time, rather than to moments of time. For instance, consider the accomplishment sentence John built a house. From the fact that John built a house in exactly the interval of time X it does not
follow that John built a house at every moment of time within X.

Leech (1971) is concerned with the semantics of finite verbal phrases in English. His study is primarily concerned with the relation of a set of grammatical forms, e.g., English tense/aspect system, modal auxiliaries, indirect speech, to a set of meanings.

3.3.1.3. Adverbials.

Mourelatos (1978) provides a conceptual framework for the classification of verbs, which not only takes into account the verb's inherent meaning and the functions of the nominals (subjects, objects, locatives, etc.) that it occurs with, but also co-occurring adverbials, aspect, tense as phase (e.g., the perfect), and tense as time reference to past, present, or future. His verb classification scheme (1978:423), as illustrated in the diagram below, consists of three major dimensions: event, process, and state, all embedded in a scheme of binary contrasts.
Mourelato's Verb Classification Scheme

Mourelatos claims that two interrelated criteria for event predication can be developed with the aid of two distinctions: of 'cardinal count' adverbials vs. frequency adverbials; and of occurrence vs. associated occasion. Events are defined as occurrences which are inherently countable. For instance, *Mary capsized the boat* is an event predication either because it is equivalent to *There was at least one capsizing of the boat of Mary*, or because it admits cardinal count adverbials, e.g., *at least once, twice, three times*.

In her studies of temporal interpretation, Smith (1975, 1978, 1980) argues that temporal reference often extends beyond the sentence, and these temporally dependent combinations of sentences must be dealt with as extended temporal structures. Smith postulates two
principles\textsuperscript{20} to account for the temporal structuring. A sentence whose full temporal interpretation depends on other sentences is referred to as a captured sentence, while one which provides temporal information supplies 'anchors' for the temporal reference of the captured sentence. For instance, (b) in the following examples is the captured sentence whose temporal interpretation relies on the anchor provided by (a), \textit{went ... at noon}:

\begin{quote}
(a) Isobel went riding at noon.
(b) Sylvia rode later.
\end{quote}

She assumes that the linguistic realization of temporal reference in English is achieved by the combination of tense and a time adverbial -- the temporal expressions of the language (Smith 1975, 1978). These temporal expressions can be consistently assigned relational values of simultaneity, posteriority, or anteriority. An essential feature of any linguistically represented temporal system is that the interpretations of the temporal expressions depend crucially on syntactic and semantic factors which are not temporally determined.

Smith argues that temporal structures can be established only when certain connections obtain between sentences. These connections have to do with subjects, objects, other complements in the sentences, or with the
relation between verbs in one sentence and noun in another, and so forth. She thus observes that semantic facts about temporal expressions as well as non-temporal information are needed to establish extended temporal structures. In certain types of discourse, Smith speculates, temporal and other deictic structures often have an organizing role: extended temporal units of narrative can be taken as signals of discourse units.

Many of the authors in Rohrer (1980) deal with the analysis of temporal construction and quantifiers in natural languages. It is argued that an adequate description of tense forms requires a pragmatic component, but no author in the book presents a formal framework within which the pragmatics of tense could be accounted for. Nearly all contributions are based on classical tense logic. There are, of course, differences, e.g., evaluation at points or at intervals, multiple indexing, two-valued vs. many-valued logics, sentence semantics vs. discourse semantics, but the framework provided is basically that of tense logic and its model-theoretic semantics.
3.3.2. Linguistic Studies of Time Representation in Literature.

Barthes (1971) presents a structural analysis of literary narrative. He argues that all the events of a narrative, however trivial they seem, must be examined and integrated into a sequence. The essence of such sequence is linked to its nominal purpose and its analysis is connected with the unfolding process of its theme or label, and thus connected with the schema of sequence (Barthes 1971:8). For example, the sequence under the heading of travel implies a series of actions such as leaving, making a journey, arriving, and staying. He therefore suggests that to separate sequences from a body of text is to assign actions under a generic label, and to analyze these sequences is to break the generic label down to its components.

Rimmon-Kenan (1983) insists that three, and only three, aspects of narrative fiction -- the story, the text, and the narration -- are independent of each other. For Rimmon-Kenan, time is the textual arrangement of the event component of the story, and three aspects of time are considered: order, duration, and frequency. He regards the notion of text-time as more problematic for duration than for order and frequency. While order and frequency are
aspects that can be converted in fairly straightforward fashion into the linear arrangement of text, the same is not true for duration — there is no objective way of measuring text-duration. We can say that Episode A may come after Episode B in the linear disposition of the text (with respect to order), or that Episode C is told twice in the text (with respect to frequency), but it is more difficult to report in parallel terms the duration of each episode.

Genette (1980) distinguishes three categories of relations in his analysis of the relationship between story-time and discourse-time: those of order, duration, and frequency. It is under these three headings that Genette sets out to examine the relations between story-time and discourse-time.

In his discussion of order, Genette considers the relations between the succession of events in the story and their linear disposition in the text. In other words, events occur in one order but may be narrated in another. Under duration he examines the relations between the time the events are supposed to have taken to occur and the amount of text devoted to their narration. That is, the narrative may devote considerable space to a momentary experience and then leap over a long period of time. Under
frequency he looks at the relations between the number of times an event appears in the story and the number of times it is narrated in the text. In other words, the narrative may repeat by reporting once what happens frequently. He exemplifies these three categories of temporal relations with reference to that monument of temporal manipulation, Proust's *A la Recherche du Temps Perdu*.

Genette's work is the most exhaustive discussion we know of temporal relations in narrative as functions of the relation between story-time and discourse-time. His analysis differs from ours in that he divides a text into sections, each narrative event being a section, and numbers them according to their change of position in story time, while we identify types of temporal units according to their functions in marking temporal pace, the units being distinguished by their linguistic characteristics as well as their temporal properties.

Dry (1981, 1982), dealing with the temporal aspects of narrative, is primarily concerned with how narrative time is known to move forward. Her study focuses on the interaction between the sentence aspect and narrative time movement. Adopting the aspectual classification schemes of Vendler (1967), Comrie (1976), and Mourelatos (1978), she identifies four sentence types (1981:234-5):
States are those situations requiring no input energy to maintain ... Activities are always imperfective -- the action is viewed ... as continuous or ongoing. Accomplishments and achievements share the semantic property of culminating in some outcome or result state. However, achievements are punctual occurrences having no duration, whereas accomplishments are developments over time.

Dry concludes in her 1981 paper, based on a study of two novels, Ngaio Marsh's *Vintage Murder* and Madeleine L'Engle's *A Wrinkle in Time*, that the perception of forward time movement in narrative is triggered by textual phenomena representing the outcome of a change of state. Achievement and accomplishment sentences propel narrative time forward by incorporating into their semantics the notion of a definite change of state. On the other hand, stative and activity sentences do not in general propel the movement of narrative time. When they do, they occur in contexts which suggest the sentence details the outcome of a change of state.

The temporal effect of a definite change of state, she points out, is more obvious in the relationship between contiguous sentences. When a context implies a change of state, an activity sentence can be endowed with an accomplishment reading, and thus propels the time movement.
Thus, a reader perceives time movement along a narrative timeline if he interprets a represented situation to be the outcome of a change of state, and a sentence which is not achievement or accomplishment may arouse a reader's sense of time movement if she or he is led to infer a prior change of state.

But in her 1982 study, she revises her conclusion:

References to changes of state necessarily constitute references to points — the beginning and ending points of situations — but ... reference to sequenced points which are not changes of state also triggers perception of time movements. ... those constructions that move time refer to sequenced points, not changes of state.

Dry's sentence-to-sentence syntactic-semantic analysis of literary text is important and insightful in that it offers an interesting explanation of the complex interplay of time-movement with tense, aspect, and temporal connectives. Dry's later conclusion on the perception of time movement is adopted in the present study. In our discussion of event time units (see Chapter Two), we argue that the perception of time movement is triggered by sequenced points on the imaginary timeline -- points designated by both the tense/aspectual category of an individual sentence and the logical relationship between its content and that of the preceding sentence.
Earlier, in her 1975 dissertation, Dry studied the syntactic reflexes of point of view in Jane Austen's *Emma*. Though not directly related to the representation of temporal elements, Dry's work is of interest for our study. In her investigation Dry argues that certain linguistic phenomena may reveal attributes of a source consciousness whose point of view is adopted for the narration. These linguistic phenomena include factive verbs, the omission of attributive phrases (e.g. *for him*, or *to her*), and unanchored progressive tenses and deictic words of space and time, all of which are sensitive to the beliefs and spatio-temporal location of the speaker.

Of direct interest to us is Dry's formal description of direct discourse constructions. Such constructions, whether used to quote thoughts directly or integrated as narrated monologue (see Chapter Four) into third-person narration, help identify the source by indicating closeness to a character's consciousness. We have drawn on her findings for our discussion in Chapter Four of the order of consciousness.
4. The Present Study.

The subject of this study is the representation of temporality in narrative fiction. We argue that temporal representation in the narrative text studied falls into relatively predictable patterns -- patterns identifiable from their corresponding linguistic correlates -- rather than from more typographical conventions of paragraphing and chapter division.

4.1. Some Methodological Considerations.

_Pride and Prejudice_ presents its readers with a specific group of individuals interacting within a restricted framework of family and societal pressures and during specific periods of time. Various physical events occur -- the ball at Netherfield, Mr. Collins' proposal to Elizabeth, the visit to Rosings, and so forth. The intervals between their assumed times of occurrence vary, just as readers would expect, and most of what must be assumed to happen between these major events is not represented overtly in the novel, but instead is left to the reader's imagination. Likewise, the changing internal psychology of the major characters, Darcy and Elizabeth, cannot be represented in full. Instead, particularly revealing and crucial stages are selected for narrating,
events which, like the physical events, take up time, but on a time scale distinct in important respects from the larger sweep of physical events.

How does Austen represent the necessary passing of time? What divisions of the novel, if any, correspond to the units of time represented? If we claim that there are indeed such divisions, we would prefer to demonstrate their linguistic reality rather than, say, their thematic reality -- a reality too dependent, for our purposes, on subjective judgment. Actually, however, we found that we could not totally avoid subjective judgment, especially with respect to higher level organizational units of the fictional discourse, so our analysis moves between the two. Where there were linguistic markings indicating a shift from one type of unit to another, we had to consider whether there was a higher level correlate. Occasionally, when we sought to determine the linguistic features distinguishing, say, internal monologue from dialogue, we found that, apart from the obvious markings of dialogue for more than one speaker (including punctuation), there was no clear linguistic differentiation of these two types of narrative discourse. But this, in itself, is of interest. The linguistic evidence indicates that interior monologue is modelled directly after external dialogue in this novel. This is not a necessary conclusion for all novels. Molly's monologues
in Joyce's *Ulysses* are linguistically very different from dialogue in that novel.

Consider two logical possibilities for temporal organization in the Austen novel. The novel was published in three volumes, each volume consisting of a number of chapters, each chapter consisting of a number of paragraphs. The three volumes might correspond to three large-scale time periods, each of approximately the same duration, with each chapter representing a discrete, proportionately shorter time period, and each paragraph a discrete, proportionately smaller time unit. On the other hand, the novel might display clear linguistic evidence for, say, five major temporal divisions, none of them corresponding to a volume, with sub-divisions whose boundaries overlap rather than coincide with chapter boundaries, while paragraph boundaries fail to delimit any kind of temporal unit. Note that we assume hierarchical organization for both extremes of temporal organization. It seems to us that human beings, in Western culture at least, perceive time as hierarchically structured -- this is clear from the various systems of time measurement that have been devised, i.e., the time unit 'year' is divided into 'months,' the unit 'month' into 'days,' the unit 'day' into 'hours,' and so forth.
We therefore analyzed each chapter of each volume fairly exhaustively, noting carefully the linguistic marking of any change of time, i.e., where the indication of change of time is present -- the special employment of time adverbials, shifts to different tenses or aspects, a predominance of verb types not so common in the immediately preceding narrative, and various other features we will be discussing later in this presentation.

We found that neither of the logical possibilities described above corresponded to the actual temporal organization of the Austen novel. The space devoted to a particular event is not proportionate to the time the event is assumed to take. Two adjacent passages of text may or may not be separated by a sizeable time gap. When there is such a gap, there is a natural break, linguistically marked, which need not correspond to a chapter or paragraph boundary. Volume boundaries, on the other hand, do bear a clear relation to the larger temporal organization. We found that both linguistic and plot-level considerations forced us to posit higher-level units we call episodes. There were some initial problems in delimiting these 'episodes.' Non-linguistic criteria such as a 'natural sense of break' were too subjective to be wholly reliable. Perceptive readers could, and sometimes did, differ as to the location of the 'natural break.' The linguistic
criteria were invaluable here. Distinctive temporal adverbial marking, often accompanied by new locative forms, demarcated larger temporal units for which the term 'episode' seemed appropriate, units whose boundaries corresponded to our more subjective sense of 'natural break.'

4.2. Outline of the Present Study.

In Chapter Two, five types of lower-level temporal units are identified and described via their syntactic characteristics. These different types of units differ not only in form, but also in their temporal marking function.

Chapter Three explores the physical order of these lesser temporal units in relation to the time of the narrative events they designate. It is shown that these lesser temporal units constitute larger scale units which we refer to as temporal episodes. Temporal episodes are, we conclude, the highest hierarchically organized units representing temporality.

In Chapter Four, we consider another principle of temporal ordering, i.e., that of the order of consciousness. When narrative material such as generalization and value-judgments in the text is not
suitable for a temporal order of objective chronology, additional temporal modes such as the order of consciousness mentioned above may be chosen. Following Dry's (1975) claim that attribution of point of view entails identification of the fictional consciousness presumed to be the source of the beliefs and values, and the occupant of the spatial and temporal position, we commit ourselves in this chapter to the discussion of point of view, hoping to answer questions concerning specific utterances in the mimetic text -- questions such as whose words; whose thoughts; and whose perception. It is found that the representation of point of view can be expressed in terms of the temporal units posited in Chapter Two. However, three types of sub-units under psychological time narrative units need to be identified to provide, for narrative reflecting internal perspective, an accurate temporal interpretation.

Chapter Five presents a summary of our findings, along with a comparison of them with the conclusions of literary criticism dealing with Austen. We are especially interested in a difference in the composition of temporal episodes between the first and the second halves of *Pride and Prejudice*. Attempts are made here to relate this difference in form to the different functions of speech and
narration, reflected in Austen's use of language, as discussed in a number of critical studies.
Footnotes to Chapter One

1. See Chapman (1939) and Nash (1967) for a discussion of exact dating in *Pride and Prejudice*.

2. See Chomsky (1967, 1968). For Chomsky, linguistics is the study of sentences, and a sentence is, in his terms, essentially a syntactic construct responsible for pairing what he calls a 'semantic interpretation' with a 'phonetic representation.' Transformations are neutral operations for mapping meanings onto phonetic signals. For instance, in Chomsky's 'Standard Theory,' active sentences and their passive counterparts are said to have the same meaning, despite the fact that their surface structures are very different and that they tend to be used in different situations. A functional grammar would be concerned to pose and answer the question why there are different ways of talking about the same event, such as *Mary ate an apple* vs. *An apple was eaten by Mary*.

3. Prince (1980,1982) points out that, although many representations can be said to be linked to the dimension of time, not all of them constitute narratives. Labov (1972:359-60) defines narrative as "one method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events which (it is referred) actually occurred." We agree with Prince in assuming that logical relations need to be obtained among narrative events in a narrative.

4. Genette (1980:27) points out that an analysis of narrative discourse implies a study of dual relationships: "On the one hand the relation between a discourse and the events that it recounts ..., on the other hand the relation between the same discourse and the act that produces it, actually ... or fictively." Such a dualism is also emphasized by Chatman (1980).

5. Of the three aspects of narrative fiction, the text is, according to Rimmon-Kenan (1983:4), the only one directly available to the reader. It is through the text that he or she acquires knowledge of the story and of the narration.

6. See Higdon (1977) which is also discussed in 3.1.

7. E. M. Forster called attention, early in this century, to the differences between chronological order and presentational order in fiction. Another principle of temporal ordering, i.e., the order of consciousness, is also appealed to in *Pride and Prejudice*. But such a temporal presentation does not affect the objective
chronological order. While the aspect of time is peculiar to novels written in the first person, whether in the form of letters, journals, memoirs, or autobiography, the temporal element expressed in letters is not to be discussed in this study. In letters, the time of the events recorded is taken as having occurred with respect to the time of writing.

8. The reading process is by no means unidirectional. In actuality the reader proceeds in linear fashion along the text, progressing from one sentence to the next. However, a backward directed activity also plays a crucial role in the reading process. What has been constructed up to a certain point sheds light on new components, but is illuminated by them as well. A retrospective reading takes place when new material which emerges at the most recent time of reading process is regarded by the reader as relevant in some respect to material from early reading. This most recent time of reading is what Ingarden (1973:103-4) refers to as the 'present point.'

9. Narrative discourse presents, according to Iser (1974), two interacting personae, the implicit speaker for the author, and the implied addressee for the reader.

10. This point is made out by Fowler (1977:80) when he writes "Syntax is a significant index of a writer's perspective on his subject matter."

11. Mendilow (1952:238-9) defines time-factors as the temporal qualities inherent in fiction; and time-values as the temporal qualities which the author applies to fiction.

12. See Mendilow (1952:31,234). In both places he refers to fiction as 'temporal art' and 'time art.'

13. The stream of consciousness technique is one that only a few writers have successfully used. These writers, including novelists such as Joyce and Wolfe but excluding E. M. Forster, constitute some of the most important ones of the early twentieth-century literature.

14. Macauley (1964) points out that the most primitive form of movement through fictional time is 'flashback.' While its occasional use may not work too much harm, the simple flashback becomes more and more awkward and obvious with repetition. For the writer who -- like Henry James, Proust, or Ford Madox Ford -- wishes to bring a number and variety of past experiences to bear on his present story, a subtler method which is labelled 'time-shift' is said to
create the same effect. One of the most elaborate uses of time-shift in fiction occurs throughout Ford Madox Ford's novel, *The Good Soldier*.


17. See Vendler (1957). *Verbs and Time*. The same material was later on incorporated with revision as Chapter Four in *Linguistics In Philosophy* (1967:97-121).

18. Kenny (1963) points out the affinity of his own scheme with one introduced by Aristotle in *Metaph*: the famous distinction between 'kinesis' (performances) and 'energeiai' (activities or states). In Kenny's scheme, discover, find, and convince, which clearly are achievements in Vendler's scheme, count as performances, right next to such clear Vendler-scheme accomplishments such as grow up and build a house.

19. Smith (1980) defines temporal structures as structures whose temporal information in one sentence is part of the temporal interpretation of another.

20. The two principles proposed by Smith (1980) are:

(1) A sentence can be part of an extended temporal structure so long as it does not have an independent Deictic adverbial.

(2) The temporal forms in sentences of an extended temporal structure must establish the same time.

According to Smith, temporal adverbials can be classified into three classes depending on how they anchor and whether they can re-anchor: Deictics, that anchor to the time of speech only, e.g., yesterday, now, tomorrow, Dependents, that anchor to a time given explicitly, e.g., earlier, the same time, later, and Flexible Anchoring adverbials, that anchor either to the time of speech or to a time given explicitly, e.g., on Tuesday, before John left.
CHAPTER TWO: TEMPORAL UNITS

Time and space provide the basic coordinate system within which all experience can be located, and much of the machinery of language is devoted to making such localizations communicable.
-- Miller & Johnson-Laird (1976:28)

0. INTRODUCTION.

Chapman (1939) indicates that "the implications of time in **Pride and Prejudice** are frequent and precise." Time is clearly marked in **Pride and Prejudice**, i.e., events are carefully identified with respect to their temporal order. Time is an attribute of the perception of other events. Since things change and move about in space as a function of time, a reader's interpretation of text requires a theory which provides temporal coordinates to indicate that X was in a particular state or location at some time or during some interval. Psychological studies support the assumption that time is experienced in quantized moments (White 1963); one way of expressing temporal aspects of experience in language is by grammatical devices demarcating units of time. In this chapter we will attempt to specify the major types of time units present in **Pride and Prejudice**, their distribution, their function, and their distinctive grammatical/lexical characteristics.
Before we begin our discussion of types of narrative units, a word is in order concerning the notion of timeline. We assume there exists a timeline which provides an ordering of events. It is the line of continuity from which the time-shift departs and to which the time-shift must inevitably return; the writer must never forget that this is the main line of his story.¹ Events are mapped onto the timeline by linguistic expressions. In the following diagram, A and B are ordered in this way by mapping them onto points on the timeline.

\[
\begin{align*}
A & \quad (t) \\
B & \quad (t+n)
\end{align*}
\]

Time on the imaginary timeline is subjectively divided into discrete moments; these moments can be numbered: t, t+1, t+2, ... t+i, ..., where t+1 is the psychological moment that follows immediately after moment t and t-1 is the moment immediately preceding t. The time for both A and B can thus be labelled as indicated.

Five types of narrative units are found in Pride and Prejudice,² each denoting a different notion of time. These units differ not only in terms of their function in propelling the temporal movement in a narrative text but also in their linguistic correlates, i.e., syntactic traits. The five types can be further classified according
to their function or lack of function in moving the narrative time forward.³

1. Timeless Present Narrative Units (TPU).

Timeless present narrative units (TPU) is a name we give to narrative units which do not move time forward and which do not designate temporal points on the imaginary timeline. That is, units of this type represent a descriptive pause in the temporal pace. The story time as well as the narrative time stop, yet the discourse time continues, in timeless present narrative units.

1.1. Function.

The main clause main verbs used to narrate the events of Pride and Prejudice are typically in the past tense. The events are placed along a timeline relative to the general time reference of the narrative past time, which covers a two-year period. We do, however, encounter from time to time passages with verbs in the present tense.⁴ Miller and Johnson-Laird (1976:76) point out that
psychological investigations of the experience of time ... seem to fall into four main categories: the experience of short intervals of time such as the phenomenal present or the detection of rhythm; the estimate of duration; the perception of simultaneity; and the experience of temporal perspective, that is the placing of events with respect to the past, present, and future.

Their categorization is useful for an account of present tense use in *Pride and Prejudice*. Consider the paragraph containing the famous opening sentence of the novel:

(1) It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.  
(I,1, p.5)

The occurrence of the present-tense verbs evokes a timeless world whose values or beliefs are asserted, often ironically, in the clauses embedded under these verbs. For example, this opening sentence defines for the reader a universe in which it is always true that if there is a rich single man, he must need a wife. The norm is marriage, and the reader is soon made well aware that the real need is felt not by the man but by single women and their families. The social success of families in the world defined by the novel (which excludes such people as farmers and domestic servants) depends in part on their ability to find suitable males for their unattached females. The
situation for such women is thus a highly pressured one, and the novel examines the effect of these pressures on both the male and female characters.

The second sentence makes the irony clear and reveals one important effect of these assumptions -- human beings may be reduced to the status of property in the eyes of the husband-hunters:

(2) However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families that he is considered as the rightful property of some one or other of their daughters. (I,1, p.5)

The readers are assumed to be intelligent readers, capable of understanding the ironies and perceiving the social values to which Elizabeth, the heroine of the novel, reacts. The action of the novel is basically an instantiation of this timeless (but highly restricted) universe.

This type of narrative unit is similar in function to Labov's finding in oral narrative with respect to the structural device referred to as 'evaluation' -- in particular, to what is referred to as 'external evaluation.' Labov (1972:371) states that a narrator can
stop the narrative, turn to the listener, and tell him what the point is. Such evaluation, according to Labov (1972:374), serves the purpose of attention-calling and to indicate to the listener that the part of the narrative has some connection with the evaluative point.

1.2. Form.

It is not always the case, however, that this timeless world is syntactically evoked in a separate paragraph. The shift to the timeless present can occur in sentences in a passage containing a sequence of sentences with past tense verbs (as in 3a below); it can occur as a clausal proposition grammatically coordinated with other clauses with past tense verbs (as in 3b); it can also take the form of a rhetorical question (as in 3c):

(3a) He was fond of the country and of books; and from these tastes had arisen his principal enjoyments. To his wife he was very little otherwise indebted than as her ignorance and folly had contributed to his amusement. This is not the sort of happiness which a man would in general wish to owe to his wife; but where other powers of entertainment are wanting; the true philosopher will derive benefit from such as are given. (II,19, p.199)
(3b) Persuaded as Miss Bingley was that Darcy admired Elizabeth, this was not the best method of recommending herself; but angry people are not always wise; and seeing him at last look somewhat nettled, she had the success she expected. (III,3, p.226-7)

(3c) What praise is more valuable than the praise of an intelligent servant? (III,1, p.209)

Two other syntactic traits are shared by timeless present units -- the employment of generic noun phrases and the use of semantically generic adverbials. The adverbial modifier in universally acknowledged is just such a form.

In (3a), similar syntactic features can be observed: there is the generic use of the noun phrase a man and the adverbial phrase in general. In (3b) the subject noun phrase, angry people, is used generically, and again there is the generic adverb always. The same characteristics are shared by (3c): the noun phrase an intelligent servant refers to the general class of servants who are intelligent, and the rhetorical question ironically asserts the general truth that praise from intelligent servants is of the greatest value.

However, it is not always the case that clauses, sentences, and paragraphs using present tense forms meet
these criteria. There is also an interesting correlation between the employment of the present tense and the intrusion of the implied narrator. More specifically, if a form of the word describe appears and the agent for carrying out the describing is understood as the implied narrator, the present tense forms are always used:

(4) The rapture of Lydia on this occasion, her adoration of Mrs. Forster, the delight of Mrs. Bennet, and the mortification of Kitty, are scarcely to be described. (II,18, p.194)

(5) It is not the object of this work to give a description of Derbyshire, nor of any of the remarkable places through which their route thither lay: Oxford, Blenheim, Warwick, Kenelworth, Birmingham, etc., are sufficiently known. A small part of Derbyshire is all the present concern. (II,19, p.202)

(6) If gratitude and esteem are good foundations of affection, Elizabeth's change of sentiment will be neither improbable nor faulty. But if otherwise, if the regard springing from such sources is unreasonable or unnatural, in comparison of what is so often described as arising on a first interview with its object, and even before two words have been exchanged, nothing can be said in her defense, except that she had given ...

(III,4, p.233)

In the three examples above, we encounter the past participle form described in (4) and (6), and the noun description in (5). It is fairly clear that it is the implied narrator who is describing Lydia, Mrs. Forster,
Mrs. Bennet, and Kitty (as in 4), Derbyshire (as in 5), and Elizabeth's change of sentiment (as in 6).

The most obvious example of this narrator tense appears in the final chapter of the novel. Here the narrator is represented -- for the first time -- by the pronoun I:

(7) With what delighted pride she afterwards visited Mrs. Bingley and talked of Mrs. Darcy may be guessed. I wish I could say, for the sake of her family, that the accomplishment of her earnest desire in the establishment of so many of her children, produced so happy an effect as to make her ... (III,19, p.323)

Unlike the first three examples (1-3), which are narratives that do not establish temporal reference, (4-7) refer to a time outside the time span in which the narrative events take place; the time reference is, however, relevant to the time of speech, in this case, the time of writing. These forms do not affect our perception of the movement of narrative time. Instead, they allow readers to jump between the real world and the fictional world portrayed in the novel. In a way, this property of bridging the gap between the time of narration and the present resembles what Labov (1972:365) describes as the 'coda,' the element of the narrative structure that brings "the narrator and the listener back to the point at which they entered the narrative."
Timeless present units of text are not common in *Pride and Prejudice*. They regularly occur at the beginning of the last chapter in a volume, e.g., II,19, III,19, as if to mark volume-division.

2. Background Time Narrative Units (BTU).

Another kind of time unit necessary in most novels is one which provides background information, as in (8):

(8) Mr. Bennet's property consisted almost entirely in an estate of two thousand a year, which, unfortunately for his daughters, was entailed in default of heirs male, on a distant relation; and their mother's fortune, though ample for her situation in life, could but ill supply the deficiency of his. Her father had been an attorney in Meryton, and had left her four thousand pounds. (I,7, p.25)

This type of narrative unit, referred to here as background time narrative units, does not, of course, create any sense of temporal movement. We adopt the term 'background' with the distinction of its difference from 'foreground' in mind. According to Hopper (1979:214), the sentences in the foreground depict the 'main line' events, whereas the ones in the background depict the 'shunted' events:
The foreground events succeed one another in the narrative in the same order as their succession in the real world; it is in other words an iconic order. The background events, on the other hand, are not in sequence to the foreground events, but are concurrent with them.

Background time units therefore do not designate any temporal point on the imaginary timeline. Temporal pace as reflected from this latter type of temporal unit is also one of descriptive pause, in which both the story and the narrative time stop but the discourse time continues.

Another difference between background and foreground events, which is also pointed out by Hopper (1979:215), can be used to single out the function of background time narrative units:

Only foregrounded clauses are narrated. Backgrounded clauses do not themselves narrate, but instead they support, amplify, or comment on the narration.

Background time narrative units merely supply readers with background information necessary to understand or interpret subsequent text.

2.1. Function.

Background time units are sometimes used to introduce chapters, as, for example, I,5, I,7, I,15, and III,8.
Chapters introduced by such background time units always conclude with event time narrative units (see Section 5).

The passage (8) cited above begins Chapter 7 of the novel. It provides the reader with background information about Mr. and Mrs. Bennet's financial situation -- their income, how their property is going to be inherited, and how they obtained their money. The time, as indicated by means of the past perfect, is anterior to the time of narration but not otherwise relevant to the narrative events of the novel. The information contained functions mainly to prepare readers for the appearance of Collins, and to explain why he, rather than the Bennet girls, is entitled to Mr. Bennet's property. In terms of the account by Sperber and Wilson (1982), this narrative unit serves as the input for a contextual premise, so that when a proposition is made, a contextual implication can be derived by the combination of this premise and the propositional content.

For example, when a later proposition, made by Mr. Bennet regarding his cousin, Mr. Collins,

[he] may turn you all out of this house as soon as he pleased. (I,13, p.54)
is added to the contextual premise given in (8)

Mr. Bennet's property was entailed in
default to heirs male, on a distant
relation.

the following contextual implication can be yielded:

Mr. Bennet's property was entailed in
default to Mr. Collins. Therefore, he
might turn the Bennet household out as
soon as he pleased.

A second function of background time units is to
provide a compact characterization for a minor character or
to add to a more fully realized characterization, as is
shown by (9):

(9) Lydia was a stout, well-grown girl of
fifteen, with fine complexion and good-
humoured countenance; a favorite with
her mother, whose affection had brought
her into public an early age. She had
high animal spirits and a sort of
natural self-consequence, which the
attentions of the officers, to whom her
uncle's good dinners and her own easy
manners recommended her, had increased
into assurance. (I,9, p.40)

Both types of background time narrative units, i.e.,
one providing background information and the other offering
colorization, serve the same general function: to
provide a compact briefing relevant to what is going to
take place later in the narrative. The reader is thus able
to use this background briefing to understand in context
such key events as the elopement of Lydia and Wickham. In other words, the content forms a set of contextual premises to be associated with the later events.

The only chapters ending with a background time unit are the first chapters of the first two volumes. 7

2.2. Form.

As in (8), the main verbs in (9) are used statively. Main verbs such as be and have are inherently stative. A verb is used statively when it represents a situation as a state rather than an action or happening. The term stative is adopted from Vendler's verb-classification scheme. Vendler's 1967 classification of verbs into four types -- 'accomplishments,' 'states,' 'activities,' and 'achievements' -- is made possible by distinguishing between those that allow continuous tenses, i.e., those that refer to periods of time, and those that instead call for time instants. The former 'genus' includes activities and accomplishments; the latter, states and achievements. Activities and accomplishments, together with states and achievements, are further differentiated with respect to temporal uniqueness and definiteness: 8
The concept of activities calls for periods of time that are not unique or definite. Accomplishments, on the other hand, imply the notion of unique and definite time periods. In an analogous way, while achievements involve unique and definite time instants, states involve time instants in an indefinite and nonunique sense. (Vendler 1967:106-7)

Vendler (1967:106) provides a clear example for the purpose of illustrating the differences in his time schemata:

For Activities: A was running at time $t$ means that time instant $t$ is on a time stretch throughout which A was running.

For Accomplishments: A was drawing a circle at $t$ means that $t$ is on the time stretch in which A drew that circle.

For Achievements: A won a race between $t_1$ and $t_2$ means that the time instant at which A won the race is between $t_1$ and $t_2$.

For States: A loved someone from $t_1$ to $t_2$ means that at any instant between $t_1$ and $t_2$ A loved that person.

Verbs used statively do not take the progressive aspect (e.g., *I am knowing French). Verbs representing activities and accomplishments can take the progressive aspect (e.g., He is learning French). In addition, statively used verbs do not occur in pseudo-cleft constructions:
*What John did was recognize me.

in contrast with:

What John did was run.

States, however, differ from achievements in the form of time determination: achievements occur at a single moment, while states extend over a period of time. That is, they differ in their semantics with respect to the for a year adverbial phrase:

John loved Mary for a year.

does not involve a repetition, whereas achievements with for a year, if acceptable, imply a repetitious reading:

John reached the top for 10 minutes.

One interesting feature of most background time units is their use of appositional constructions or postnominal modifiers to communicate significant new information, i.e., Lydia's special relation to Mrs. Bennet is communicated in the appositional nominal a favorite with her mother; this new information is further supplemented by the nonrestrictive relative whose affection had brought her into public at an early age. Similarly, a nonrestrictive relative is used to explain how Lydia's high animal spirits and natural consequence have turned into assurance:
which the attentions of the officers ... had increased into assurance.

The transition between background time units and narrative time whose reference can be located on the imaginary timeline is typically marked by deictic adverbials such as now, time adverbials such as the morning after the assembly, on seeing them, and/or a change of location, as in the following example, which has been preceded by a short description of Mr. Collins:

(10) Having now a good house and very sufficient income, he intended to marry; and in seeking a reconciliation with the Longbourn family he had a wife in view, as he meant to choose one of the daughters. (1,15, p.61)

The deictic now in (10) indicates that Mr. Collins' intention to marry is an incident whose temporal point can be located on the fictional timeline.

3. Psychological Time Narrative Units (PTU).

[The analysis of time] is an empirical, psychological analysis. It describes all experiences in which things follow one another successively with reference to present, past, and future. The analysis of such experiences in its qualitative aspect involves reference to types of connectedness which are all psychological.

-- H. & A. Thornton (1971:151)
One type of narrative unit which does not represent temporal movement for the narrative events and yet is related to the time of the fictional world depicted is referred to here as the psychological time narrative unit. A psychological time narrative unit has its own temporal sequence, the order as reflected in a character's consciousness.  

3.1. Function.

The temporal order of psychological time units is in general indicated by the physical ordering of the various propositions that have occurred, i.e., the linear order normally corresponds to chronological order.

(11) She certainly did not hate him. No; hatred had vanished long ago, and she had almost as long been ashamed of ever feeling a dislike against him that could be so called. The respect created by the conviction of his valuable qualities, though at first unwillingly admitted, had for some time ceased to be repugnant to her feelings; and it was now heightened into somewhat of a friendlier nature by the testimony so highly in his favour, and bringing forward his disposition in so amiable a light, which yesterday had produced. (III,2, pp.221-2)

In the above example, the sentences represent a succession of thoughts in Elizabeth's mind upon Darcy's visit after their unexpected meeting at Pemberley. The
action indicated by the past perfect tense refers to a narrative event which happens prior to the one represented by the past tense, but the sequence of the thoughts inside Elizabeth's consciousness is to be interpreted as corresponding to the physical order. That is, the linear order of the sentences inside a psychological time unit imitates the physical order of the stream of thoughts passing through Elizabeth's mind.

Psychological time units fall into three major subtypes which can, following Dry (1975), be called narrated monologue, internal monologue, and internal analysis. All are used to reflect a character's point of view. While narrated monologue is like direct discourse except for the absence of quotation marks or of an introductory communication verb, internal monologue is syntactically quite distinct, resembling direct speech. Compare the narrated monologue (12) with the internal monologue (13) below:

(12) They were hopeless of remedy. Her father contented with laughing at them, would never exert himself to restrain the wild giddiness of his young daughters; and her mother, with manners so far from right herself, was entirely insensible of the evil. (II,14, p.180-1)
"And of this place," thought she, "I might have been mistress! With these rooms I might now have been familiarly acquainted! Instead of viewing them as a stranger, I might have rejoiced in them as my own, and welcomed to them as visitors my uncle and aunt. -- But no" -- recollecting herself -- "that could never be: my uncle and aunt would have been lost to me: I should not have been allowed to invite them."

(III,1, p.205)

As psychological time units are used to present material unrefracted through the consciousness of a speaker, they have neither the directness of quotations nor the ambiguity of the indirect speech (Lips 1927). In Pride and Prejudice, no psychological time units ever start a temporal episode (see Chapter Three), as Smith (1980:365) points out:

The sentences of reported speech are incomplete temporally and demand capture; to be fully interpreted, they require additional information.

Temporal marking in psychological time units is complicated. Sometimes no connectives are employed. Sometimes neither adverbials, prepositional phrase, or any other devices are present. Consider the following example:

(a) She was flattered and pleased. (b) His wish of introducing his sister to her was a compliment of the highest kind. (III,1, p.214)
In this passage, there is no overt temporal marking of the kind mentioned above. There is not even a surface logical connector to conjoin sentences (a) and (b). But, if Grice's maxims (1975) are assumed, especially the maxim of relation, "Be relevant", there must be a reason for the positioning of the (b) sentence right after (a). The reader thus looks for a logical relation connecting the propositions contained in the sentences. Here, it makes sense if sentence (b) is to be taken as the cause triggering (a). In other words, a connective such as *because* can be placed in between the two sentences.

This is, however, an oversimplified account. In utterance-interpretation, what is involved is a process of step-to-step inferencing.\(^{11}\) Readers need to supply intermediate steps between sentences (14a) and (14b) in order to come up with the conclusion that what makes Elizabeth *flattered and pleased* is not really that Darcy wants to introduce his sister to her, but that this would be a privilege for Elizabeth, considering the differences between her social class and Darcy's. In deriving such an implication, readers have to consider what they know so far from the novel; i.e., they have to provide contextual information from prior events in the novel, along with relevant background knowledge.
3.2. Form.

The syntax of psychological time units is different from ordinary indirect reported speech in its use of time adverbials, reflexives, terms of address, emphatic constructions, etc. Consider the following passage:

(15) She perfectly remembered everything that had passed in conversation between Wickham and herself in their first evening at Mr. Philip's. Many of his expressions were still fresh in her memory. She was now struck with the impropriety of such communications to a stranger, and wondered it had escaped her before. She saw the indelicacy of putting himself forward as he had done, and the inconsistency of his professions with his conduct. She remembered that he had boasted of having no fear of seeing Mr. Darcy -- that Mr. Darcy might leave the country, but that he should stand his ground; yet he had avoided the Netherfield ball the very next week. (II,13, p.175)

Note that Wickham is referred to by the 'speaker' of the passage above by name, without any addressing term, while Darcy is mentioned by the socially polite term Mr. This is sometimes reversed, as in the following examples:
(16) Between him and Darcy there was a very steady friendship, in spite of a great opposition of character. Bingley was endeared to Darcy by the easiness, openness, ductility of his temper. (I,4, p.16)

(17) the girls had the pleasure of hearing, as they entered the drawing-room, that Mr. Wickham had accepted their uncle's invitation, and was then in the house. (I,16, p.65)

Dry (1975) considers terms of address as one way to identify the 'speaker' of a particular passage; terms of address often give clues to the relationship between the 'speaker' and the person addressed. Because Elizabeth feels at that point closer to Wickham than to Darcy, she addresses Darcy by the more polite term, an indication of mental distancing.

In standard English only first and second person reflexive pronouns may appear in positions not preceded by, or embedded in, a sentence containing a co-referential noun or pronoun. A third-person reflexive without overt commanding antecedent, as the herself in between Wickham and herself, is unique to the syntax of this style of psychological narrative units.

The deictic adverb now is another point of interest. While this adverb occurs in a sentence which is in the past
tense (e.g., she was now struck with the impropriety of such communication to a stranger), it refers to the most recent point on the narrative timeline. Deictic time and space words and deictic demonstratives often do not change -- as in direct speech.

4. Real Time Narrative Units (RTU).

A real time narrative unit depicts time passing as if it were happening in the real world. Like psychological time units, real time units represent the temporal order by means of sequential order.

A real time unit is used for the most intense moments of the narrative, and is equivalent to the literary notion of 'scene': it is most often in dialogue and is realized conventionally with an equality of time between the narration and the story. This type of narrative units designates temporal points on the fictional timeline, yet does not move the narrative time forward.

4.1. Function.

Real time units are usually used to show important things about the behavior of the characters or to make events dramatic, that is, to treat events in a scenic or
eyewitness manner. Stretches of time or occurrence which are secondary to the story's development are dealt with by means of event time narrative units (see Section 5).

Phrases in real time units may be both lexically and syntactically distinctive. They are therefore useful for identifying their speakers. For example, Mrs. Bennet's speech often contains words of emotion (e.g., pleased, delighted, astonished). She often uses emphatic expressions such as the superlative (e.g., a most excellent ball) and exclamatory constructions (e.g., Jane is so admired). Such features are clear in the following example:

(18) "Oh! my dear," continued Mrs. Bennet, "I am quite delighted with him. He is so excessively handsome, and his sisters are charming women. I never in my life saw anything more elegant than their dresses."

(1,3, p.13)

These speech features provide a way to identify their speakers. More importantly, they offer a means for characterization.

4.2. Form.

Real time narrative units are unique in their use of tense and pronouns (4.2.1), coordination constructions
(4.2.2), and the use of question-and-answer format
(4.2.3).

4.2.1. Tense and Pronouns.

A real time unit consists of conversational exchanges,  
i.e., quoted talk. The talk appears inside quotation marks  
and refers to the time of speech. Present tense verbs and  
first as well as second person pronouns are used:

(19) Why will you think so? It must be his own  
doing. He is his own master. But you do  
not know all. I will read you the passage  
which particularly hurts me. I will have no  
reserve from you: (I,21, p.103)

4.2.2. Coordination Constructions.

Sentence length and sentence structure are marked  
differently in real time narrative units. In comparison  
with sentences in other types of temporal units, say  
timeless present units, background time units, or  
psychological time units, sentences contained in real time  
units are shorter in length owing to a preference for  
coordination rather than for subordination, which can also  
be seen from (19) above. In addition, simple sentences and  
phrasal units (i.e., incomplete sentences) are preferred  
over complex sentences:
The syntax of real time narrative units is, in fact, similar to that of real conversation (see 4.2.3).

4.2.3. Questions and Answers.

In real time units, a brisk pace is obtained by contriving that one speech shall lead naturally to the next. The most common way of achieving this pace is by the question-and-answer and statement-and-reaction relationship. Real time narrative units in this sense provide the same data for study as the data used for conversational analysis. The differences lie only in that conversational analysis uses data from oral discourse and often indicates typographically what are referred to as extra-linguistic cues such as stuttering, splashes of words, pitch of the voice, etc. (Richards and Schmidt 1983). Only one type of extra-linguistic cue is available from real time units, which are the emphatic utterances indicated by words underlined.

The distribution of talking, i.e., turn-taking, is one of the most studied topics in conversational analysis.
In particular, this topic is studied in terms of the notion of adjacency pairs by Sacks et al. (1974). Many real time units in *Pride and Prejudice* consist of a rapid exchange of debating points, as in the famous confrontation between Elizabeth and Lady Catherine in III,14.

5. Event Time Narrative Units (ETU).

The narrative units which we refer to as event time narrative units (ETU) are the main units communicating temporal movement; these allow readers to experience the movement of time.

Event time narrative units provide a form with a variation in temporal pace associated with the literary notion of 'summary': the narration in a few paragraphs or a few pages may cover a time span of several days, months, or years, without details of action or speech.

5.1. Function.

Time as specified in event time narrative unit represents a point in the timeline of the narrative. For example:
(21) Their sister's wedding day arrived; and Jane and Elizabeth felt for her probably more than she felt for herself. (III,9, p.263)

In example (21), the time point designated is Lydia's wedding day, a time that, of course, falls between the beginning and the end of the novel. The reader derives the feeling of temporal movement from the semantic features associated with the verb arrive.

Dry (1981) suggests that 'perception of forward time movement in narrative correlates with both the aspectual category of an individual sentence and the logical relationship between its content and that of the preceding sentence.' According to her, what triggers the perception of time movement correlates with textual phenomena which represent the outcome of a change of state. Achievement and accomplishment sentences propel narrative time forward by incorporating into their semantics the notion of definite change of state. Sentences representing states and activities, on the other hand, do not in general propel movement of narrative time. When they do, they occur in contexts which suggest that the sentence details the outcome of a change of state. Thus when a context implies a change of state, an activity sentence can be endowed with an accomplishment reading and thus move the time forward. Readers perceive time as moving along the narrative
 timeline when they interpret a represented situation as an outcome of a change of state.

Dry concludes that readers employ both semantic and pragmatic analyses to perceive temporal movement. However, event time is not always as clearly indicated as it is in (21). Frequently, readers need to use background knowledge acquired from the preceding text to determine when a particular event is to take place or how much time has been moved forward. For instance, readers know immediately that the Netherfield ball mentioned in (23), below, takes place on the Tuesday following Elizabeth's long talk with Wickham at Meryton. This knowledge is derived from (22), which precedes (23):

(22) Even Elizabeth might have found some trial of her patience in weather, which totally suspended the improvement of her acquaintance with Mr. Wickham; and nothing less than a dance on Tuesday could have made such a Friday, Saturday, Sunday, and Monday endurable to Kitty and Lydia. (I,18, p.77)
Till Elizabeth entered the drawing-room at Netherfield and looked in vain for Mr. Wickham among the cluster of redcoats there assembled, a doubt of his being present had never occurred to her. (I,18, p.77-78)

Dry (1981) concludes that what triggers the perception of temporal movement in fiction is the notion of change of state. This is misleading. What triggers this perception in the following passage, for instance, is specification of the various points on the timeline, such as the time of having tea, the time that tea is over, the time that Mr. Collins sees the book produced, the time that Mr. Collins chooses the Sermons, and the time that he has finished reading three pages:

By tea-time however the dose had been enough, and Mr. Bennet was glad to take his guest into the drawing room again; and when tea was over, glad to invite him to read aloud to the ladies. Mr. Collins readily assented and a book was produced; but on beholding it (for everything announced it to be from a circulating library) he started back, and begging pardon, protested that he never read novels. ... Other books were produced, and after some deliberation he chose Fordyce's Sermons. Lydia gaped as he opened the volume, and before he had, with very monotonous solemnity, read three pages, she interrupted him with ... (I,14, p.60)

The indication of points on the timeline is expressed not only by various adverbials, clauses or phrases associated with time, e.g., by tea-time, when tea was over,
on beholding it, after some deliberation, and before he had ... read; it can also be expressed by means of changes in location or scene. The setting for (24) changes in the second clause from the dining room to the drawing room.

Dry's 1982 study supports our claim that it is primarily through the indication of points on the timeline that a sense of temporal movement is achieved:

References to changes of state necessarily constitute references to points -- the beginning and ending points of situations ... those constructions that move time refer to sequenced points, not changes of state.

Event time units are frequently used to introduce and conclude chapters, i.e., to mark chapter boundaries: of the sixty-one chapters in the three volumes, twenty-one begin and end with event time units. We will see that different syntactic characteristics are associated with different types of event time units, depending on their position in a chapter.

5.2. Form.

Every event time unit contains at least one temporal marking or its equivalent. They are as follows:
5.2.1. Connectives.

By connectives we mean those used to conjoin two or more clauses. The connectives found in event time units are mostly those that establish temporal points such as as soon as, no sooner ... than, as S, when S etc. These connectives tell the readers that the two propositions conjoined take place at the same time. There is, however, another type of connective, one which establishes relative time rather than absolute time. Such connectives include then S, before S, after S. The time reference of the event established by this latter type is made clear by its temporal order relative to one that precedes or follows it.

5.2.2. Time adverbials.

Both frame and duration adverbials are possible in event time units. The former includes point adverbials such as at five o'clock, at half past six. The latter includes such expressions as immediately, at length, soon, shortly, suddenly etc. The latter type of time adverbials does not pinpoint a definite time, but they communicate a sense of duration for some action or event.
5.2.3. Tense and Aspect.

Consider the following example, taken from the first paragraph of Chapter 20:

(25) Mr. Collins received and returned these felicitations with equal pleasure, and then proceeded to relate the particulars of their interview, with the result of which he trusted he had every reason to be satisfied, since the refusal which his cousin had steadfastly given him would naturally flow from her bashful modesty and the genuine delicacy of her character.

(I,20, p.96)

In (25), the events are narrated in the past tense, but the relative temporal order between events is communicated by the different aspects. Thus, while Mr. Collins' receiving, returning felicitations received here and proceeding to relate are given in the past tense, Elizabeth's refusal of his proposal, which happens prior to any of the three actions Mr. Collins does, is given in the past perfective tense.

5.2.4. Knowledge of the World.

The temporal reference may not be explicitly expressed by any of the devices mentioned above, but by the meaning inherent in the semantics of the verbs.
(26) a. "Let her be called down. She shall hear my opinion."
b. Mrs. Bennet rang the bell, and Miss Elizabeth was summoned to the library.
c. "Come here, child," cried her father as she appeared. (I,20, p.97)

Readers infer from (26a) and (26c) that there must be a period of time allowed for Mrs. Bennet's ringing the bell and summoning Elizabeth to Mr. Bennet's library. Such inference is partly based on pragmatic knowledge, because there is a causal relation between two events: the action of ringing the bell to summon someone will not occur at the same time as the appearance of the person summoned.


In this chapter we have posited five different types of temporal units, each linguistically distinguishable. Timeless present narrative units and background time narrative units represent a pause for the story time, yet the discourse between the author and the reader continues. This pause has no relationship to the temporal points on the fictional timeline. The psychological narrative time units designate a pause related to the temporal points on the timeline. Narrative units representing these two different notions of pause do not, however, move time forward.
Real time narrative units are units in which the duration for discourse time is equal to that of the story time, though they, like the three other time units mentioned above, do not trigger sense of temporal movement for the reader. Event time narrative units are the only type in which fictional time is experienced by the reader as moving forward. They are units whose duration for story time is longer than the discourse time.

It seems that there are two kinds of structural units in Pride and Prejudice. One is indicated by the chapter-divisions, and the other by the temporal units established here. Although the boundaries for temporal units do not cut across the volume boundaries, they may not necessarily coincide with the chapter boundaries. As there are syntactic characteristics hinting at a hierarchically higher level of structure than that identified in this chapter, we will pursue this possibility in the discussion of Chapter Three.
Footnotes to Chapter Two

1. See Macauley's discussion on techniques in fiction (1964:155).

2. The epistolary convention in early British fiction plays a significant role in *Pride and Prejudice*. Letters provide a way to present a flash-back view of events. Information conveyed in a letter does not necessarily follow its event sequence. Brown (1973) notes that the true art of letter writing is, for Austen, analogous to the traditions of conversation. Occasionally, Austen's personal correspondence notes the importance of letters in the straight-forward dissemination of facts; and this role is fairly evident in her novels. For instance, Mr. Collins' visit to Longbourn is heralded by his letter to Mr. Bennet. The self-revealing functions of the letter, together with the reflective experience that is encouraged by the epistolary mode, have the minimal effect of arousing the letter-reader's awareness. Letter-writing is, however, not included in our discussion of the temporal mode.

3. These five types of narrative units can be further classified by their function in marking temporal movement, represented by notions such as 'pause,' 'scene,' and 'summary.' These notions will be incorporated into the discussion of each individual type of time unit.

4. The use of present tense is also found in internal monologue (see Section 3) and real time units (see section 4).

5. See Nunberg & Pan (1975). They claim that generic sentences classify classes, but not individuals.

6. Even though we use the adverb regularly here to qualify our statement, an exception is found in 1,23, the last chapter of Volume One.

7. Since there are only three volumes in *Pride and Prejudice*, the two occurrences of these concluding background time units are significant.

8. In what follows, we will discuss briefly Vendler's criteria for his classification of verb types. For more extended treatment, see Dowty (1972:16ff).
9. See Chapter Four for more discussion on how information contained in psychological time units represents material that is in the character's consciousness.

10. See Chapter Four for a detailed discussion of the syntactic features characteristic of these three styles.


12. In Chapter Four, we argue, following Dry (1975), that (15) is given from Elizabeth's point of view, (16) from Bingley's point of view, and (17), from the narrator's.

13. See Lasnik (1976) and Langacker (1969). Also see Chapter Four for a more detailed discussion on this point.

14. The term 'event' is used very broadly, meaning not just happenings but any kind of motion-development in the story.

15. See Bennett and Partee (1978) for a discussion of the usage of frame and duration adverbials.

16. In all three volumes of Pride and Prejudice, the end of every volume marks also the end of a temporal unit.
0. Introduction.

In Chapter Two we identified five different types of temporal unit, each representing different dimensions of time. Some units clearly advance time in the novel, while others appear to freeze plot time in order to allow for exploration of internal mental states or to provide background briefing. Words, of course, occur in linear order -- from left to right in written English; this sequential ordering inevitably affects the reader's interpretation. What occurs first limits the interpretation of what follows. The perception of temporal movement is accordingly experienced not as individual chunks, but as the cumulative effect of continuous text presented within the time units discussed in the previous chapter.

But time in Pride and Prejudice is not perceived merely as sequence of sometimes very short temporal units. We claim here that the action of the novel falls into larger units containing sub-sequences, as, for example, when the Bennets attend the Meryton assembly. The meeting is presented by means of a sequence of units, some real
time units, some event time units, and some background time units. The chapter divisions do not reflect the perceived demarcation of the episode, since the episode begins with a description of Mr. Bingley in the middle of Chapter 3 and concludes with the Bennets returning to Longbourn two thirds of the way through the same chapter. This lack of correspondence does not, however, characterize the relationship of the larger temporal units to be discussed here to the lesser ones presented in the previous chapter. We have found no instance of a larger temporal unit in *Pride and Prejudice* beginning or ending in the middle of any of the lesser temporal units we have discussed.

In this chapter we investigate the possibility that these time units form part of a hierarchical temporal marking system with at least one -- and perhaps at most one -- higher level made up of macro-units which will be referred to here as temporal episodes. A temporal episode like that comprising the Meryton assembly contains several different types of temporal unit. We need to determine what structural principles, if any, underlie the organization of these lesser units into the macro-structures we are calling episodes? What kinds of boundary marking exist for the distinction between two independent temporal episodes? How are the lesser units distributed and organized within a temporal episode? In the following discussion, we attempt
to provide some answers by means of a linguistic
description of these temporal episodes.

1. The Organization and Distribution of Temporal Episodes.

What we have in mind as a temporal episode is
equivalent to a set of propositions referring to the same
spatio-temporal complex. Such an episode usually contains
the combination of various events, but constitutes in
itself a unified narrative text although integrated within
the main plot.

The existence of such larger units as temporal
episodes is psychologically real in that it explains partly
our ability to summarize narrative. Such summary is
possible because it is easy for the reader to perceive the
constituent events, i.e., all the events happening in the
ball, as part of a larger situation or activity.

1.1. The Organization of Temporal Units in Temporal
Episodes.

In what follows, we set out four primary relations
according to which narrative events in a temporal episode
are organized. These are temporal (1.1.1.), spatial
(1.1.2.), causal (1.1.3.), and pragmatically relevant
(1.1.4.) relations.
1.1.1. Temporal Relations.

The physical or psychological events in a temporal episode are, of course, organized along a timeline. The most common temporal relation between any two events is one of precedence \((X \text{ precedes } Y)\), although simultaneity (both \(X\) and \(Y\) occur at time \(Z\)) is also a possibility. In the following passage, \((1a)\) precedes \((1c)\) temporally, whereas \((1a)\) and \((1b)\) are simultaneous.

\begin{align*}
(1) & \quad (a) \text{ She saw him start at this,} \quad (b) \text{ but he said nothing,} \quad (c) \text{ and she continued.}
\end{align*}

\(II, ll, p.164\)

1.1.2. Spatial Relations.

Events within a temporal episode may or may not be simultaneous; additionally they may or may not occur in the same location. The location in which a temporal episode takes place remains as a rule unchanged, but we do have exceptions. In Episode 21, when Mr. Collins' visit to the Bennets is described, the locations change from the Bennets' living room \((I,13, p.56)\), to the dining room \((p.57)\), and finally, to the drawing room \((p.60)\).
1.1.3. Causal Relations.

The events within a temporal episode may be causally related (X causes Y to happen):

(2) (a) ... feeling curious to know what he would say on the subject of their hasty departure, (b) she observed.
    (II,9, p.151)

In (2), Elizabeth's comment in (2b) is caused by the curiosity mentioned in (2a). Such a causal link reflects a psychological order, i.e., a character's actions are the consequence of his or her state of mind.

Other types of causal link are possible:

(3) (a) The rain continued the whole evening without intermission; (b) Jane certainly could not come back.
    (I,7, p.28)

The causal link between (3a) and (3b) is primarily a physical one, although (3b) clearly reflects Mrs. Bennet's pleasure at the prospect. Note that the two events can be linked, physically or psychologically, without any use of overt connective indicating their causal relationship. Their relationship can, however, be derived via reader inference. To make an inference, the reader has to construct a likely relevance relation between the two events in context. This is the relationship we consider in 1.1.4.
1.1.4. Relevance.

Events within a temporal episode may be linked not by any of the relations mentioned above, but by a more general relation we refer to as relevance to the overall sequence:

(4) (a) Mrs. Bennet was prevented replying by the entrance of the footman with a note for Miss Bennet; it came from Netherfield, and the servant waited for an answer. (b) Mrs. Bennet's eyes sparkled with pleasure (I,7, p.27)

The interpretation of (4b) requires a pragmatic inference. The content of the note causes the reaction reported in (4b) but there is no overt linguistic representation of a CAUSE relation.

1.2. The Distribution of Temporal Units in Temporal Episodes.

Let us now examine in more detail a specific temporal episode in Volume I, the one in which Mr. Collins proposes to Elizabeth. The episode starts with an event time unit at the beginning of Chapter 19. The opening sentence, The next day opened a new scene at Longbourn, sets up a temporal frame within which the narrated events are to
occur. The narration proceeds with various alternations of real time units, psychological time units, and event time units: the real time units record faithfully the conversational exchange between Elizabeth and Mr. Collins, the psychological time units depict Elizabeth's mental reactions to Collins' words, and the event time units provide physical descriptions of the actions of Elizabeth and Collins and, at the same time, move the narrative time forward. Chapter 19 ends with a psychological reflection on Elizabeth's part presented in psychological time units, but the episode does not end there. It continues on until half way through Chapter 20, when Mr. and Mrs. Bennet have a consultation with Elizabeth in Mr. Bennet's library. This temporal episode, the twenty-ninth one according to our tabulation, is broken down as in Figure I. The vertical arrow represents temporal movement on the imaginary timeline, and the horizontal arrow represents units which cannot be dated with any degree of precision or cannot be situated temporally except in relation to other events. The latter type, linked by the horizontal arrow, may be simultaneous with the time established by its preceding temporal unit.
TE 29: Mr. Collins's Proposal to Elizabeth

The next day opened ...

As soon as they were gone ...

The idea of Mr. Collins ...

To such perseverance ...

Mr. Collins was not left ...

[Mrs. Bennet] could not help saying so.

As she entered the library ...

As she entered ...

... rang the bell ...

Elizabeth ... smiled ...

Figure 1: The distribution of Temporal Units in Temporal Episode 29
Very much the same sequence of unit types occurs in the other episodes. We will map out here three other temporal episodes to show this: TE 9, which is about a party held at Sir William's, TE 13, which describes what happens during Elizabeth's first day visit at Netherfield Park when she stays to take care of Jane, and TE 14, an account of Mrs. Bennet's visit at Netherfield to check on Jane. They are diagrammed as follows:
TE 9: Assembly at Sir William Lucas's

It was at Sir William Lucas's ...

On his approaching ...

Her performance was pleasing ...

He paused ...

... grave propriety ...

Elizabeth looked away ...

Miss Bingley immediately fixed ...

He listened ...

Figure 2 The Distribution of Temporal Units in Temporal Episode 9
TE 13: Elizabeth's first-stay at Netherfield
during Jane's sickness

On entering ...

Elizabeth thanked him ...

Elizabeth assumed him ...

E. so much caught by ...

Mrs. Hurst & Miss Bingley both cried ...

E. joined them again ...

Figure 3: The Distribution of Temporal Units in Temporal Episode 13
TE 14: Mrs. Bennet's visit at Netherfield

Elizabeth passed ... ETU ↓ RTU
Mrs. Bennet was profuse ... ETU ↓ RTU
Everyone was surprised ... ETU ↓ RTU  → PTU Nothing but concern for Elizabeth
Darcy only smiled ... ETU  → BTU (Lydia)
But Elizabeth ... ETU ↓ RTU
She then ran ... ETU

Figure 4: The Distribution of Temporal Units in Temporal Episode 14
The distribution of the types and their sequence is fairly regular within each temporal episode so as to form predictable patterns.

Three types of temporal units recur most frequently in the segments chosen: they are Event Time Units (ETU), Real Time Units (RTU), and Psychological Time Units (PTU). In fact there are relatively few occurrences of other types of temporal units in the novel: three for Timeless Present Time Units (TPU) and possibly less than twenty for Background Time Units (BTU). We therefore claim that, in this novel, it is the combination of ETU, RTU and PTU which forms a typical Temporal Episode (TE).

The constraints on the temporal dimension (PLOT) of Pride and Prejudice (P&P) can thus be captured by the following rewriting rules:

1. PLOT (i.e., P&P) ---- $\text{TE}_x^*$
   where $1 \leq x \leq \infty$

2a. TE ------ $\text{Y}^*$

2b. $\text{Y}$ ------ ETU -- (RTU) -- (PTU)

The symbol * represents recursiveness, and the subscript $x$ indicates that there is a correspondence in terms of temporal order such as $\text{TE}_1$ being at $t_1$, $\text{TE}_2$ at $t_2$, ..., $\text{TE}_n$ at $t_n$. 
The hierarchical structure as well as the linear relations between temporal units and temporal episodes is represented in the following diagram:

```
PLOT (i.e., P&P)

<table>
<thead>
<tr>
<th>TE₁</th>
<th>TE₂</th>
<th>...</th>
<th>TEₙ</th>
</tr>
</thead>
</table>

... ETU-RTU-PTU ETU-RTU ETU-PTU ETU-RTU ... ETU
```

2. Grammatical Markers for the Boundaries of Temporal Episodes.

Any boundary between two temporal episodes (TE), i.e., the division which ends TEₘ and starts TEₘ₊₁, is accompanied by different time markings. Differences are found in the marking of the beginning vs. the ending of temporal episodes. In this section, we will explore these differences as they are reflected in their syntax.


Chapter divisions are obvious and important to readers. It seems quite natural to expect the
beginning of a temporal episode to coincide with the
beginning of a chapter. Sometimes it does. If so, this
should hardly be surprising -- it is more convenient to
shift a scene and omit irrelevant periods of time between
chapters than within them; a less desirable alternative is
to offer a sometimes perfunctory summary at mid-chapter.
But it should be borne in mind that a correspondence
between a chapter boundary and a episode boundary is not
necessary, as we have discussed.

2.1.1. Temporal Frame.

In Bennett and Partee's (1978) investigation of
temporal adverbials, three main classes are identified:
frame adverbials -- there are two subtypes: point-time
adverbials (e.g., at three o'clock) and interval adverbials
(e.g., today, on the 23rd of June) -- duration adverbials
(e.g., for three hours, all day), and frequency adverbials
(e.g., twice, frequently). The following diagram represents
the Bennett/Partee classification.
Frame adverbials refer to an interval of time within which the described event is asserted to have taken place. Temporal episodes typically open with an interval frame adverbial, which refers to an interval whose initial point is the present moment. Chapter 19 opens with the interval adverbial the next day:

(5) The next day opened a new scene at Longbourn. (I,19, p.91)

The framing function expressed by the adverbials is also found in the when-clauses. Only the when-clauses with the framing function occur at the beginning of temporal episodes, although there are three uses of when in Pride and Prejudice -- to introduce a clause which is subordinated to the main clause as in (6) below:

(6) When tea was over, Mr. Hurst reminded his sister-in-law of the card-table -- but in vain. (I,7, p.48)

to introduce a nonrestrictive temporal clause whose function is not to subordinate but to supply with further temporal information, as in (7):

(7) She was on the point of continuing her walk, when she caught a glimpse of a gentleman within the sort of grove which edged the park; (II,12, p.166)

or to introduce a condition, which can be roughly paraphrased as because, as in (8):
(8) ... Elizabeth began to like them herself, when she saw how much affection and solicitude they showed for Jane. 
(I,7, p.30)

The positions of the two clauses conjoined by the subordinating when can be easily switched, as in (9), but not the frame adverbial when, as in (10). The question mark in front of (10) indicates that its acceptability is in doubt:

(9) Mr. Hurst reminded his sister-in-law of the card-table when tea was over, but in vain.

?(10) When she caught a glimpse of a gentleman within the sort of grove which edged the park she was on the point of continuing her walk.

The framing adverbial when is, however, subject to one more constraint. The semantic notion of ONGOINGNESS\(^{10}\) is required for the interpretation of the first conjunct, the main clause, with a sense of surprise or unexpectedness being incorporated into the interpretation of the when clause. Thus the first clause in (7) informs the reader that Elizabeth was in the middle of her walk and the when clause marks a new -- and unexpected -- event. Such unexpectedness or surprise may be marked by the lexical items and phrases such as suddenly, took her by surprise (11), startled (12), to her utter amazement (13):
(11) When those dances were over she returned to Charlotte Lucas, and was in conversation with her when she found herself suddenly addressed by Mr. Darcy, who took her so much by surprise in his application for her hand ...

(I, 18, p. 79)

(12) Elizabeth was sitting by herself the next morning and writing to Jane, while Mrs. Collins and Maria were gone on business into the village, when she was startled by a ring at the door, the certain signal of a visitor.

(II, 9, p. 151)

(13) But this idea was soon banished, and her spirits were very differently affected, when, to her utter amazement, she saw Mr. Darcy walk into the room.

(II, 11, p. 160)

In sentences (11-13), the clauses not introduced by when have scope over the occurrence of the action of the when clause, i.e., they have a framing function much like that of sentential adverbials. For example, to finish uttering the words delightful and charming, as in (14), would demand a period of time in which some unlucky recollections occur:

(14) ... she had not got beyond the words "delightful" and "charming" \((t_1)\), when some unlucky recollections obtruded \((t_2)\)

(III, 1, p. 212)

If we use \(S_1\) to represent the time duration of its occurrence, the occurrence of the action represented by \(S_2\) will fall in between the two endpoints of \(S_1\):
2.1.2. Spatial Restriction.

The shift from one temporal episode to another is typically accompanied by a change of location. In (5) above, which is repeated here, phrases like a new scene and at Longbourn indicate this shift.

(5) The next day opened a new scene at Longbourn.

Because Chapter 18 ends with a description of the Bennets' departure from the Netherfield ball, the mention of Longbourn in Chapter 19 signals a different setting for the next sequence of narrative events. The noun phrase a new scene in the topic sentence (5) also hints at a shift of narrating subject matter: the main subject in what follows (the beginning of Chapter 19, at least,) is no longer the Netherfield ball, but Mr. Collins' proposal. What we have here then is the beginning of a new temporal episode.
2.2. Final Boundary Marking in Temporal Episodes.

Temporal episodes typically end with event time units. There are, however, significant differences between those event time units serving as final boundary markers for temporal episodes and those which lack such a function.

2.2.1. Coordinate Constructions.

Of the first 30 temporal episodes (I,1, p.5-I,21, p.104) examined, 18 of them, i.e., 60%, end with summary statements, typically expressed as rather long coordinate structures:

(15) Mrs. Bennet and her daughters apologized most civilly for Lydia's interruption, and promised that it should not occur again if he would resume his book; but Mr. Collins, after assuring them that he bore his young cousin no ill will, and should never resent her behaviour as any affront, seated himself at another table with Mr. Bennet, and prepared for backgammon. (I,14, pp.60-1)

(16) Elizabeth allowed that he had given a very rational account of it, and they continued talking together with mutual satisfaction till supper put an end to cards, and gave the rest of the ladies their share of Mr. Wickham's attention. (I,16, p.74)

We have found sentences of this rather awkward type only at the final boundary of a temporal episode. Any given
instance of the construction sounds, by its measured rhythm and by analogy with other instances, like an ending. The repetition of the connective and suggests a kind of finality.

2.2.2. Semantic Notion of Finality.

Of course, phrases such as 'going home,' 'saying goodbye,' 'making conclusions,' indicate the ending of an event. Similarly, we see the use of adverbials such as at length (17), at last, soon, lexical items such as end (18), adieus, return, narrator summary phrases such as pursue no further (19), and a conclusive statement such as (20).

(17) At length there was nothing more to be said; the ladies drove on, and the others returned into the house. (II,6, p.137)

(18) The boy protested that she should not; she continued to declare that she would, and the argument ended only with the visit. (I,5, p.19)

(19) The subject was pursued no further, and the gentlemen soon afterwards went away. (II,8, p.146)

(20) The occurrences of the day were too full of interest to leave Elizabeth much attention for any of these new friends; and she could do nothing but think, and think with wonder, of Mr. Darcy's civility, and above all, of his wishing her to be acquainted with his sister. (III,1, p.216)
2.2.3. Time Lapse.

The endings of temporal episodes use adverbials of frequency such as again and again, sometimes, and never to indicate the lapse of time. Narratives containing this type of adverbial are called iterative narrative by Genette (1980). For Genette an iterative narrative is a single narrative statement representing several occurrences together of the same event, i.e., several events considered only in terms of their repetition. In particular, the concluding units of temporal episodes belong to the type referred to by Genette as generalizing or external iterations. That is, the temporal field covered by the iterative section extends well beyond the temporal field of the scene into which it is inserted.

Consider the following event time unit, which is the ending of TE 29 diagrammed above, itself an iterative narrative:
Not yet, however, in spite of her disappointment in her husband, did Mrs. Bennet give up the point. She talked to Elizabeth again and again; coaxed and threatened her by turns. She endeavoured to secure Jane in her interest, but Jane with all possible mildness declined interfering; and Elizabeth sometimes with real earnestness and sometimes with playful gaiety replied to her attacks. Though her manner varied; however, her determination never did. (I, 20, p. 98)

The strong sense of time having passed gives the passage the summarizing quality referred to in 2.2.1.: the narration in a few paragraphs or a few pages covers a wider time span -- several days or months of existence -- without details of action or speech.


Chapter boundaries are unreliable as indicators of the beginning or end points of temporal episodes, i.e., although there is a constraint against any temporal episode straddling two volumes, a temporal episode can straddle two chapters. We maintain that the experience of fictional time is through the temporal episode, the macro-unit consisting of narrative units of time.

The temporal role of psychological time units in an episode presents some problems for analysis. For example,
when Elizabeth met Darcy at Pemberley, she was surprised at
Darcy's request to introduce his sister:

(22) The surprise of such an application was
great indeed; it was too great for her
to know in what manner she acceded to
it. She immediately felt that whatever
desire Miss Darcy might have of being
acquainted with her must be the work
of her brother, and without looking
farther, it was satisfactory; it was
gratifying to know that his resentment
had not made him think really ill of
her. (III,1, p.214)

This passage has, of course, its own time reference
expressed by means of various syntactic devices. For
instance, the use of the past perfect denotes a time that
is prior to the time expressed by the simple past tense. It
is, however, difficult to assign a point on the timeline to
mark the time when psychological action takes place. The
time reference nevertheless can be determined from the
location of this unit, which is between two events on the
narrative timeline, the first being Darcy's request to
introduce his sister to Elizabeth and the second, Darcy's
walk with Elizabeth and the Gardiners back to Pemberley
House.

The problem persists, however, when a unit such as
(22) occurs chapter-initially. The occurrence of the
chapter-division would be expected to indicate that time
has elapsed.12 But in Pride and Prejudice chapter—
divisions do not function as natural temporal breaks. Readers sometimes feel that there is no time lapse between chapters. For instance, the end of Chapter 19 expresses Elizabeth's determination to terminate Collins' wooing by silent withdrawal, and the beginning of Chapter 20 continues with the same topic with no indication of time discontinuity:

(23) To such perseverance in wilful self-deception Elizabeth would make no reply, and immediately and in silence withdrew, determined, that if he persisted in considering her repeated refusals as flattering encouragement, to apply to her father, whose negative might be uttered in such a manner as must be decisive, and whose behavior at least could not be mistaken for the affection and coquetry of an elegant female. (End of I,19, pp.95-6)

(24) Mr. Collins was not left long to the silent contemplation of his successful love; for Mrs. Bennet, having dawdled about in the vestibule to watch for the end of the conference, no sooner saw Elizabeth open the door and with quick step pass her towards the staircase, than she entered the breakfast-room and congratulated both him and herself in warm terms on the happy prospect of their nearer connection.

(Beginning of I,20, p.96)

Clearly, chapter boundaries do not function as adequate surface indicators for a lapse of time. It is easy to find in the middle of a chapter a break of a long period of time. Chapter 6 in *Pride and Prejudice* is, for example, composed of two distinct temporal episodes: the
first tells of Elizabeth and Charlotte's talk concerning happiness in marriage; the second narrates what has taken place in a party at Sir William Lucas's place. A time shift occurs at the mid-point of the chapter, signalled by the following passage:

(25) He began to wish to know more of her, and as a step towards conversing with her himself, attended to her conversation with others. His doing so drew her notice. It was at Sir William Lucas's, where a large party were assembled. (1.6, p.22)

With the change of location to Sir William Lucas's, a new temporal episode describing what happens at Sir William's accordingly follows.

3.1. Chapter-Initial Psychological Temporal Units.

We have suggested that the markings for temporal episodes need not coincide with chapter boundaries. We will see in this section that whenever a chapter begins with a psychological time unit, this temporal unit can only be interpreted as the immediate temporal continuation of the previous unit, functionally as one constituent of the temporal episode to which the previous temporal unit belongs.

Compare the following passages taken from the end of III.2, and the beginning of III.3:
(26) Mr. Gardiner left them soon after breakfast. The fishing scheme had been renewed the day before, and a positive engagement made of his meeting some of the gentlemen at Pemberley by noon. (III,2, p. 222)

(27) Convinced as Elizabeth now was that Miss Bingley's dislike of her had originated in jealousy, she could not help feeling how very unwelcome her appearance at Pemberley must be to her, and was curious to know with how much civility on that lady's side the acquaintance would now be renewed. (III,3, p. 223)

One explicit temporal expression in (27) is the deictic now. There is, however, no other clear indication as to the assignment of its temporal reference. Other than showing that the narration is given from Elizabeth's consciousness, the now does not establish a point on the timeline. Readers cannot, as a result, determine the event time of this mental vision.

3.1.1. The Linearization Problem.

One obvious surface constraint on the writer/narrator is that of linear order, i.e., in written language words occur in linear order and only one word is presented at a time. When words are ordered into sentences, and sentences into texts, we have what has been referred to as the
linearization problem. Sequential ordering affects a reader's interpretation, i.e., what occurs first limits the interpretation of what follows. At the very beginning of the novel, Darcy is depicted as proud, both in his speech and in his behavior in public. This impression of Darcy is therefore rooted in the reader's mind, and accordingly affects the reader's interpretation of Darcy's actions, as indeed it conditions Elizabeth's mind.

But the linearization problem may be less typical in psychological time units. While mental action can take place in the real world simultaneously with externally observable action, problems arise in capturing such simultaneity in a sequential narrative. The sequential presentation of units of text may not necessarily represent relative temporal ordering when it involves psychological time units.

So how is the temporal order of psychological temporal units marked? Consider this passage:
Sentence (28b) introduces a series of thoughts, expressed as (28c), which constitute the content of Elizabeth's reflection.

Elizabeth's reflection occurs after the event of Charlotte's leaving. This is clear from the time adverbial then and the meaning of the verb unit was left in (28b). However, the same temporal interpretation is valid even if the interclausal conjunction and and the time adverbial then are deleted:

(29) Charlotte did not stay much longer.
(30) Elizabeth was left to reflect on what she had heard.

In other words, the semantics of the linguistic markers makes the sequence clear.

3.1.2. Rhetorical Relations.

Note that between (28c) and (30) there is a rhetorical relation which we could describe, following Jacobs (1981), as the rhetorical predicate SPECIFY. That is, the propositions in (28c) specify the propositional content of (30).

The SPECIFY relationship remains constantly valid except when there is a gerundive form to indicate simultaneity. For instance:

(31) Elizabeth was sitting with her mother and sister, reflecting on what she had heard, and doubting whether she was authorized to mention it, when Sir William Lucas himself appeared, sent by his daughter to announce her engagement to the family. (I,23, p.110)

The two -ing forms reflecting and doubting in (31) represent mental processes simultaneous with the state described as was sitting. But it is not necessarily true that gerundive forms mark simultaneity. Consider (32):
(32) Elizabeth, (a) feeling it incumbent on her to relieve him from so unpleasant a situation, (b) now put herself forward to confirm his account by mentioning her prior knowledge of it from Charlotte herself ... (I,23, p.111)

In (32), the event feeling occurs before the action of mentioning. This is because of the deictic now. In Pride and Prejudice the use of now not only points to the most current event at the time of narration, but it typically signifies, as an empirical finding, a CAUSAL relation. We can say every occurrence of now marks the causal relationship, with the proposition containing now being the result. Thus, we can say (32a) CAUSE (32b), and the causal relationship accompanies the temporal marking.

Example (28) occurs at the end of Chapter 22, while (31) is the initial sentence of Chapter 23. Note that, despite the intervening chapter boundary, a temporal continuity is maintained by a surface cohesive link, repetition. The proposition

(33) Elizabeth reflects on what she had heard.

represented by the infinitive form to reflect on what she had heard in (28) is repeated as the gerundive form reflecting on what she had heard in (31). The setting for both (28) and (31) is the same:
(34) They returned to the rest of the family (I, 22, p. 110)

(35) Elizabeth was sitting with her mother and sister (I, 23, p. 110).

But the reflection in (28) occurs immediately after Charlotte has left, whereas that in (31) takes place after Charlotte has sent Sir William to announce her engagement.

3.2. Temporal Episodes Across Chapter Boundaries.

Two types of unit sequence across chapter boundaries are especially common in *Pride and Prejudice*: a Type A sequence consists of an event time unit (ETU₁), followed by a chapter boundary (CB), followed by another event time unit (ETU₂); a Type B sequence consists of an event time unit (ETU₁), followed by a chapter boundary (CB), followed by a psychological time unit (PTU), and then followed, not necessarily immediately, by another event time unit (ETU₂).

3.2.1. Type A Sequences.

A Type A sequence can be diagrammed as

\[ \text{ETU}_1 \quad \text{CB} \quad \text{ETU}_2 \]

While event time units most commonly occur at the beginnings and ends of chapters, a temporal episode
straddling the chapter boundary is possible if both the event time units satisfy the following conditions:

**ETU₁:** The ETU₁ of Type A Sequences cannot contain narrative which would give any sense of formal completion. The typographical convention of chapter-division typically leads readers to expect a sense of completion resulting at the end of a chapter from a progression of events. But the ETU₁ of this sequence type frustrates such an expectation. None of the features discussed in 2.2. may be present.

**ETU₂:** There must be cohesive links such as repetition, and there should not be any exact specification of a point of time, e.g., the next morning, the following Saturday. For example:

(36) He was interrupted by a summons to dinner; and the girls smiled on each other. ... The dinner too in its turn was highly admired; ... In a softened tone she declared herself not at all offended; but he continued to apologize for about a quarter of an hour.  
(I,13, p.57)

(37) During dinner Mr. Bennet scarcely spoke at all; but when the servants were withdrawn, he thought it time to have some conversation ... (I,14, p.58)

From (36), readers know that the events narrated happen after the summons to dinner and are related to the
dinner. Furthermore, readers know the end point of this passage is at least fifteen minutes after the dinner is served. None of the devices characteristic of chapter endings is found. Thus, when readers encounter the time phrase during dinner in (37), which links cohesively back to (36), they automatically treat it as the temporal continuation of (36).

3.2.2. Type B Sequences.

When a chapter opens with a psychological time unit (PTU) and the ending of the previous chapter is an event time unit (ETU$_1$), the time reference of the psychological time unit is determined by the temporal reference of the first event time unit (ETU$_2$) following the said psychological time unit. This is what we refer to as a Type B sequence, which can be diagramed as

ETU$_1$ -- CB -- PTU -- ... -- ETU$_2$

Turn to the beginning of II,13. The first two paragraphs of this chapter are a representation of Elizabeth's inner world -- her reactions and thoughts after reading Darcy's letter. It is from the first sentence of the next paragraph (38) that readers know the new chapter marks no temporal break.
(38) In this perturbed state of mind, with thoughts that could rest on nothing, she walked on; (II,13, p.174)

This sentence is crucial in that it functions as a cohesive device. First, the deictic this refers back to the two paragraphs of psychological units occurring at the opening of Chapter 13. Secondly, the verb phrase walked on imposes the presupposition 'Elizabeth was walking before.' A natural link is thus established between the beginning of the previous chapter and the present one:

(39) She was proceeding directly to her favorite walk ... (II,12, p.165)

In fact, the temporal cohesion arises from this linking event of walking in II,12. The walking is referred to several times:

(40) After walking two or three times ... She was on the point of continuing her walk ... (II,12, p.166)

Thus, when a phrases such as walked on appears in II,13, temporal continuity is evoked for readers. The duration of the walking event covers part of the represented time span of two chapters.

In addition, by virtue of the nature of walking, there has to be some sort of unity of place. In II,12, Elizabeth
is walking in the park and this is also assumed in II,13. In particular, the lane in the park is mentioned in both chapters:

(41) ... and instead of entering the park, she turned up the lane, which led her farther from the turnpike road. (II,12, p.165)

(42) After wandering along the lane for two hours, ... a recollection of her long absence, made her at length return home. (II,13, pp. 177-178)

4. Conclusion.

The more formal and explicit study of temporal episodes undertaken here provides us with a clearer understanding of the ways in which the passage of time in the novel is communicated. The perception of temporal movement is achieved by the temporal arrangement of the macro-units referred to as temporal episodes. We have seen that a temporal episode is a unified narrative text consisting of various types of lesser temporal units, primarily event time units, psychological time units, and real time units, occurring in predictable patterns. Events organized within a temporal episode can be connected by one or more of a set of relations which we have specified as temporal, spatial, causal, and/or pragmatically relevant.
Our findings concerning temporal episodes conform in general with those of Genette (1980:97):

Summary remained, up to the end of the nineteenth century, the most usual transition between two scenes, the "background" against which scenes stand out, and thus the connective tissue par excellence of novelistic narrative, whose fundamental rhythm is defined by the alternation of summary and scene.

The last unit of each temporal episode, which is typically an event time unit, constitutes what Genette refers to as 'summary,' and the preceding part of the episode corresponds to Genette's 'scene,' which is a combination of event time units, optional real time units, and/or psychological time units. The plot of a novel can advantageously be viewed as a sequence of temporal episodes, each defined as the alternation of scenes and summaries. These scenes and summaries are themselves made up of the lesser units discussed in Chapter Two. The various time units thus form part of a hierarchically organized temporal representation system.
Footnotes to Chapter Three


2. Prince (1982:62) refers to events as stative, when they can be expressed by a sentence of the form

   \[ NP's \text{ V-ing (NP)} \text{ AUX be a state} \]

   or active, when they constitute an action and cannot be expressed by a sentence of the form above.

3. For the difference between cause and consequence, see the distinction made by Dik (1968).

4. See Grice (1975) and Wilson and Sperber (1983) for detailed discussions of the concept of relevance.

5. The notion of sequence is adopted from Barthes (1975).

6. One kind of Event Time Unit (ETU) (as in (2)), which occurs between two Real Time Units (RTU), is not represented in our analysis. Consider the two ETUs in the following passages:

   (1) "You may depend upon it ... that Miss Bennet shall receive every possible attention while she remains with us." Mrs. Bennet was profuse in her acknowledgements. [ETU]

   "I am sure," she added, "if ... (I,9, p.37)

   (2) "How delighted Miss Darcy will be to receive such a letter!"

   He made no answer. [ETU]

   "You write uncommonly fast."

   (I,10, pp.41-2)

Although the actual words of Mrs. Bennet's acknowledgements are not recorded, there is, nonetheless, a lapse of time between the two RTUs separated by the ETU as in (1). As for (2), there might not be any time lapse between the two RTUs. It is the first type of ETU that will be included in our study.
7. Timeless present units and background time units establish their own temporal episodes because they depict events whose occurrences do not fall on the imaginary timeline stringing the narrative events together.

8. As event time units are the obligatory elements in every temporal episode, a clustering such as

\[
\text{RTU} \rightarrow \text{PTU} \\
\downarrow \\
\text{RTU}
\]

is ruled out, as predicted by our Rule 2. This ill-formed configuration does not occur in any of the episodes mapped out in this chapter nor indeed anywhere in the novel.

9. See, for example, Jacobs (1970) on restrictive relative clauses.

10. The notion of ONGOINGNESS is typically expressed by the progressive aspect. The progressive aspect generally has the effect of inserting a particular event or moment into a temporal frame. That is, within the flow of time, there is some point of reference from which the event indicated, mainly by the verb, can be seen as stretching into both the future and into the past. See Leech (1971) for a detailed discussion of this topic. The use of progressive aspect at the beginning of a chapter helps identify the beginning of a temporal episode, as shown in the following example:

```
They had been walking about the place with some of their new friends, and were just returned to the inn to dress themselves for dining with the same family, when the sound of a carriage drew them to a window, and they saw a gentleman and a lady in a curricle driving up the street. (II, 2, p. 217)
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11. Note that when and while are not interchangeable. Ill-formed sentences would be generated if we substituted while for when in examples (14).

13. See Kamp (1971) for a detailed discussion on the usage of now.

14. See Reichenbach (1947) for a discussion of the distinction between 'event time,' 'speech time,' and 'reference time.' Event time is, according to Reichenbach, a temporal point established in relation to other events.

15. See also Footnote 1.

16. In fact, Darcy is purposely presented this way so that Elizabeth can form the wrong impression of him, which is necessary for the plot development. E. M. Halliday (1960) comments on this point in saying that Pride and Prejudice is presented mainly from Elizabeth's point of view. A similar situation occurs in another Austen novel, Emma. Booth (1961:254) points out that there are, in that novel, many 'breaks' in the point of view, because Emma's beclouded mind cannot do the whole job:

[In Emma] ... Jane Austen moves in and out of minds with great freedom, choosing for her own purposes what to reveal and what to withhold.

Booth refers to this limited omniscience as "selected dipping into whatever mind best serves our immediate purposes," but does not provide a full explanation for the phenomenon. We feel that there should be a better explanation based on the discussion of narrative point of view.
0. Introduction.

We identified in Chapter Three a presentational order of narrative plot based on macro-units referred to as temporal episodes. We saw that the temporal representation of these episodes is organized according to the objective chronology of the occurrence of the groups of events represented as episodes. For *Pride and Prejudice*, this chronological temporal order makes it easy for readers to determine where on the timeline each episode takes place:

\[ t_1 \quad T_{E1} \quad T_{E2} \quad T_{E3} \quad \ldots \quad T_{En} \quad t_n \]

But certain kinds of content which do not so easily fit into a temporal representation based on objective chronology. We thus distinguish parts of the novel which arrange events chronologically from those which arrange events differently, in this case, by their psychological order. This psychological order is the order of consciousness discussed briefly in Chapter One. Consider the following passage:
1). She perfectly remembered everything that had passed in conversation between Wickham and herself in their first evening at Mr. Philip's. Many of his expressions were still fresh in her memory. 2). She was now struck with the impropriety of such communications to a stranger, and wondered it had escaped her before. She saw the indelicacy of putting himself forward as he had done, and the inconsistency of his professions with his conduct. 3). She remembered that he had boasted of having no fear of seeing Mr. Darcy -- that Mr. Darcy might leave the country, but that he should stand his ground; yet he had avoided the Netherfield ball the very next week.

From the temporal point of view, this paragraph falls into three two-sentence segments. The first shows Elizabeth recalling her first meeting with Wickham. The next expresses her present judgement of his behavior at the Netherfield meeting. The third combines past and present time -- her memory and her revaluation of Wickham's conduct.

The six sentences which constitute the three segments of this passage, labelled here as A, B, C, D, E, and F, according to the order of their appearance in the narrative, occupy in the story, respectively, the chronological positions 1, 2, 5, 2, 3, 4, where 5 occurs last and is, in this case, the 'present' time of narration. Note that since the narrative events designated...
by B and D include that designated by C, and the narrative event expressed by A includes those designated by B and D, the 2's, B and D, in this case have scope over 3, and 1, in this case A, over 2, as in the following diagram:

This is so because all these events are now part of Elizabeth's consciousness, as indicated by the various occurrences of remember and the deictic now. All the actions referred to are part of the psychological reflections passing through Elizabeth's mind at the moment of narration.

In this chapter we will identify another kind of unit, that which reflects a psychological order of consciousness. These units are in fact subtypes of psychological time units. It will be shown that these sub-units have distinctive syntactic traits and operate in a parallel fashion to the temporal units identified in Chapter Two. Since the narrator may be internal or external to events or
actions as well as to characters,\(^2\) we will in this study make a distinction between external perspective and internal perspective. In section 1, we identify syntactically and lexically those narrative units presenting external perspective. In section 2, we consider the syntactic dimensions of the three styles representing internal perspective, and point out, by drawing on findings in Dry’s 1975 study, that narrative material is arranged according to the order of consciousness in the three styles discussed. In section 3, we argue that, since temporal interpretation for units representing external perspective is less problematic than those representing internal perspective, the realization of the three kinds of psychological sub-units is indispensable to the temporal interpretation of narrative presented according to the order of consciousness.

1. Point of View: External Perspective.

Point of view, as Dry defines it (1975), is the consciousness through whose perspective a passage is presented. Thus, determining point of view means determining who talks to the reader, what the narrator’s relationship to the characters and events is, what channels of information the narrator uses to convey the story, and at what distance from the story the reader is placed.
Point of view may be external or internal: we may describe a given character from the outside, as an impartial onlooker would, or as the character himself would, or we may describe him not only from the outside but also from the inside, as an omniscient being would.

An external perspective, as Fowler (1977:90) points out, keeps the reader out of the character's consciousness. Readers must interpret, make guesses about the character's mental state based mainly on the character's appearance and behavior.

With respect to temporal interpretation, narrative from an external perspective in this novel presents few complications. This is because the narrative events are arranged in chronological order. However, in this section, we demonstrate that syntactically as well as lexically distinct units -- timeless present narrative units, background time narrative units, and event time narrative units -- all reflect external perspective.

1.1. Timeless Present Narrative Units (TPU).

In *Pride and Prejudice*, the surface-implausible present tense characteristic of timeless present narrative
units (TPU) is used to present propositions, either seriously or ironically, as universally true. As Wright (1953:59) points out, this use of the present tense allows the narrator to provide indirect comment. The intrusion of the narrator is indicated both lexically and syntactically.

Timeless present units have distinctive lexical features. When any form of the word describe appears (as description in (1),) the implied narrator intrudes overtly:

(1) It is not the object of this work to give a description of Derbyshire, nor of any of the remarkable places through which their route thither lay ... A small part of Derbyshire is all the present concern. (II,19, p.202)

The externality of the perspective is explicit.

Our claim that timeless present units reflect external perspective is further supported by grammatical facts. For example, the agent carrying out the task of description, who is understood to be the implied narrator, is often referred to by the first person pronoun I (as in (2)). When the role of narration is thus taken by the narrator, the narrator situates himself outside the character's consciousness -- the reader is allowed to jump between an
external world and the fictional world portrayed in the novel.

(2) I wish I could say, for the sake of her family, that the accomplishment of her earnest desire in the establishment of so many of her children produced so happy an effect as to make her a sensible, amiable, well-informed woman for the rest of her life. (III,19, p.323)

In timeless present units the narrator is able to make general comments and present conclusions and judgements. The narrator may use a conditional sentence such as (3) below, or its variation (4):

(3) If gratitude and esteem are good foundations of affection, Elizabeth's change of sentiment will be neither improbable nor faulty. But if otherwise, if the regard springing from such sources is unreasonable or unnatural, in comparison of what is so often described as arising on a first interview with its object, and even before two words have been exchanged, nothing can be said in her defense. (III,4, p.233)

(4) This is not the sort of happiness which a man would in general wish to owe to his wife; but where other powers of entertainment are wanting; the true philosopher will derive benefit from such as are given. (II,19, p.199)

The argument structure is roughly (5):

(5) If X BE ..., (then) Y AUX. be/V. ...
A conditional sentence of this type is often paraphrasable in other ways, e.g., (6) below, which has a generic subject noun phrase, and can be written as If one is angry, one is not always wise:

(6) Angry people are not always wise

It may also be expressed by a passive construction (as in 7); or the subject may be extraposed by the expletive it (as in 8):

(7) This truth is so well fixed ... that he is considered as ... (I,1, p.5)

(8) It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife. (I,1, p.5)

Timeless present units, then, reflect an external perspective achieved by devices such as the intrusion of a narrator or an evaluative quality in the narration.

1.2. Background Time Narrative Units (BTU).

Background Time Narrative Units (BTU) are time units in which both the story time and the narrative time stop but the discourse between the reader and the implied narrator continues. Obviously, then, background time units reflect only the perspective of the implied narrator.
These background time units differ from other narrative units in their tense and aspectual form. Austen uses the past perfect tense to indicate a narrative perspective not directly relevant to the ongoing narrative events in the novel. In other words, the important aspect of the past perfect tense is not that it refers to time anterior to the time of narration (this is obvious), but that it signals a certain narrative point of view. We see this in the first introduction of the Lucas family:

(9) Within a short walk of Longbourn lived a family with whom the Bennets were particularly intimate. Sir William Lucas had been formerly in trade in Meryton where he had made a tolerable fortune and risen to the honour of knighthood by an address to the King, during his mayoralty. The distinction had perhaps been felt too strongly. It had given him a disgust to his business and to his residence in a small market town; and quitting them both, he had removed with his family to a house about a mile from Meryton ... By nature inoffensive, friendly and obliging, his presentation at St. James's had made him courteous. (I,5, p.17)

Except for the first sentence, the main verbs in every sentence are in their past perfect form. Since there is no indication that the above passage is uttered by any of the characters, the reader takes the information conveyed as authoritative, the perspective of the narrator.
Additionally we find that appositional constructions or postnominal modifiers, which are very common in background time units, indicate knowledge available only to the narrator:

(10) He had removed with his family to a house about a mile from Meryton, denominated from that period Lucas Lodge, where he could think with pleasure of his own importance, and unshackled by business, occupy himself solely in being civil to all the world. (I,5, p.17)

Note that the noun phrase a house, which is modified by the phrase about a mile from Meryton, is further qualified by the appositional participial clauses denominated from that period Lucas Lodge as well as unshackled by business, and two nonrestrictive relative clauses, where he could think with pleasure of his own importance and (where he could) occupy himself solely in being civil to all the world. These all communicate significant information not previously known to the reader. The source is obviously the narrator, and the reader judges their truth status accordingly.

Evaluative terms provide further clues to the narrator's voice. Consider the following passage:
(11) Mr. Collins was not a sensible\(^6\) man, and the deficiency of nature had been but little assisted by education or society -- the greatest part of his life having been spent under the guidance of an illiterate and miserly father -- and though he belonged to one of the universities, he had merely kept the necessary terms, without forming at it any useful acquaintance. (I,15, p.61)

Whose voice is it that judges Collins as not sensible? Whose viewpoint is represented by the nominal, the deficiency of nature, which carries with it the presupposition that "Mr. Collins's nature is deficient."? The information in the above passage is, up to that point of narration, new to the reader, and also to the characters in the novel. The judgment, which is indicated by the various linguistic signals such as the evaluative adjective sensible and the noun phrase the deficiency of nature, comes from the narrator, and no one else.

1.3. Event Time Narrative Units (ETU).

Event time narrative units are, as we argued in Chapter Two, the only type of narrative units which enables narrative time to move forward. The duration of time in event time units on the timeline of narrative events is, of course, longer than the actual time the narrator takes to tell the story.
In event time units, the narrator takes 'an external point of view' when he describes "some internal state (thoughts, feelings, unconscious motives for an action) that he cannot be sure about." The syntactic traits for external perspective are consistent. Matrix verbs are frequently aspectual forms like seem and suppose, and, as we will see, modality adverbs and adjectives occur.

It is clear that when matrix verbs like seem, look (as in (12)), and suppose are used, or the past conditional would/could + have + V-en (as in (13)) occurs, the narrative is seen from the perspective of a narrator, speculating about the character's inner world:

(12) But though everything seemed neat and comfortable, she was not able to gratify him by the sigh of repentance; and rather looked with wonder at her friend that she could have so cheerful an air, with such a companion. (II,5, p.134)

(13) When Mr. Collins could be forgotten, there was really a great air of comfort throughout, and by Charlotte's evident enjoyment of it, Elizabeth supposed he must be often forgotten. (II,5, p.135)

The narrator's uncertainty is further reflected in the modality adverbs and adjectives which emphasize interpretation rather than factual report, forms like
certainly, perhaps, surely, obviously, obvious, probably
(as in (14)), evident (as in (13)), and evidently:

(14) ... while Sir William accompanied him,
Charlotte took her sister and friend
over the house, extremely well pleased,
probably, to have the opportunity of
showing it without her husband's help.
(II,5, p.135)

Further markers of external perspective are
conjunctions introducing clauses which represent a hidden
inner state known only to the narrator. Such conjunctions
include like, as if (as in (15)), and such as etc.

(15) ... he addressed himself particularly
to her, as if wishing to make her feel
what she had lost in refusing him.
(II,5, p.134)

2. Point of View: Internal Perspective.

Authors control the actions, thoughts, speech, and
other qualities of fictional characters. They determine
the extent to which the characters' consciousnesses can be
'liberated' from the narration, and the extent to which
his/her thoughts are colored by the narrator's
description. To achieve such effects, various linguistic
options are available at both the lexical and syntactic
levels.
Indirect presentation typically reflects an internal viewpoint. An internal view, as noted by Fowler (1977:89):

opens to us characters' states of mind, reactions and emotives, either by narrative report (and judgment, inescapably), by the telling of what in real life would be hidden from an observer, or by one of the more dramatized, soliloquy-like, 'stream of consciousness' or 'interior monologue' techniques.

We consider here three literary forms classified in Chapter Two as subtypes of psychological time narrative units, the so-called 'narrated monologue' (2.1), 'internal monologue' (2.2), and 'internal analysis' (2.3). They are all subtypes of internal perspective. In communicating the characters' thoughts, they depict the psychological processes of the source of the viewpoint while also imitating lexically and syntactically the characters' speech. Much of the discussion presented here draws on Dry's (1975) formal description of direct discourse constructions. These constructions, whether used to quote thoughts directly or integrated as narrated monologue into third-person narration, help identify the source of narrative point of view by indicating closeness to a character's consciousness.
2.1. Narrated Monologue.

One type of internal perspective referred to as narrated monologue has linguistic features distinguishing it from other styles. This style, known also as 'Erlebte Rede,' 'free indirect speech' (Leech 1971, Pascal 1977, Banfield 1978, 1981, Cohn 1978, and Ron 1981), and 'reported speech' (Smith 1980) is described by Cohn (1966:97) as a form bearing certain syntactic similarities to direct discourse, having "the rhythm of spoken language rendered through exclamations, rhetorical questions, repetitions ... and exaggerated emphases." Consider the following example:

EXCLAMATION
(16) That she should receive an offer of marriage from Mr. Darcy!
   (II,12, p.165)

RHETORICAL QUESTION
(17) How could she deny that credit to his assertion, in one instance, which she had been obliged to give in the other? (II,13, p.177)

Narrated monologue differs, however, from direct discourse in that the original tenses are back-shifted, the pronominalization reoriented according to the purported speaker, and, of course, the quotation marks removed. If (16) and (17) were in the form of direct discourse, they would become (18) and (19) respectively:
(18) Elizabeth: "That I should receive an offer of marriage from Mr. Darcy!"

(19) Elizabeth: "How can I deny that credit to his assertion, in one instance, which I have been obliged to give in the other?"

Compared with (18) and (19), the forms should and could in (16) and (17) are back-shifted, and there are no reporting clauses with matrix verbs of communication or consciousness such as say, announce, realize, wonder, as in the indirect speech versions (20) and (21) below. For the writer, narrated monologue allows a character's thoughts to be reported indirectly, without any distancing expressions like he said, she exclaimed.

(20) Elizabeth { exclaimed } that she { could not believe } should receive an offer of marriage from Mr. Darcy!

(21) Elizabeth wondered how she could deny that credit to his assertion, in one instance, which she had been obliged to give in the other.

The linguistic features differentiating narrated monologue from indirect discourse are fairly obvious. The subject noun phrase and the auxiliary verb invert only in the direct discourse form of a question, as in (17). In terms of the usual generative syntactic formulation, after the questioned WH-constituent has been fronted, the order of the subject and the following auxiliary, which includes
a tense affix, is reversed. Katz and Postal (1964) argue that there is an underlying preposed question constituent, basically whether, within questions that trigger auxiliary inversion. This whether appears explicitly in embedded questions like (21) above.

The subject-verb inversion rule in questions applies, however, only to Root Sentences.° It does not apply to indirect questions: (22) is ungrammatical because it is the direct discourse form of question that is embedded under the Root Sentence.10

(22) *Elizabeth wondered how could she deny that credit to his assertion, in one instance, which she had been obliged to give in the other.

Among the syntactic reflexes of internal perspective in narrated monologue is the use of exclamation structures and their associated punctuation. These structures are not permissible for the indirect speech counterparts. Exclamation marks used to communicate excitement, as in (16), cannot be used to punctuate indirect discourse unless the excitement indicated belongs to the current 'speaker,' as in (23):
(23) *Elizabeth could not believe that she
[refers to someone other than Elizabeth]
should receive an offer of marriage from
Mr. Darcy!

In this case, if the lower subject is not interpreted
as coreferential with the higher, the sentence is ill-
formed.

But the use of exclamation structures is not the only
distinguishing feature. Adjective and/or adverb-preposing
is allowed in narrated monologue (24), but not in indirect
speech (25):

(24) Happy did she think it for Bingley and
her sister that some of the exhibition
had escaped his notice (I,18, p.89)

(25) *She said happy did she think it for
Bingley and her sister that some of
the exhibition had escaped his notice

Furthermore, we find state predicates denoting mental
states, emotions, acts of thought. These designate
unobservables of consciousness which, in real life, are
accessible only if the subject reports them. Psychological
terms depicting inner views such as sorry, melancholy, as
in (26) are expressions of this type:

(26) She was not sorry [my italics],
however, to have the recital of them
interrupted by the entrance of the lady
from whom they sprung. (II,15, p.183)
A somewhat different phenomenon occurs with deictic expressions. Deictic forms take their reference from the identity of the speaker and his/her position at the time of the speech act: the deictic word here designates the moment occupied in time, and this, if without antecedent in the discourse, designates an object or entity near the speaker. In contexts other than direct quotation, when one speaker's words are repeated by another at a different time and place, these deictic expressions, and others like them, are reserved for reference to the position of the current 'speaker.' The original speaker's here, now, and this accordingly become there, then, and that in indirect discourse. For instance, (27a) is changed into (27b) when reported:

(27a) A: "This man is here now."

(27b) A said that man was there then.

However, in narrated monologue, deictic time and space words and deictic demonstratives often do not change, even though the personal pronouns are reoriented toward the narrator as the current speaker. Thus, Elizabeth, though referred to in the third person, can refer to time 'present' to her as now rather than then:
(28) Elizabeth, feeling it incumbent on her to relieve him from so unpleasant a situation, now [my italics] put herself forward to confirm his account by mentioning her prior knowledge of it from Charlotte herself (1,23, p.111)

Similarly, a speaker may not normally report another's words using the original speaker's terms for a third party, unless that term is also appropriate for him or s/he is being ironic. Kinship terms exhibit this prohibition most obviously, but it is also true for terms of address. For example, in (29a) and its reported counterpart (29b), if the speaker of (29b) is not a sibling of (29a), the term of address father must be qualified by a possessive pronoun, as in (29c):

(29a) A: Father will be here soon.
(29b) B: A said that Father would be here soon.
(29c) B: A said that his father would be here soon.

Such a prohibition, however, does not hold in narrated monologue. The name the experiencing consciousness commonly employs may be used to refer to that person in his thought (Kuno 1977). When narrated from Elizabeth's consciousness, the owner of Pemberley House is referred to as Mr. Darcy, as in (30), below:

(30) Mr. Darcy with grave propriety requested to be allowed the honour of her hand; but in vain. (I,6, p.24)
But he is referred to as Darcy by the narrator:

(31) Between him and Darcy there was a very steady friendship, in spite of a great opposition of character. Bingley was endeared to Darcy by the easiness, openness, ductility of his temper, though no disposition could offer a greater contrast to his own, and though with his own he never appeared dissatisfied. (I,4, p.16)

One special characteristic of narrated monologue is that it can take a third person reflexive without overt antecedent. Langacker (1969) and Lasnik (1976) have argued that only first and second person reflexive pronouns may appear in positions where they are not preceded by, or embedded in a sentence containing a coreferential noun or pronoun. But the reflexive pronoun herself in (32) below is acceptable despite the lack of a grammatical antecedent noun phrase, when reported in Elizabeth's voice:

(32) From herself to Jane -- from Jane to Bingley, her thoughts were in a line which soon brought to her recollection (II,13, p.177)

In what follows, we will identify the syntactic reflexes of another style of internal perspective, internal monologue.
2.2. Internal Monologue.

An internal monologue is a presentation of a thought sequence often presented as if the character were speaking aloud. The sentences are introduced by utterance verbs such as cry, repeat, say as in (33) and (34):

(33) "How despicably have I acted!" she cried [my italics]. "I who have prided myself on my discernment! ... Till this moment I never knew myself."
   (II,13, pp.176-7)

(34) "But surely," said [my italics] she, "I may enter his with impunity ..."
   (II,19, p.202)

We also find verbs of thinking such as think, reflect introducing parts of the monologue:

(35) "And of this place," thought she, "I might have been mistress ... I should not have been allowed to invite them."
   (III,1, p.205)

The form of interior monologue is the form of direct discourse, signalled typographically by quotation marks. It is characterized by a first-person reference to its speaker and the use of present-tense verbs:
(36) ... and continually was she repeating, "Why is he so altered? From what can it proceed? It cannot be for me, it cannot be for my sake that his manners are thus softened. My reproofs at Hunsford could not work such a change as this. It is impossible that he should still love me." (III,1, p.213)

Note that the linguistic form used to denote internal monologue is the same as the one denoting real time narrative units (see Chapter Two). We need to distinguish the one from the other in terms of their functions as temporal markers rather than their linguistic features. The so-called internal monologue is not a unique phenomenon linguistically.

2.3. Internal Analysis.

The third type of internal perspective provides an unrestricted view into the character's world via the narrator's narration. This viewpoint corresponds linguistically to the literary style referred to as internal analysis. According to Cohn (1966), the term 'internal analysis' is often applied to passages in which "the characters' thoughts and feelings are reported in subordinate clauses following he hoped, feared, knew, ignored, concluded." Dry (1975:59) points out that "it is only a name for clauses that have as their topic the
psychological processes of a character," and denotes a form
in which

a verb of communication (e.g., cried, wailed) or consciousness (e.g., remembered, feel) is followed by the subordinating conjunction that, which, in turn, is followed by a clause reporting -- with back-shifted tenses, and with pronominalization and demonstrative elements of time and place reoriented toward the current speaker -- the "internal sentences" of the original speaker.

Since it is the indirect counterpart of internal monologue, internal analysis is used to report a character's thoughts or feelings, as in (37):

(37) ... she thought of his regard with a deeper sentiment of gratitude than it had ever raised before; she remembered its warmth, and softened its impropriety of expression.  

(III,1, p.209)

Internal analysis, unlike internal monologue, employs the past tense and third-person pronouns. A sentence of direct discourse such as (38a) becomes (38b):

(38a) I perfectly remember everything that has passed in conversation between Wickham and myself in our first evening at Mr. Philip's.

(38b) She perfectly remembered everything that had passed in conversation between Wickham and herself in their first evening at Mr. Philip's.  

(II,13, p.175)
In addition, if there are any time and place adverbs, they must be changed to fit the perspective of the current speaker, not that of the original speaker; i.e., back-shifting is necessary so that has passed in (38a) is changed into had passed in (38b).

Although internal analysis is also a way of representing a character's psychological processes -- presenting the material embedded under the communication verbs from the character's point of view -- the knowledge and values reflected in this style may not coincide with those of the consciousness whose point of view is represented. Instead the narrator's knowledge or valuation may be incorporated into the content of the lower clause, in which case there may be a clash of truth values. The narrator's knowledge usually differs from that of a character. This clash is quite acceptable if the lower clause is embedded under the communicative verbs usually associated with internal analysis. While Elizabeth may think it is impossible that Darcy still loves her, the narrator's presupposition, which is contrary to Elizabeth's, is presented in the nonrestrictive relative clause who was in love with her of the made-up sentence (39):
(39) Elizabeth thought it impossible that Mr. Darcy, who was in love with her, still loved her.

This is what Dry (1975:80) means by saying

It might be possible to claim for internal analysis the ability to mark material as reflecting a character's viewpoint by excluding from the claim presuppositional and parenthetical material, such as the preceding pre-nominal adjectives and restrictive relative clauses.

3. The Temporal Interpretation of Psychological Time Units.

In Chapter Three, we showed that only real time units and event time units proceed chronologically on the timeline. The psychological time units, whose temporal reference cannot be precisely determined, have a temporal logic of their own. We showed this contrast diagrammatically:

\[
\text{ETU} \downarrow \quad \text{RTU} \rightarrow \text{PTU}
\]

It should now be clear from our discussion above that psychological time units present material seen from an internal perspective; thus temporal interpretation of this psychological sort is complicated. In this section, we examine in more detail the temporal interpretation
concerning psychological time units. We argue that, to interpret correctly temporal order, we need to recognize three subtypes of psychological time units. These represent internal perspective, as discussed in the section above. We will show that these psychological sub-units, referred to as narrated monologue sub-units, internal monologue sub-units, and internal analysis sub-units, operate in a manner parallel to other time units. While narrative events are ordered chronologically inside the two major types of time units in temporal episodes, i.e., event time units and real time units, these events are differently arranged in psychological time units. The identification of various types of psychological sub-units enables us to provide an accurate temporal description of how content is organized according to the order of consciousness.

Consider the following:

(40) a) Her [Miss Bingley's] sister made not the smallest objection, and the pianoforte was opened (t), and b) Darcy, after a few moments recollection, was not sorry for it (t_y). He began to feel the danger of paying Elizabeth too much attention (t_z). (I,11, p.51)

This passage, the concluding unit of TE 17, occurs at the end of Chapter 11 in Volume I. Note that there are two different points of view in the passage: the first (40a) is
Miss Bingley's perspective, as indicated by the possessive pronoun her (Kuno 1977), and the second (40b), expressed in internal analysis, is Mr. Darcy's viewpoint. Lexically, the words of emotion, such as sorry, recollection, feel etc. help us to identify the 'speaker,' i.e., the viewpoint exploited as the source consciousness.

Notice how the time is sequenced in the passage. If we designate $t_x$ as the time at which Miss Bingley opens the piano, $t_y$ as the time of Darcy's not feeling sorry for Miss Bingley's so doing, and $t_z$ as the time for Darcy's beginning to feel too attentive to Elizabeth, we discover that these three times, though representable sequentially on paper as:

$$t_x -- t_y -- t_z$$

with $t_x$ preceding $t_y$, and $t_y$ preceding $t_z$, are not mapped onto the timeline in this way. On the fictional timeline, the representation of these three times should be

$$<---t_z--->$$

$$t_x --- t_y$$

That is, $t_x$ precedes $t_y$, but $t_y$ does not necessarily precede $t_z$. On the contrary, $t_z$ must either precede or be simultaneous with $t_y$. Mr. Darcy's
starting to feel the danger of paying too much attention to
Elizabeth, $t_z$, may occur simultaneously with his not
being sorry to have to stop talking to her, $t_y$, or it may
occur anytime during the period of Darcy's recollection
(between $t_x$ and $t_y$), which starts after Miss Bingley's
opening the piano, and designates a period of a few
minutes.

Why is this so? We think the explanation lies in the
fact that (40b) is a subtype of psychological time unit,
an internal analysis sub-unit. A temporal interpretation
involving psychological time is complicated, as is seen
in the example above. We need first to identify the
'speaker' whose consciousness is exploited as the source of
the viewpoint, and then interpret the psychological
reflection according to the viewpoint of this 'speaker.'

We find that in psychological time units, be they
narrated monologue, internal monologue, or internal
analysis, there is usually a topic sentence indicating the
beginning of the mental reflection. The temporal point
designated by this topic sentence is the reference point
(Reichenbach 1947) for the interpretation of the thoughts
that follow. For instance, the reference time of the above
passage is $t_y$, the time Darcy does not feel sorry to
have Miss Bingley play the piano. What is introduced after
this sentence, i.e., Darcy's feeling that he is paying Elizabeth too much attention, is interpreted relative to the temporal point established by the topic sentence.

Notice that in an adjacent pair of psychological subunits which together constitute a psychological time unit and which reflect only one character's point of view, as shown by the following narrated monologue sub-unit (41) and internal monologue (42), the occurrence of a topic sentence is still typical:

(41) She grew absolutely ashamed of herself. Of neither Darcy nor Wickham could she think without feeling that she had been blind, partial, prejudiced, absurd. (II,13, p.176)

(42) "How despicably have I acted!" she cried. "I, who have prided myself on my discernment! -- I, who have valued myself on my abilities! who have often disdained the generous candour of my sister, and gratified my vanity in useless or blameable distrust. -- How humiliating is this discovery! -- Yet, how just a humiliation! -- Had I been in love, I could not have been more wretchedly blind. But vanity, not love, has been my folly. Pleased with the preference of one, and offended by the neglect of the other, on the very beginning of our acquaintance I have courted prepossession and ignorance, and driven reason away, where either were concerned. Till this moment I never knew myself."(II,13, pp.176-7)

(41) and (42) are two different styles introduced by topic sentences, sentences which serve as the reference point of
temporal interpretation within each individual style. Even though the two passages have the same source consciousness, i.e., Elizabeth's viewpoint, they denote two temporal schemes. We cannot therefore argue for a constraint against the occurrence of more than one temporal frame in a temporal unit. In other words, when it comes to the temporal interpretation of psychological time units, there is a need to identify the micro-units referred to here as narrated monologue sub-units, internal monologue subunits, and internal analysis sub-units, all reflecting internal perspective.

4. Conclusion.

The three styles expressing internal perspective, narrated monologue, internal monologue, and internal analysis convey directly the psychological equivalent of the dramatic present. An internal perspective, dramatizing a chosen consciousness, is used to prevent intrusions on the narrative of extraneous comments provided as explanation. Internal perspective thus allows the narrator to comment in the course of the narration and to interpret values that are attached to ideas, facts, or feelings. Such a perspective makes a consistent point of view possible for narrative presentation.
We see now that to characterize the perspective represented by a narrative unit, we need to distinguish the three types of psychological sub-units described, sub-units which reveal the syntactic traits of internal perspective. These help us determine the nature of the temporal movement in psychological time units in a temporal episode. This finding is of interest here because it suggests that the temporal units we posited in Chapter Two match structural units of another type, the units for perspective. In other words, both types of units operate in a manner parallel to each other. By positing one type, we are able to identify and study the operation of the other. Psychological time units consist of three subtypes. There is thus a significant isomorphic relationship between the types of temporal units discussed and the points of view they represent. Psychological narrative sub-units allow content to be represented according to distinct principle of temporal ordering, the order of consciousness.
Footnotes to Chapter Four

1. See Chapter Two for the special use of now to indicate the 'present' point on the fictional timeline.

2. Uspensky (1973:133-4) points out that the narrator can be internal or external to events or actions, as well as to characters on every plane except that of psychology.

3. In our discussion of perspective, we do not include the temporal units referred to as real time units. Real time units, as we saw in Chapter Two, are characterized syntactically by those traits that are associated with dialogue or speech. Thus, it is the characters that are 'speaking' in the real time units. It is a kind of internal perspective uttered in the character's very own words.

4. See Chapter Two for more examples on this lexical characteristic of timeless present units.

5. Wayne Booth (1961) makes a further distinction between the narrator and the implied narrator. This distinction, while interesting, is not made in this study. The term 'implied narrator' is to be used interchangeably with that of 'narrator.'

6. The adjective sensible is used to mean 'intelligent and sensitive.'

7. See Uspensky (1973). Fowler (1977:92) disagrees with Uspensky, arguing that the novelist can always be sure about any state which he attributes to his characters since he is absolutely in control of their feelings: the author attributes to his narrator such an 'estranged' view simply for the purpose of keeping a distance. For Fowler, the author carefully conceals his own omniscience, releasing information about his characters only a little at a time, tentatively, being sparing with judgements as if the narrator and the reader would have no advantage of foreknowledge over an ordinary observer witnessing the narrative events. This is also Wayne Booth's view (1961).
8. However, it is often the case that psychological time narrative units are embedded under the main verb or as an unrestrictive relative clause modifying the main clause. For example, see III.11, p.282. Syntactic traits characteristic of psychological time units are present. These include the occurrence of words of emotion such as misery, shame, the use of verbs of consciousness such as know, and the employment of unrestrictive relative clauses.

9. In Emonds (1976:22), the term 'Root Sentence' describes the contexts for S-Aux inversion. The notion is preferable to our 'highest sentence' because the inversion rule also applies in conjoined sentences immediately dominated by the highest sentence, as in the following examples given by Emonds:

She didn't do the dishes, and why should she?
When is he coming, and where is he from?

A Root Sentence as defined by Emonds (1976:2) is an S that is not dominated by a node other than S. In the following diagram, S₁, S₂, S₃ are Root Sentences, but not S₄.

10. See also Keenan and Hull's (1973) discussion of indirect questions. They observe that in general indirect questions have the syntactic form of either an embedded WH-question, as in

John knows which man stole the chicken.

or an embedded relative clause. They argue that this is to be expected, because their analyses of the two constructions predict that they will have the same truth conditions, although different underlying logical representations.

11. See Dry (1979) for a discussion of the fictional use of now in fictional writing.
12. The following example provides a more obvious contrast:

The story ... received some confirmation from what had passed between Colonel Fitzwilliam and herself [my italics] only the morning before; and at last she was referred for the truth of every particular to Colonel Fitzwilliam himself [my italics]. (II,13, p.175)

Compare the two reflexive pronouns, herself and himself. Although the former lacks a grammatical antecedent noun phrase, it is, nevertheless, acceptable because it occurs in the mode of narrated monologue presented from Elizabeth's point of view. The latter needs, however, an antecedent noun phrase, Colonel Fitzwilliam, for the sentence to be grammatical.

0. Introduction.

In this final chapter, we conclude our investigation by examining the distribution of constituent time units in different types of temporal episodes. But we are also interested in the degree to which our notion of temporal structure, based on linguistic analysis, agrees with the relevant critical literature on *Pride and Prejudice*. We find that critics considering the differences between the first and the second halves agree, for the most part, with our findings as to the differences in distribution of the temporal units within each temporal episode. Linguistic analysis thus provide empirical support for critical claims analytic procedures and results which are replicable and consistent.
1. The Problem of Narrative Duration.

In the previous three chapters we were concerned with temporal ordering. Two principles were singled out: chronological order and the order of consciousness as in a character's thought. These correspond respectively to the temporal order of the narrative events and the presentational order of the narrative text. The issues become more complex when we concern ourselves with another dimension of temporality, that of duration. Comparing the duration of a narrative to that of the story it tells is a complicated matter, for the simple reason that no one can measure the duration of a narrative. A scene with dialogue may report everything said without adding anything to it, but it cannot represent with any precision the speed with which those words were pronounced. In no way can the temporal indications in a dialogue communicate the narrative duration of the differently paced sections surrounding it.¹ However, we can compare narrative duration to that of the story it tells. That is, we can study narrative temporality with respect to its speed, where speed of a narrative is defined by the relationship between the duration reported for the narrative events, measured in seconds, minutes, hours, days, months, or years, and the length of the text, measured in lines and in pages (Genette 1980:87-8).
Although *Pride and Prejudice* covers a time span of two years, the allocation of space to the same units of time is far from constant. Each volume is different in its coverage of time length. While Volumes I and III are composed of temporal episodes of a relatively shorter time span,² e.g., several hours or one day, temporal episodes in Volume II cover much longer time spans. But more is involved than this. The different temporal duration between the presumed time of narration and the events represented may itself affect the reader's perception.

It is often difficult to determine the temporal distance between the narration and the events narrated, and even more difficult to determine the duration of the former and its relationship to the duration of the events recounted. When the narration and the narrated events are simultaneous, as in real time units, there is obviously no problem; one lasts exactly as long as the other. But many similarly structured temporal episodes in Volume Two, e.g., the two self-contained episodes in II,7 and II,15, contain no real time units. When simultaneity does not hold between the narration and the narrated events, as in these temporal episodes, it is very difficult to determine the temporal duration represented by the narrative text.
The difference in temporal duration eventually affects the organization and distribution of its lesser units. For example, when a space of four pages is allowed for a time span of more than two months (II,4, which is one temporal episode), it is only natural for us to expect more 'off-stage' techniques, fewer occurrences of real time units, as compared to a space of ten pages representing a period of one evening (I,16), which itself constitutes a temporal episode.

Let us turn to a temporal episode selected from Volume II, an episode consisting of two chapters: II,12 and II,13. The distribution of its temporal units is as follows:
II,12

ETU → PTU(NM)
           ↓
        ETU → PTU(IA)
           ↓
      RTU³ →
         ETU ——— LETTERS

II,13

PTU(IA)
      ↓
PTU(IM)
      ↓
PTU(IA)
      ↓
PTU(NM)
      ↓
PTU(IA)
      ↓
PTU(IM)
      ↓
PTU(NM)
      ↓
PTU(IA)
      ↓
PTU(IM)
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PTU(IA)
      ↓
PTU(IA)
      ↓
PTU(IA)

IA = Internal Analysis
IM = Internal Monologue
NM = Narrated Monologue

Figure 5
A Diagram of a PTU-occupied Temporal Episode
In this episode Darcy, after his first proposal, writes Elizabeth a letter revealing many facts unknown to her till that moment. The episode then describes Elizabeth's state of mind after reading the letter. Unlike those temporal episodes analyzed in Chapter Three, this episode contains only one real time unit (RTU), a report of what Darcy says when he hands the letter to Elizabeth. As mentioned earlier, the narration and the narrative events in this novel are simultaneous only in real time units. What then is the function of temporal episodes without real time units?

2. Speech vs. Narration.

Pride and Prejudice is dramatic in the sense that it adopts some of the distinctive virtues of the stage-play without renouncing the peculiar advantages of fiction: both scene and summary are present (see Chapter 3). The theatrical influence on Austen's works is said to be derived not only from playgoing and reading dramatic literature but, more indirectly, from reading of Richardson's novels. Talk is very important for most of the characters in Pride and Prejudice, and most of them talk a great deal. Page (1972:28) says of the heroine:
It is through speech, used in the situation of everyday social life, that Elizabeth Bennet must make upon the world the mark of her own unique personality.

Certainly, in the first volume and in part of the second, Elizabeth's intelligence is revealed to the reader mainly through her speech display of 'quick wit.' Substantial stretches of the text consist of dialogue presented as direct speech. These dialogues (along with some narrative comment) constitute the units identified in Chapter Two as real time units (RTU). Although this novel makes relatively little use of indirect speech -- what there is is mainly in the latter half of the novel -- there are very frequent references to conversations taking place, conversations we might refer to as subordinate dialogues. These subordinate dialogues take place 'off-stage,' when a report or summary is needed. Such a summary might be used to establish the temporal reference and movement (Dry 1981, 1982) or to eliminate the necessity for less crucial details in narrative space. It is used, as Bentley (1967:47-8) points out, when the novelist "requires to traverse rapidly large tracts of the world of the novel which are necessary to the story, but not worth dwelling long upon -- not worth narrating in the specific detail of a scene." Thus, the reader hears the details of Lydia's wedding day mostly through such narrated summaries. They
are given in event time units (ETU), as is, for example, the return of Lydia with her new husband:

They came. (t_1) The family were assembled in the breakfast-room to receive them. (t_2) Smiles decked the face of Mrs. Bennet as the carriage drove up to the door (t_3); her husband looked impenetrably grave(t_3); her daughters alarmed, anxious, uneasy. (t_3) (III,9, p.263)

Note the use of the conjunction as to establish a temporal point on the imaginary timeline. This is one formal feature we identified in Chapter Two as characteristic of event time units. In addition, three different times, t_1, t_2, and t_3, are identified for the passage above. These specify three temporal points on the timeline and thereby trigger the perception of temporal movement. Even conversations can be reported in the same type of temporal unit: 6

There was no want of discourse. The bride and her mother could neither of them talk fast enough; and Wickham, who happened to sit near Elizabeth, began inquiring after his acquaintance in that neighbourhood with a good-humoured ease, which she felt very unable to equal in her replies. (III,9, p.264)

Thus, in no more than two pages of text, Wickham's elopement with Lydia is brought to a conclusion. In this respect, the novel allows a flexibility and economy hardly possible in the theater.
Brower (1963) regards the denser use of narrative summary as a general relaxation of ironic tension, one which occurs after the climax of Elizabeth's encounter with Darcy at Hunsford. Joseph Wiesenfarth (1967), disagreeing with Brower's claim, argues, however, that the dramatic and ironic design of the novel is not complete until Darcy comes to Longbourn and proposes to Elizabeth for a second time. Our discussion of the use of internal perspective to dramatize the chosen consciousness in Chapter Four suggests that Brower's claim is not valid. In this chapter we encounter a drama of internal conflict, expressed via psychological time units, rising to a dramatic climax. While it is true that the internal perspective is not exploited consistently in all three volumes of the novel, it is not the case that narrative summary always marks a relaxation of tension. But perhaps Brower's emphasis was on irony rather than tension, and irony is a phenomenon not investigated in this study.

The Hunsford event marks, we believe, a crucial boundary. What follows after Elizabeth's Hunsford visit is denser in its use of the styles associated with internal perspective, while the text preceding the visit makes more use of dialogue for dramatic effect. Obviously the relationship of text length to time representation changes
radically. The time span before the visit, roughly six months (winter 1811 to Apr. 1812), takes up 160 pages (I,1-II,11). On the other hand, roughly the same number of pages (II,12-end) covers a post-Hunsford duration of eighteen months or more (Apr. 1812 to Oct. 1813). From the calculation above, we would expect differences in the distribution of the types of temporal units corresponding to the difference in temporal pace, which is exactly what we find.

Many literary critics have suggested that narrative and speech merge almost imperceptibly near the emotional climax of Jane Austen's novel. Page (1972:137) points out that Austen tends to renounce dialogue when events seem about to precipitate a scene with considerable emotional potential. Wright (1953:75) comments that Austen never presents dramatically the conversation in which a betrothal occurs. In such cases the use of free indirect speech is common. Again, this corresponds to our findings concerning such intense moments as Darcy's two proposals to Elizabeth. Most of Darcy's words in the first are presented as third-person indirect discourse. In the second proposal, though the scene starts with directly reported conversation, the mutual declarations are simply reported rather than quoted.
Dialogue is, of course, a dramatic experience in *Pride and Prejudice*, with a wide range of emotional and moral conflicts. The most crucial exchanges between Darcy and Elizabeth are generally based on conflict and misunderstanding from their dialogue. For example, the often-cited dialogue between Darcy and Elizabeth at the Netherfield ball, which is exchanged on the basis of their mutual misunderstanding, is presented wholly through real time units (see I,18, pp. 81-82, cited in section 4). This is what Brown (1973:169) means in saying that Austen tends to use dialogue as 'an exercise in noncommunication.' Dialogue is a literary technique to which Austen turns whenever she wishes to demonstrate the critical problem preventing crucial exchange of point of view.

The first half of the novel, which uses more dialogue, i.e., more occurrences of real time units, presents the crucial misunderstanding between Darcy and Elizabeth, whereas the second half of the novel is concerned with Elizabeth's gradual self-realization and her re-evaluation of Darcy's true nature. With the gradual resolution of the misunderstanding, the use of dialogue decreases, whereas the use of psychological time units increases significantly.
Real time units are temporal units in which sentence length and sentence structure differ significantly: there is a preference for coordination rather than subordination, for simple sentence and for phrasal units; distinctive lexical and syntactic features enable readers to identify the 'speaker'; a brisk pace is obtained by contriving that one speech leads naturally to the next.

3. Scene vs. Summary.

We argued earlier that *Pride and Prejudice* can be structurally divided into two parts. Butler (1981:60) claims that the novel was certainly, at some stage, conceived as a novel in two parts: a volume about Elizabeth disliking and eventually rejecting Darcy, and a volume about Elizabeth falling in love with Darcy and finally accepting him. He further notes that the better novelists in the early nineteenth century wrote with consistent awareness of division into volumes. Their works break up into blocks of approximately suitable length for a volume. The novelists often mark for a three-act play the point where a new volume would be required by the passage of time or a change of scene.

Monaghan (1980:68) claims, however, that *Pride and Prejudice* more readily divides into three sections, each controlled by a different and thematically appropriate
social ritual -- dancing for the problems of courtship, the visit for the broadening of social horizons, and marriage for the resolution of conflicts.

The tripartite structure dictated by the conventional three-decker form of publication, similar to that of a three-act play, is noted by Jane Austen herself in a letter to her sister Cassandra (Jan. 29, 1813). She considers the volumes of *Pride and Prejudice* as separate units:

> The second volume is shorter than I could wish, but the difference is not so much in reality as in look, there being a larger proportion of narrative in that part.

Austen's remark reveals a dramatist's eye for symmetry, but she does not apologize for the "larger proportion of narrative," a proportion demanded by the narrative content.

The first half of the novel could without too much difficulty be converted into a play, with major characters 'on stage.' For example, the opening dialogue between Mr. and Mrs. Bennet (I,1) might, with only minor adjustments, be performed as a scene from a play. The obvious incompatibility of the married pair is revealed in their conversational exchange, which serves as a dramatic device for characterization. The dialogue further provides the
reader with preliminary background information about the Bennet family and about Netherfield. Litz (1965:110) describes the first half of *Pride and Prejudice* as a dramatic performance, but the second half as a blend of narrative, summary, and scene carrying the plot toward its conclusion. He treats the difference between the first and second halves of the novel as a movement from predominantly 'scenic' construction to a less dramatic narrative. A scene, as viewed by Bentley in his discussion of the art of narrative, is a literary device which "gives the reader a feeling of participating in the action very intensely."

Litz (1965:110) attributes the discrepancy between the first and the second halves to the novel's being unified by the direct presence of Elizabeth as a commanding center of our interest. In our discussion in Chapter Four, we argued that the presentational order of consciousness necessarily supplements the chronological order. When the temporal order is that of consciousness, an episode is inevitably dense in the occurrence of psychological temporal units. The shift of scene from Rosings to Elizabeth's reception of Darcy's letter thus internalizes the drama, as Litz claims, and the account of Elizabeth's changing reactions to Darcy's letter reminds us that the narrator is still permitted to record the inner life of a character with absolute authority. Wright (1953:79) describes the use of
internalization to record the thoughts of a character as a sign of distance between Jane Austen and her heroines, and thus between the reader and the characters. The arrangement of the thought patterns serves as a slight abridgement, perhaps some clarification as well, so that the reader can grasp what the characters do not. One instance is the account of Elizabeth's changing state of mind as she reads Darcy's letter:

Her feelings as she read were scarcely to be defined. With amazement did she first understand that he believed any apology to be in his power; and steadfastly was she persuaded that he could have no explanation to give, which a just sense of shame would not conceal. With a strong prejudice against everything he might say, she began his account of what had happened in Netherfield. ... She wished to discredit it entirely, repeatedly exclaiming, "This must be false! This cannot be! This must be the grossest falsehood!" -- and when she had gone through the whole letter, though scarcely knowing anything of the last page or two, put it hastily away, protesting that she would not regard it, that she would never look at it again. ... On both sides it was only assertion. Again she read on. But every line proved more clearly that the affair, which she had believed it impossible that any contrivance could so represent as to render Mr. Darcy's conduct in it less than infamous, was capable of a turn which must make him entirely blameless throughout the whole. (II,13, pp.173-4)

Specific linguistic features such as the occurrence of the words referring to feeling (e.g., feelings, amazement), adverb-preposing (e.g., the adverb steadfastly in the
second sentence; the adverbial phrase on both sides in the sentence On both sides it was only assertion), exclamation indicated by punctuation (e.g., This must be false!), grammatical sentence expressing incomplete thought (e.g., This cannot be!), and a back-shifted future auxiliary (e.g., would in She would never look at it again) remind us that the passage constitutes a psychological temporal unit (PTU). This kind of unit informs us of Elizabeth's thoughts without interrupting the narration. The reader is thereby provided with an account of the mental stages of Elizabeth's change of attitude towards Darcy.

4. Reading as a Retrospective Activity.

The delayed revelation of Elizabeth's inner world illustrated above demonstrates the usefulness of internal perspective. Such a viewpoint allows information not known to the character to be introduced at a later time, either by means of dramatic irony or by way of direct comment by the narrator. This may be why the occurrences of the psychological time units are proportionally more frequent in the second volume of the novel. The result is a highly unified work in which the center of our interest is always at the center of the artistic composition. Psychological temporal units give the reader a sense of having a conversation going on while Elizabeth's consciousness
remains the center of interest. This sense is particularly strong in the styles identified in Chapter Four as narrated monologue and internal monologue, as the following narrated monologue clearly illustrates:

Widely different was the effect of a second perusal. -- How could she deny that credit to his assertions, in one instance, which she had been obliged to give in the other? (II, 13, p. 177)

In contrast, the emphases in the first volume are on the external revelation of Austen's characters, mainly Elizabeth: the readers can only judge the tenor of the narrator's comments or the professions of the characters against the total pattern of dramatic action (Litz 1965: 108-9).

Consider the following exchange between Darcy and Elizabeth at the Netherfield ball:
"What think you of books?" said he, smiling.
"Books -- Oh! no. -- I am sure we never read the same, or not with the same feelings."

..."I can readily believe," answered he gravely, "that report may vary greatly with respect to me; and I could wish, Miss Bennet, that you were not to sketch my character at the present moment, as there is reason to fear that the performance would reflect no credit on either."
"But if I do not take your likeness now, I may never have another opportunity."
(I,18, pp. 81-2)

Here the narrator depends on an immediate grasp of the inherent dramatic irony to prepare the audience to see more of the truth of the situation than any one character can perceive. But a first encounter with this passage does not exhaust its ironic implications. For instance,Elizabeth accuses Darcy of being prejudiced. But we later find out it is also Elizabeth who is prejudiced against Darcy. Only in retrospect, or upon a second reading, do we understand its relation to the total pattern of dramatic action.

Sternberg (1978:129) suggests that most of Jane Austen's novels, especially Pride and Prejudice, illustrate a model of dynamic control through expositional manipulation and temporal ordering, i.e., the rhetoric of anticipatory caution. Such a concept is defined in terms of relations devised between the reader's primacy and
recency effect. In other words, for a great part of the novel, we get only bits and pieces of information about Darcy. These deceive us, as they deceived Elizabeth. Thus our perspective on Darcy is Elizabeth's; it will not be corrected until Elizabeth's perspective is corrected. This is what Sternberg means by saying that the main object of information manipulation in *Pride and Prejudice* lies in Darcy's expositional character, i.e., his character before the point in time at which the action proper starts (his arrival at Netherfield), particularly as manifested in his past relations with Wickham. The bulk of this complex of factual, moral, and psychological antecedent is communicated to the reader as late as the scene charted in the introductory section (towards the middle of II,12 and II,13). Before that, the novel consists of a piecemeal distribution of both reported and dramatized glimpses of Darcy's character along with a false version of his conduct to Wickham.

Interestingly enough, though Darcy's figure forms the main object of expositional manipulation, it is Elizabeth's figure that forms the main object of the control strategy based on this manipulation. Readers need access to the inner world of Elizabeth's to trace "the tenacious hold that first impressions have over the heroine's beclouded mind and their painful uprooting in the sequel" (Sternberg
It is thus not surprising that the use of psychological temporal units is proportionately greater in the second half of the novel.

In her discussion of temporal mode, Allott points out that Austen, an analyst of individual feelings and emotion, is one novelist whose "technical skill is directed to the task of successfully dramatising the chosen center of consciousness" (Allott 1958:216). Speech is one element in the depiction of a scene or a state of mind. Its capacity for being quietly integrated into a narrative focused from a particular point of view, i.e., the interaction between the two streams of discourse, narration and dialogue, enables the reader to gain the appropriate perspective. The density of occurrence of psychological time units in the second volume gives readers an adequate opportunity to see the other side of the heroine, Elizabeth Bennet, and also to see her in retrospective reading.
5. Concluding Remarks.

We have so far suggested that the temporal representation of *Pride and Prejudice* can be studied by dividing the narrative into chronologically ordered episodes. The story of the novel falls into what are referred to here as temporal episodes, the highest level segmentation of narrative structure. These are defined by the normal sequence of its narration and often by gaps in duration.

Our motives for further defining various types of narrative time units in terms of their syntactic characteristics are two-fold. First of all, such identification makes possible a better description of the different types of narrative structure, each differing in its function of temporal marking. It also allows us a way to account for the different ways temporal episodes are structurally distributed. In particular, if we consider the Hunsford visit to be the dividing point of the overall narrative, as discussed in this chapter, *Pride and Prejudice* seems to fall neatly into two volumes. Although the linguistic evidence examined indicates a binary division, this division does not conform to the tripartite three-decker form for publication.
Secondly, the five different types of lesser units posited correspond to the basic structural units expressing points of view. As we argued in Chapter Four, identification of point of view provides a way to account correctly for the temporal interpretation of information arranged and ordered by the two ordering principles discussed: for temporal units expressing external perspective, narrative material is presented according to chronological order. But for temporal units expressing internal perspective, the three styles classified under psychological time narrative units, narrative material is arranged by its order as reflected in the consciousness of a chosen character.

Narration typically involves, in a fundamental way, action through time. We have seen that our notion of episode, based on both linguistic and narrative criteria, is useful for an understanding of the 'syntax' of narrative progression. The episodes bind together the lesser temporal units, allowing readers to perceive more easily the flow of narrative time.

It should now be clear that the study undertaken here requires linguistic analysis beyond the sentence level. Linguistics must develop more detailed techniques to account for the features of extended narrative text. The
kinds of temporal units posited in this study are only a partial step towards such an account. At present, text linguistics hardly goes beyond superficial taxonomies of features marking cohesive text. Literary analysis has done much more in this regard, but only with respect to literary texts and without the kind of linguistic verification we would like to see. We do not believe that special assumptions are needed for the linguistic analysis of literary narrative. The hierarchy of temporal units and episodes described in this study occurs also in non-literary narratives as well as in narratives of different literary genres, though the proportions may vary. This study has been an attempt to describe a literary text as a formal language structure, an object with a distinctive linguistic form. Such an approach requires what might be called a 'functional' theory of language (Halliday and Hasan 1976), i.e., linguistic structure is not viewed as arbitrary, but as motivated by the function it performs. The choice of words, syntactic constructions, and the temporal units and episodes they constitute are crucially involved in achieving the sense of reality or unreality felt by the reader. The novel _Pride and Prejudice_ has provided us with a subtle and precisely developed fictional world, with its own time and space. Its self-contained world is peculiarly amenable to the type of linguistic analysis performed here. What we would like to see now are
more detailed investigations of these phenomena in nonfictional narrative texts, set in a real world whose dimensions are often less easy to define.

At a very late stage in the writing of this study, after the analysis had been completed, we came across a somewhat similar notion of 'episode' in a short paper by Morton Bloomfield (1979). Bloomfield, however, was not concerned with linguistic demarcation but rather with episodic juxtaposition as a stylistic principle. In some respects his 'episodes' corresponded to our lower level hierarchical units, in other cases to our own notion of episode. Bloomfield's analysis, perceptive as it often is, seems to us to rely almost wholly on his intuitive understanding of how novels are organized, with no systematic reference to less subjective criteria.

The kind of linguistic analysis we have adopted in this study is not, however, a more empirically based substitute for the kinds of analysis found in good literary criticism. We hope that our findings will represent a useful empirical basis for some critical investigation, a linguistic tool for investigating rival critical hypotheses concerning narrative structures. More generally, language is a specifically human mode of representing the worlds we perceive. Understanding the ways language represents our
sense of time may help us to understand more adequately the human perception of time.
Footnotes to Chapter Five

1. See Ricardou (1967:164). He points out that a scene with dialogue has only "a sort of equality between the narrative section and the fictive section."

2. Letters are not included here. (See Footnote 2 in Chapter 2)

3. This real time unit is not dialogue, but reported speech.

4. All the psychological time units since the first one in 11,13 are only counted as one single psychological time unit. We diagram its distribution as presented for the simple reason that it allows us to see the distribution of its various styles as well.


6. Lydia's words appear in a real time unit, not in narrated summaries. See III,9, p.264.

7. The calculation of the pagination is according to the Signet edition. The first half of the novel, i.e., before the Hunsford visit, starts on p.5 and ends on p. 165. The latter half runs from p.165 to p.326.

8. In indirect discourse, some real effort is made to echo the diction and syntax of the persons involved. This is similar to what we call narrated monologue. Wright (1953:74), relating indirect discourse to the dramatic mode of presentation, suggests that Jane Austen used this technique to present verbal exchanges which she could not quite trust her ear to reproduce exactly.

9. The second half of the novel refers to the portion after the scene at Rosings. When Darcy's letter begins Elizabeth's movement toward self-recognition, the term performance quietly disappears and the dramatic element of the novel decreases accordingly. H. S. Babb (1962:113-42) shows how Jane Austen plays on the word performance in the early dialogue, bringing all the implications of the word together in the great scene at Rosings (II,8, pp.146-151), where Elizabeth's actual performance at the piano becomes the center of a dramatic confrontation.
10. Scenes are used for intense moments because they create a feeling of participation in the action for the reader: he is hearing about it contemporaneously, exactly as it occurs and at the moment it occurs. The only interval between its occurring and the reader hearing about it is that occupied by the novelist's voice telling it (Bentley 1967:53). The literary device of scenes mainly occurs in the climax of a sequence of actions.

11. Dramatic irony is a literary device used in contexts where the words or acts of a character may carry a meaning unperceived by himself but understood by the audience. Usually the character's own interests are involved in a way he cannot understand. The irony resides in the contrast between the meaning intended by the speaker and the added significance seen by others. See Holman (1972:171).

12. Richard Ohmann (1971) was the first to attempt to apply speech act theory to the literary speech situation. He concludes, however, that the appropriateness conditions suggested by J. L. Austin (1962) for illocutionary acts fail to apply to literary utterances because the latter have no illocutionary force. That is to say, literature does not have a place in a theory of speech acts because literary utterances are 'quasi-speech-acts' (Ohmann 1971:14).

Ohmann's viewpoint has been challenged by Mary Louise Pratt (1977). She argues that it is not the 'quasiness' of quasi-speech-acts that gives literature its world-creating capacity, and she rejects a fictivity criterion for literature as defined by Ohmann. Furthermore, she claims that literature is not linguistically autonomous, that is, there should exist no literary/ordinary language opposition. The major part of her book is devoted to the development of an approach which allows the same description for literary utterances as for other types of utterance.

A similar position is also assumed by Iser in The Act of Reading (1977). He remarks that the factors that condition the success or failure of a speech act also operate in fiction. He also suggests that for the study of the pragmatic nature of a literary text, it is the illocutionary and perlocutionary acts that are of particular interest. Iser concludes by saying that fictional language has the basic properties of the illocutionary act.
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