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Title:

**The Motives Behind the Use of Free Indirect
Style in Jane Austen's *Sense and Sensibility***

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Dedication

I dedicate this humble work to my beloved parents

To my sisters and brothers

To all my family

To all my friends and my colleagues

Especially those who helped me to complete this work

Successfully

In far and a near

Acknowledgements

I thank ALLAH First,

For giving me bless to do this accomplishment

To my supervisor Mrs. HANAFI Hind

For her precious guidance and advice, valuable comments

I am likewise immensely grateful to all the teachers

Who have taught and trained me from the primary school till now

at the department of English.

*Also my gratitude to Mrs. SAADOUNE Farida who does not spare me with her
guidance*

Finally, my thanks and appreciation to my family

To all my friends and colleagues for their love and help

Abstract

The present study aims at investigating certain reasons behind the use of free indirect style in Jane Austen's *Sense and Sensibility* in order to show the role of the discourse to create an empathy or sympathy responses toward the reader through character's thoughts, actions, speech, to highlight the significance of this style in both linguistic and literature, and to explore the aesthetic values of this style on literary works. In order to conduct this study, we follow a descriptive analytical method to approach some extracts from the given corpus to analyze the given effects accomplished by the reader when he or she interacts with those stretches of speech. Therefore, we conclude that the aim of Austen's use of free indirect style in *Sense and Sensibility* is to give her readers space to make their judgments about characters' thoughts and speech. Then, it tends to create sympathy and empathy responses to certain characters.

Keywords: Free Indirect Style – Reader Response- Implied Reader – Sympathy- Empathy

المخلص

تهدف دراستنا الحالية إلى البحث عن أهم الدوافع من استعمال الخطاب الحر غير المباشر في قصة "عقل و عاطفة" للكاتبة الانجليزية جاين أوستن من خلال التطرق إلى هدف الخطاب في خلق روح التعاطف والتقمص العاطفي عند القارئ استنادا الى أقوال و أفكار الشخصية و دلالة هذا الأسلوب في اللسانيات و تجسيده في الأدب ، وكما أننا أيضا قد تناولنا جماليته في الفن القصصي . ويتخذ هذا البحث منهجية وصفية تحليلية من خلال الاستدلال ببعض الأمثلة منها لاستنباط أهم تأثيرات هذا الأسلوب على القارئ. وفي النهاية نستخلص أن أوستن تهدف لترك المجال إلى قراءها ليصدروا أحكامهم شخصيات القصة من خلال أحاديثهم و نمط تفكيرهم وهنا يكمن دور القارئ ليندمج في القصة و مع هؤلاء الشخصيات وكأنه جزء منها .

الكلمات المفتاحية: الأسلوب الحر غير المباشر-نظرية تفاعل القارئ- القارئ الضمني التعاطف- التقمص العاطفي

List of abbreviations:

DS: Direct Speech

IS: Indirect Speech

FDS: Free Direct Speech

FIS: Free Indirect Speech

NRSA: Narrative Report Speech Act

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General Introduction

General Introduction

1. Background of Study
2. Statement of the Problem
3. Objectives
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General Introduction

General Introduction

1. Background of Study

The literary text employs various narrative techniques and devices in order to create certain effects and impressions to the reader. Therefore, this study deals with one of these techniques which respond the reader to evoke his mind in order to analyze a character's thoughts and speech; free indirect speech. Illustrating with the corpus of *Sense and Sensibility* by Jane Austen in which she gives an intimate attitudes of her characters to the reader through her use to this technique, it draws a contradictory concepts of her Age through her contrasting protagonists "Elinor" and "Marianne" whom they reflect the thematic aspects corresponding with the terms of judgment and feeling, it guides social behaviors such as the ability to successfully interact with others; the capacity to control feeling as well as reflecting a self- awareness, empathy or sympathy.

2. Statement of problem

Free indirect speech as a narrative technique is used broadly by many authors in the eighteenth and nineteenth century, especially by Jane Austen (1775-1817) who was the pioneer of the use of the free indirect speech in her works. Thus, this narrative technique is considered as freer form of discourse in which characters' thoughts and speech are reported from narrator's point of view in order to let a reader entering to character's mind and he empathizes or sympathizes with those agents. As well as it is a mixture of direct speech and indirect speech.

Based on the Reader Response theory, the current study traces the use of this technique in Austen's *Sense and Sensibility*. Therefore, In order to conduct this study, set of questions have been raised:

- 1- What are the reasons behind the use of free indirect style in Jane Austen's *Sense and Sensibility*?
- 2- What are the aesthetic values to this style towards the reader?

General Introduction

3. Objectives

This study aims to show the role of the discourse to create an empathy or sympathy responses toward the reader in which he can understand or feel character's experience through her use of this technique in the way to depict their thoughts, actions, speech. To investigate the reasons behind the use of free indirect speech in Jane Austen's *Sense and Sensibility*. To explore the aesthetic values of this style on literary works. To highlight the importance of this style in both linguistic and literature as well as the given effects and intentions behind its use in the reader response.

4. The Hypotheses

This study formulated a set of hypotheses as follows: Jane Austen uses the free indirect speech in order to demonstrate the woman's rank in the eighteenth century, to criticize her society in term of their interests and perspectives about the subjects of marriage, love, social relations. In addition to the concepts of expectation vs. Realistic of her characters' trait.

The eighteenth century witnessed the mixture of different literary movements such as classicism, enlightenment, and romanticism and Austen's works characterize by the depiction of her own social and cultural background. In *Sense and Sensibility* her protagonists reflect these two different features. She create her voice through Elinor's perspectives. In addition to the emergence of two quality of generations where the old characters support the tradition and habits whereas the young characters reflect the beauty of nature, imagination, love.

5. The Significance of Study

It gives a well understanding to free indirect speech from linguistics perspective in term of its lexical - syntactical features and how does it employ within literary text (fiction), might be helpful to students to develop their skills of analyzing a literary text. Its contribution to the heritage of literary studies. In addition to the extent of this technique on reader's psychology in literature, and in particular way in this corpus to convey a deep meaning of their perspectives.

6. Methodology

To conduct this study, we opted for a descriptive analytical method in order to analyze some extracts from Jane Austen's *Sense and Sensibility*. Firstly, we define free indirect style (FIS) in linguistic according to Leech and Short perspectives. Secondly, we deal with literary side with Gerrard Genette to discuss the point of view demonstrated within this corpus. Thirdly, we explore the reasons behind the use of free indirect speech (FIS). The given effects which accomplished from the reader when he interacts with those stretches of speech to raise certain responses such as sympathy and empathy according to Reader response perspectives with adopting the role of an implied reader.

7. Structure of the study

This study is divided mainly into three chapters where the first one defines the technique of free indirect style in linguistic account according to Short and Leech's perspectives, in addition to its implementation in literature which focuses on the point of view demonstrated within this narrative by Genette's perspective. Moreover, we provide an overview about Reader Response Theory in order to examine the effects which accomplished by the reader depending on the concept of implied reader by Iser. Then, the second chapter gives a contextual view of the eighteenth century with a critical review about the corpus of *Sense and Sensibility*. After that, third chapter has an illustration of this study through analyzing certain extracts from the given corpus and its effects on reader.

Theoretical Part

Chapter One

Outline

Introduction

1. The Narrative Fiction

1.1. Definition

1.2. Historical Context: Rise and Development

1.3. Narratology

2. Speech Presentation

2.1. Direct Speech (DS)

2.2. Indirect Speech (IS)

2.3. Free Direct Speech (FDS)

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3. Modes of Narrative

4. Narrative Situation

4.1. Narrative Voice

4.1. Categories of Narrator

4.1.1. Overt Narrator

4.1.2. Covert Narrator

4.2. Focalization

4.2.1. Zero Focalization

4.2.2. Internal Focalization

4.2.3. External Focalization

5. Reader Response Theory

3.1. Iser's Model

3.2. The Concept of Implied Reader

Conclusio

Introduction

The current chapter deals with the theoretical review of the style of FIS. The account will be treated from two perspectives; linguistic and literary. The overview will be expounded for the sake of explaining the structure of the style of FIS and how it does work within the literary works. The theories of Short, Leech, and Genette are on focus in this chapter. We opt for Short and Leech theory to account for the style of FIS from the linguistic point of view and Genette from Literary perspective.

1. Definition of fiction Narrative

Narrative is an actual or imagined events told by someone (narrator) in different genres fiction and nonfiction. Its form is varied from type to another through the size or the content of those genres. It might be simple as in joke or anecdote and complex in multi volumed or novel. As well as, it bears two fundamental features in term of discourse field which are the speech act of narration and the figure of narrator. (Quinn, 2006:278)

Therefore, the well understanding to this term enables us to be more familiar with its components and structure such as story, plot, storyteller (narrator). Then, it goes beyond the categories of first person narrative and third person narrative which based on who tell a story? From which perspective is presented? (Schmid, 2010:01)

1.1. Historical Context of the Rise and the Development of Narrative

The first existence to the narrative descended to two main tendencies in which they investigate to define a features of narrative work; classical narrative theory and Structuralist narrative theory .Where , the first was refers to the works of German critics in which it extended from Kate Friedman to K.F. Stanzel in modern time. For them , text is regarded as narrative model in which it consists of specific features of communication or discourse aspect. The second, structuralist narrative theory by which Tzvetan Todorov (1969) coined the term of "Narratology" which aims to a systematic analysis of the elements of narrative that focuses on how story is told as well as its interests with narrator, narratee and implied author or reader (Quinn ,2006,P 278).

A structurist theory defines characteristics of narrative as feature of what is narrated (story). As Gerald Prince in his standard work *A Dictionary of narratology* (1987) states that "*Recounting (...) of one or more real or fictitious EVENTS communicated by one or several (more or less overt) NARRATORS to one , two or several (more or less overt) NARRATOR*".(Prince: 2003:58)

1.2. Narratology

It is regarded as fundamental level within narrative and the process of analysis shows certain effects and it is followed by sub questions certain components that combine structure of narrative such as its narrative situation, its perspective, its modes, its characters consciousness, and its time. (Quinn, 2006:278)

2. Speech Presentation

The aspect of character's communication or discourse within narrative which contains sophisticated features in grammatical and syntactical forms to construct the aspect of character's speech and thought. Moreover, this aspect can be divided mainly into different forms according to the way in which the narrator reports it.

(Leech & Short, 2007:255)

2.1. Direct Speech (DS)

This mode conveys a character's speech verbatim which has a sophisticated features in term of its grammar and its syntax such as the introductory clause or tag, quotation marks ,the use of present, and the referents of '*I*' , '*we*' , '*me*'.(ibid:255)

A given effects to use such form of speech representation is in order to create faithfulness and truthfulness to report certain quotes.

2.2. Indirect Speech (IS)

When the narrator reports a character's speech and thought in his own words. In addition to certain changes and or modifications to fit the style of indirect speech from a preceded one such as the changes of 'I', 'we', and 'you' into 'he', 'she', 'they', the backshift of tenses, and the absence of quotations marks.

Stylistically, the writers chose this type rather than others or vice versa in order to create certain effects on the reader. For instance the significance of such form is to commit oneself when we report certain speech.

2.3. Free direct Speech (FDS)

According to removing the features of direct speech which related to the narrator constraints to produce this style of (FDS) as freer version of speech representation where the characters apparently speak to the reader more immediately without narrator as intermediary. This style can be shown within modern novelists works in order to create certain effects and impressions to the reader mind. (Leech & Short, 1980)

2.4. The Narrative Report of Speech Act (NRSA)

This form tends to report a number of speech acts which has occurred with minimal account of statement in order to summarize relatively unimportant stretches of conversation where the narrator does not have to commit himself entirely to giving the sense of what was said. (ibid: 259)

2.5. Free Indirect Speech (FID)

This form of speech representation merges between the features of direct and indirect forms. Thus, the narratologists and stylisticians have determined this concept from different angles and perspectives. By definition it is a mixture of direct and indirect speech by which it is considered as freer version of an ostensibly indirect form

where it shares its features in term of tense, pronoun, unless the omission of reporting clause. (ibid:325)

Then, according to Fludernik FID defined as mode of speech and thoughts presentation which relies on syntactical and lexical, and pragmatic features .on syntactical level the passages of FID are constituted by non-subordination and (if applicable) temporal shifting with the basic tense of the report frame.

(Fludernik, 2001)

In its implement within literary work Lodge states that it is the narration reports a character 's speech and thought by combining direct speech (DS) with narrator commentary in indirect speech (ID). (Lodge, 1965: 126). Moreover, he adds that it relies on combination between presentation of one's character perspective. It allows a novelist to vary from sentence to sentence to create distance between narrator's discourse and character. (ibid)

2.5.1. Interior Monologue

It is a narrative technique in which character's intimate thoughts and impressions are related directly and immediately and it is represented in indirect form through longish passage of uninterrupted thoughts of certain character. Lodge states "like wearing earphones and monitoring the subject's impressions, reflections, questions, memoires, and fantasies as they triggered either by physical sensation or association of ideas". (Quinn, 2006: 217)

3. Narrative Modes

This aspect of narrative structure within any piece literary writing. It depicts the way in which the actions is rendered and the kinds of utterances reported within narrative Bonheim (1982). Thus, It refers to the classical literary theory by Plato whose a significant role to distinguish the narrative modes in two main fundamental types mimesis and diegesis where in the first mode the author gives a verbal presentation of the events. Whereas, in the second type he displays a direct presentation of speech and act.

Moreover, in modern time Henry James in his essay of art of fiction (1884) has invented their corresponding concepts which are called showing and telling. The issues of narrative modes collect between the terms of narrative voice and focalization which included within the umbrella term of narrative situation.

4. Narrative Situation

This aspect of which explores the way of telling a narrative through pose a question 'how a story is told?'

In most cases, it is mediated to the voice or narrator whom tells a story as well as it focuses on focalization. At this point, many critics have differentiated to determine the point of view and perspectives which embedded within narrative.

4.1. Narrative Voice

This term refers to the narrator or the speaker of the story from which its events, actions, character's speech, and conversation are reported from his point of view. In order to explore this analysis which is related to the question of narrator or voice matter; who tells a story?

This concept is related with different views and perspectives which determine the role, the function, and types of narrator according to different theorists and scholars. Modern literary theories focus on the investigation of the aspects of discourse and story such as Stanzal (1955) and Genette (1980) in their categories and typologies of analyzing the aspect of discourse and story as well as others such as Chatman (1981), Bal (1985), Kennan (1983).

According to Genette (1980) the voice is related with who speaks in the story ?

It can be either narrator or character .This category bears a binary oppositions of distinction between homodiegetic and heterodiegetic narrator .It defines the relationship between narrator with fictional world where the homodiegetic narrator is one character within story and heterodiegetic narrator is not character within story but, he knows

everything about the events and actions of the story whereas autodiegetic narrator is protagonist of the story. (Fludernik, 1993:98)

All of these refer to the typology of person by Stanzal's person typology where he gives the distinction between first person narrative situation and authorial situation (ibid)

4.2. Categories of the Narrator

4.2.1. Overt Narrator

It is related with the kind of narrative whose telling mode and it gives the narrator an opportunity to make his opinions and judgments, it can be either explicit or implicit. This later involves an ironical comments and it corresponds dramatized narrator by Booth (1961).

4.2.2. Covert Narrator

It is concerned with showing mode, linguistically inconspicuous where the narrator does not present himself as articulator of the story or does so almost imperceptibly. (Fludernik, 2009:22)

At this point, we observe that Seymour Chatman argues that those components based on linguistic markers of subjectivity, the presence of narratorial comments, and the use evaluative phrase (ibid:106). He shares the same point as Genette and Stanzel of existing the narrator within narrative.

4.3. Focalization

In the investigation of point of view and perspectives, It refers to the role and functions of narrator who tell a story as we have stated above.

At this point, the narratologists have differentiate to distinguish between person who tell a story. It can be either internal views and external views; perspectives and the voice in which the narrator directs certain evaluation or assessment of actions and events through the perspectives of certain characters.

This distinction between narrative perspectives and voices have developed by French structuralist Gérard Genette (1980) in his work *"story and discourse"* who gives the question of who sees or looks in the story? to the aspect of narratology in order to show a dominant voice in which the author creates it to show his views. This later is coined to "Focalization" by means it is restriction of field – actually that is 'selection of information with respect to what traditionally called omniscience

Genette directs focalization levels according to existing forms of perspectives within narrative where he orients omniscient narrator perspectives to zero focalization the perspective of character which exists within story to internal focalization, and the outside perspective to external perspective. Moreover, he oriented each level to certain genre of novel where zero focalization included within authorial novel, internal focalization to figural novel, and neutral narrative situation to external focalization.

4.3. 1. Zero Focalization

It refers to an omniscient narrator where he knows and says more than character does. This narrator situates outside the narrative where he moves freely in time and space as well as inside and outside character's mind. Then, he may also be intrusive and interference within such narrative according to throw comments and remarks to the readers.

4.3.2. Internal Focalization

When the narrator says only what a given character knows and the point of view of this mode is related to one character who may be an active participant in the story or a mere observer or witness. At this point, such character becomes focalized within narrative; the events are perceived through his eyes .when he speaks about past event has a global or synthetic view of story. In case of knowing all facts .this later gives him the possibility to analyze the motives of other participants by which he can take a role of an omniscient narrator unless within limited point of view, he unables to access a global understanding.

4.3.3. External Focalization

Narrator says less than character knows by which it implies a focalized (Fr. *Le focalize*, Ger. *das .Fokersierte*) is visible; thoughts cannot be focalized from outside. In this mode focaliser can be either character or narrator. (ibid: 103).

5. Reader Response Theory

This part deals with a given theory in order to discuss the main issues of this study through the interaction between a set of devices used within the style of free indirect speech in *Sense and Sensibility* by Jane Austen and how does the author control her readers or respond them through such use?

In order to support these accounts, we opt for a "Reader Response Criticism Theory" or what is called a "Reception Theory" to evaluate the effect of the use of FID in our corpus.

The term of "Reader Response" refers to the systematic analysis of the aspects of text in which the reader involvement is regarded as significant feature in reading process.

(Quinn, 2006:352)

This interest of reader role within literary works refers to many theories and movements in which a reader response theory takes a great influence from it to establish its perspectives and views such as the romantic movement in the late of Nineteenth Century as 'Symbolism' and 'Impressionism' whom they focus on the subjective response toward literary work as well as Marxism and Feminism theories whom oriented their works to specific kind of reader. In addition to a philosophical theories which draw a path to reader response theory and it has a great impact to develop this theory such as '*Phenomenology*' and '*Hermeneutic*' which concerned with interpretation experience in its historical context. It is developed by Shleiemermach, Heidegger.

Therefore, Reader Response Theory seeks to renew a different literary and philosophical trends that explore the significance of reader's role in the process of reading any piece of literature. This theory refers to the efforts of Constance School which is established under the hand of number of German critics in Twentieth century and they

investigate in the subject of *The Aesthetic of Reception* in which it is regarded as conventional step to what traditional criticism search; from what text means? To the aesthetic response to the reader which gives the interest to the interaction between text and reader as well as stimulating a reader's imagination to grasp an intended effects within literary work.

5.1. Iser's Model

Wolfgang Iser is a German philosopher and one of prominent leader of this school and he takes great part of this theory into his account. At this case, he limits his studies with the approach of analyzing certain novels of eighteenth century especially Henry Fielding and Water Pater works in his doctoral dissertation which leads to establish his theory about reading experience . as well as the influence of Anglo American literary studies in which they regarded as basic references to set his book of *Implied Reader*1972, *The Act of Reading* 1976, as well as his lecture of *The Affective Structure of Text* 1970.

(B .Leich.2001:1671)

According to Iser reading process is considered as an active and creative act accomplished by the reader to fill certain "gaps" and "unwritten implications" in which author puts it within narrative deliberately. In order to provoke a reader involvement through the interaction between text structure and reader to set what he called "Communication" for getting the intended effects and filling those gaps of literary work. As he argue that "*A reader is given only as much information will keep him interested, the narrator deliberately leaving open inferences and gaps that are to be drawn from given information so far in the text*".

(Erdogan, 2003: 02)

At this point, the intention of any literary work combines the function of its own poles; artistic and aesthetic in which the first is related to author work and second is experienced by the author we cannot ignore the role of each phase to grasp a meaning of those gaps and blanks .This theory focus on the way of getting a meaning and the aesthetic values of literary work rather than searching for meaning as traditional criticism did. A reader role during this process is purely cognitive .this perspective is influenced by Roman Ingarden's conception of literary work.

5.2. The Concept of the Implied Reader:

This term is coined by Wolfgang Iser a Germanic philosopher and one of prominent figure of reception theory or what is called reader response criticism theory during the Twentieth century whom gives a second phase of reader role to be fictitious. He is embedded within fictional world of narrative in order to discover a certain effects and responses for literary work.

It is elicited from the literary analysis about eighteenth century novels of his doctoral dissertation. As Iser stated that "*We must allow for a reader's presence without in any way predetermining his character or his historical situation*". (Iser, 1970:34)

According to Iser the notion of Implied Reader demonstrates within the process of reading where the participant's tension occurs through the interaction of reader and author subjectivity which overtake reader's mentality in order to direct his ability to grasp a meaning of text. Therefore, this notion concerned with the subject of reader's role within literary text in which it has main fundamental aspects ;textual structure and structured act where the first refers to the main components of text which is differentiated from genre to another. For instance, in the novel those components restrict to four main perspectives; narrator, character, plot, and fictitious reader. At this point, the reader can grasp a meaning of text through the convergence of those perspectives during reading process whereas the second aspect of implied reader is related to an active role of the reader which bring together various perspectives offered by the text .Hence, those aspects of implied reader refers to the intention and fulfillment of literary work. (M.A.R.Habib:2005:705).

Conclusion

The forms of presenting a character's speech and thoughts within narrative are varied according to the intended effects and impressions certain writers need to convey it to his /her reader. A current chapter has tackle the main issues of our study through providing a general background about narrative and it presents the main key terms definitions with highlighting the given difference between them. Therefore, this study tends to focus on free indirect speech. Hence, it is considered as fruitful way to provide all speech presentation forms, then

state our focus. In addition to display a given theory of a Reader Response by which we tends to analyze those techniques through its perspectives.

Chapter Two

Outline

Introduction

1. The Eighteenth Century

1.1. Historical Background

1.2. Literary Background

1.2.1. Classicism

1.2.2. Enlightenment

1.2.3. Romanticism

2. Jane Austen Biography and her Works

3. The Corpus: *Sense and Sensibility*

3.1. Plot and the Story

3.2. Themes of the Story

3.3. Contemporary to *Sense and Sensibility*

Conclusion

Introduction

This chapter deals with contextual overview of the eighteenth century and its prominent features which have a great effects to develop certain genres and styles in literature. In addition to our focus on the style of Jane Austen in general and this corpus of *Sense and Sensibility* in particular as well as its contemporary responses in order to show the extent of literary values and interaction of this corpus.

1. The Eighteenth Century

This Age refers to the Neoclassical period, it is typically divided into three periods which are Restoration Age (1660-1700), Augustan Age (1700-1750), and the Age of Johnson (1750-1798). Hence, The late of seventeenth century and the beginning the eighteenth century Neoclassism was, in sense, resurgence of classical taste and sensibility, but it was not identical to classism, in part as reaction to the bold of egocentrism of the renaissance. Neoclassist directed their attention to smaller scaled concept of man as an individual within larger social context seeing human nature as dualistic flawed, and needing to be curbed by reason decorum. (Milne, 2009:556)

However, this time is called the Age of Dryden in which it refers to the most prominent writer whose the significant influence on literature, he is considered as the pioneer at that time through his style. Simultaneously, Jane Austen has occupied the Age of Johnson and her style reflects the main features Dryden Age one as well as her influence with other literary figures such as Shakespeare, Fielding, Richardson, Defoe, Johnson, Pope. (Backer, 2008:05)

1. 1. Historical background

This period witnessed set of political and social changes by which it has a great effects on English society in general and in particular way in literature such as French and American revolution. These latter traces the significant role to rise certain ideologies and inspirits especially those of thinkers and philosophers as Jean Jack Rousseau, Francis Bacon, Isaac Newton , René Descartes, Barach Spinuza, Thomas Hobbes, John Clocke. The prominent event which distinguishes this time is the declaration of an American dependence in July

1776 where Enlightenment ideas put into political action, the concept of self-ruled, civil liberties, and social contracts which benefit two sides; a ruler and rules are included within declaration independence. (Milne, 2009: 190)

1.2. Literary Background

With regard to a big debate between ancient and modern movements in the eighteenth century whose great effects on the intellectual life, this age witnesses the dominance of Dryden's views and perspectives who has no extreme position on those contradicted features, even if all those circumstances, but he insists to oppose his style through his works in different genres such as lyrical, poems, and heroic couplet; as standard form of English poetry as well as mock heroic plays, satirical plays which is considered as a model of his contemporaries (Roos, 1965:145) from the most prominent classicist; John Dryden who admired with good rules of writing and he was more concerned with "a work being good piece rather than its conformity to any preconceived theories about good art"

(Teivaala-luck, 2012:14)

1.2.1. Classicism

This movement has descended from the ancient Greek, emulated the Roman, then continued to appear in various forms across the centuries. Historically, the periods most associated with it, are Fifth and Fourth centuries BC in Greek by Aristotle, Sophocles and in Roman by Cicero and Virgil. After that, in the late of seventeenth century and the beginning of eighteenth century in France by Voltaire, Condorcet. Therefore, in all its periods classicism affirms superiority of balance and rationality over impulse and emotion. It aspires to the formal precision affirms order, and eschews ambiguity, flights of imagination, or lack of resolution. Classicism asserts the importance of the wholeness and unity; the work of art coheres without extraneous elements of open ended conclusions. (Milne, 2009:97)

In addition, it values completeness, clarity, order, controlled sensibilities. Simultaneously, rationalism had began to influence the philosophical sphere "with more socially aware individual who questioned traditional values and authority".

(Teivaalah-luck, 2012:13)

1.2.2. Enlightenment

This term refers to the belief by the movement's contributors who are leaving behind the dark ignorance and blind belief of the past. At that time, certain writers try to evaluate and understand life through scientific observation and critical reasoning rather than uncritically accepting religion, tradition, and social convention.

First, it is emerged as social, philosophical, political, and literary movements that espoused rational thought and methodological observation of the world (Milne, 2009:185). Furthermore, this movement proceeded as paradigm which gives the interest to human reason as the source of truth for everything and the knowledge derived from deductive system as its own single root, the invention of science aimed to challenge traditional wisdom and learning and citing an authority was no longer enough, calculations and statistical evidences were needed to prove an argument or point .(ibid)

Locke's philosophy of human rights are considered as radical outlook which changed the opinions of education and religion , it has a great influence on life in term an individual's relation to society and modern type of consciousness has emerged.(Ibid)

1.2.3. Romanticism

It is considered as literary movement which lasted from 1798 by which it coincides with the publication of lyrical ballads around the first reform Bill in 1832 and the death of Wordsworth in 1850. It distinguishes by the political revolution on the continent and the industrial revolution. Moreover, this period witnesses the breakdown of rigid ideas about the structure and purpose of society and known world as well as it emphasis shifted to the importance of individual's experience in the world and one's subjectivity interpretation of the experience, rather than interpretation handed down by church or tradition. (Milne, 2009:705)

Those circumstances reflected on the art of literature at that time by which it distinguishes with certain literary features such as the dream, inner world of individual and visionary, fantastic or drag- induced imagery. in addition to the emphasis of the individual self and the value of individual's experience and the feeling and emotion were viewed as

At that time literary genres have classified under different levels by which the poetry form has occupied the highest form whereas the novelist considered as a lower one, the most

works of this genre is written by women, it forms threat to serious and intellectual culture. the main prominent novelists at that time including Jane Austen, Marry Wollstonecraft , Shelly, Sir Walter Scott. In addition to the existence of a greatest poets in English language including William bake, Samuel Taylor Coleridge, William Wordsworth followed by Byron, Shelly, and Keats. (Ibid: 706)

2. Jane Austen Biography and her Works

Jane Austen was born in the rectory of Steventon (Hampshire) on 16, December, 1775 which coincided with the beginning of an American war independence. She was from a wealthy educated family. Her father was a classical scholar and her mother was keen gardner who was famous of her pride of her aristocratic relations and heritage .Austen's family composed mainly from eight children. According to their studies ,the boys took a classical education whereas the girls learned in house hold management .Austen began her career of writing in early age where she had filled three notebooks from different genres such as stories ,poems ,and plays .Since 1811, her works witness a multi publications successively .It was started by her first novel in letter form which was entitle at first time "Elinor and Marianne" and then renamed into Sense and Sensibility (1811), followed by Pride and Prejudice (1813), Mansfield Park (1814), Emma(1815), Persuasion (1816). Then, she fall sick of Addison's decease that mark the end of her life in 1817

(Backer, 2008: 03)

The nineteenth Century witnessed the translations of her major works into various languages such as French, German, Danish, Russian, and Swedish. Around the mid 1990s till 21th century saw the adaptations of her major works.

Her style of writing have a unique and subtle charm with an unprecedented mixture of sharpness ,fun, wit, wisdom .In her literary works, it reflects the domestic life of Reveny with photographic realism .She considered as modern novelist according to her focus on human being and their mutual reactions. Moreover, she owned much to Richardson and Fielding. In the case of the dominance of her influence with Fielding especially in term of feminization views and in dialogue matter where her comment is purely implicit and she owes much of her elegant prose, simple and witty, occasionally stiff, to Addison and Steele .She

has special gift for dialogue especially comic dialogue and her satirical humor is without excess of rhetoric or verbosity.

(<https://ucm.es/data/content/19-2014-02-19-4> 20/Jane20/Austen. pdf)

3. The Corpus: *Sense and Sensibility* 1811

Sense and Sensibility is regarded as an epistolary novel entitled "Elinor and Marianne" at first time in letter form. It was written around 1795 but didn't published until the end of October 1811. It reflects a dichotomous features which consist of an opposite concepts of the eighteenth century through interference of enlightenment (Age of reason) and the beginning of romanticism through its characters whose quite different views and perspectives. Elinor, the old sister acts with reasonable, restrained, and prudent manner and with headness level. On other hand, Marianne, a young lady acts with passionate, emotional, intensified, and impulsive manner.

3.1. The Plot of Story

This novel composed mainly from three volumes and its events are opened with foreshowing plot where the first volume displays the main characters of the story as well as the early romantic attachments.

First, it opens with the event of Henry Dashwood's death who left two wives in which the first has a boy called John as a legal heir according to an English traditional society in the eighteenth Century argued whereas his second wife with her three daughters; Elinor, Marianne, and Margret unfortunately are prevented from their own heritage rights. Moreover, they have suffered from the contempt in the side of their brother's wife Mrs. Fanny Dashwood whose selfish and uncharmed personality; she is a sister of Edward Ferrars who was in an intimate attachment with Elinor. These contempt and degradation let Dashwood ladies move away from their house, they left all their attachments and love when they invited by Mr. Middleton in distant country side; Devonshire.

The arrival of their new house at Patron Park cottage draws the beginning of new attachment for instance a romantic attachment between Mr. John Willoughby and Marianne

and Colonel Brandon who fall in love with her as well. However, Miss Lucy Steele reveals to Elinor that she has engaged to Edward as well as to Mr. Willoughby decision to go into London for business.

Second volume gives more details about Marianne and Elinor journey to London with Mrs. Jennings and Mrs. Middleton's mother. There, Elinor is informed about the secret attachment between her sister and Mr. Willoughby by Colonel Brandon. Furthermore, Marianne falls disappointed when she discovered his reality. Thus, Mrs. Jennings informed them that he has engaged to a wealthy heiress; Miss Grey.

Third volume, Dashwood sisters visit their family friend at Cleveland but during their return from London, Marianne fall sick. This later lets Willoughby came to see her and request a forgiveness. However, Lucy's old sister informs Elinor about the truthful attachment between her sister and Edward. Hence, he prefer to leave his part of heritage and keep with his love; Elinor whereas his brother Robert accept to engage Miss Lucy Steele in order to grant his part of heritage. Finally, Edward and Elinor become engaged as Colonel Brandon and Marianne do. All of them lived beside Mrs. Dashwood and Margret. (Gifford, 2009)

3.2. Themes of Story

Many critics have observed that Austen's writing career reflects her social world. Her genre is purely realistic in which it distinguishes by the accuracy through providing more details about her characters and events. This corpus reflects the dominated themes and ideas during eighteenth century in which it witnesses the conversion of certain theories and movements from classicism to romanticism through the reflect of contradictory themes such as reason, rationality, judgment versus passion, romance, imagination to her contrasting protagonists Elinor and Marianne. This later leads to a didactical form of this corpus. The injustice of political laws in the eighteenth and nineteenth century which led to contempt and degradate a woman in society. Thus, this corpus draws certain features of woman degradation within an English society at that time through deprevation a female gender from their own rights of inheritance or to participate in the society. The only way for woman to participate or to interact in the society is to marry, this feature is considered as the most prominent subject in all Austen's works in order to emphasize woman's identity or to get an opportunity to have certain rights in the society. In *Sense and Sensibility*, this theme is

represented by the perspectives of many characters such as Mrs. Jennings, Mrs. Dashwood, Mrs. Fanny Ferrars and her mother. Then, Austen creates her old characters' views and perspectives to find a good husband with an appropriate conditions as to be a wealthy gentleman while a new generation characters request to find truth love and then get married according to the perspectives of protagonists; Elinor and Marianne.(ibid)

3.3. Contemporaries to Jane Austen *Sense and Sensibility*

Austen is considered as British novelist who lived around the late eighteenth century. Even if, she lived short life time, but she kept a huge literary heritage where it does not valued until her death, as any other thinker or inventor in the world, thus she was well known with her satirical genre. In all of her literary works she tends to depict her social background in order to give her works a realistic image.

The reception of her works throughout the nearly two hundred years since the publication of her first novel *Sense and Sensibility* 1811 where critics address a variety of concern from the status of women and others, but most critical treatments of Austen fall into broad camps; those that judge her by standard of realism thereby comparing the books to live experience, either the Regency or the present; and those that address some aspect of her style especially of her use of irony. Some generations of realist bound criticism find her books reprehensibly silent on such historical events as the Atlantic slave trade and Napoleonic wars. Other critical schools invoke a different strain of realism, the psychological realism of recognizable and nuanced human personalities, find much to admire in Austen's psychological portray . her foolish vicars, more concerned with broking their own advantageous marriages than with caring her with spiritual lives of their brethren and her selfish mothers blind to their children faults continue to resonate with this school

(<http://www.salempress.com/store/pdf/austen.critical> insights.pdf)

On other hand, this corpus of *Sense and Sensibility* witnessed a reception of many critics, since her first time to publish till modern time and contemporary one. Hence, we conclude those receptions according to its significance and accordance with our study. At this point, we notice that the valuable insights to Austen's works started from the next century to her death where the late of nineteenth century deals with the difference between the historical and the literary periods especially by Leslie Stephen writing in 1875 who comments that:"

There is a no single flash of biting satire. She (Jane Austen) is absolutely at peace with her most comfortable world. She never hints at suspicious that squares and persons of the English types are not an essential part of the order of things (Backer, 2008:460)

Then, the early Twentieth century are largely fascinated by her characterization, although Richard Simpson's 1870 North British review essay pointed the way to subsequent readings of world of Jane Austen's fiction as microscop of some larger moral universe. This age saw certain waves of critical reviews about her works , for instance Ian Watt saw that the significance of this novel is related with the characters' relation to fixed code of value, he finds the concepts of sense and sensibility to be very complex ,thus he stated that:"*Jane Austen developed for the first time a narrative form which fully articulated the conflict between the contrary tendencies of her age: between reason and rapture, between observing mind the feeling heart, between being sensible and sensitive*" (ibid)

Before him .we observe C. S. Lewis in 1954 writing points to the serious elements underneath the seeming glittering surface in *Sense and Sensibility*. Thus for him "*The scenes where Marianne come to realize that her selfishness has given her sister Elinor pain are part of pattern undeception of heroines in Austen's novels. Selfishness, howver does not result in tragedy , but in cheerful moderation*" (ibid)

Similarly, Ian's ideas is supported by other critics such as Johnson and Bulter where we find Bulter in his essay of *Jane Austen war of ideas* is a sophisticated placement of Jane Austen's work within the ideological and literary contexts in which it was written. She finds the structure of *Sense and Sensibility* to be very complex "*The novel advances on the assumption that what happens to one of central character must also happen to other at every turn the reader cannot avoid the appropriate conclusion*" (ibid)

Moreover, he considered "*Elinor as the first character in Austen novel consistently to reveal an inner life*". For him Elinor presents "*an active, struggling Christian in different world*" (ibid)

In addition, he and Jocelyn Harris who finds Jane Austen ideological and stylistically heavily indebted to her eighteenth century predecessors.

With regard with thematic aspect of this corpus, we find Julia Kanvagh in 1862 believes that:

Elinor and Marianne are somewhat deficient in reality. Elinor Dashwood is judgment –her sister Marianne is imagination .We feel it too painly . And the triumph of sense over sensibility, shown by the different conduct they hold under very similar trials, is all the weaker that is the result of the author's will

She praises Austen's delicate irony especially the depiction of foolish Sir John Middleton and Mrs. Jennings who brings the elements of comic relief to novel. (ibid)

Conclusion

This chapter tackles the main features of eighteenth century and the extent of their effects on literature in general and in particular way on Jane Austen's work and ideology, and how does social background is reflected within fiction, her social certain circumstances are conveyed through certain literary and rhetorical techniques. Thus, In order to catch an intended meaning of the writer, it should be familiar with those techniques and the way of analyzing it. As well as it provides us with an overview about a writer style and her major works. This later can facilitate the analysis of her style from a given corpus whose an insight within this chapter as well.

Practical Part

Chapter Three

Outline

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Conclusion

Introduction

During the trip of reading any of Jane Austen's literary works in general and in particular this corpus of *Sense and Sensibility*, we observe the flow of characters' thoughts and consciousness as far as her use of free indirect speech is concerned, and it provides the reader with an opportunity to make his judgments and opinions about the given events, actions, and characters. Therefore, we opt for a reader response theory to analyze the given effects accomplished by the reader. According to Iser's perspective about the concept of implied reader, we extract certain passages from the actual corpus. In addition to the presentation of this style in several chapters with its different features by which the narrator depicts or reports characters speech, of what other character sees or perceived from another. This later responds the reader to empathies or sympathies with those characters. Before we tackle to the analysis of this corpus, it would be better to give an overview about the style of Austen in *Sense and Sensibility* especially in term of its stylistics components.

1. Jane Austen's Style in *Sense and Sensibility*

This novel is written in epistolary form, probably in 1795, but two years later, she converted these series of letters into narrative. Thus, a modified version witnesses one of the most prominent features of Austen's style; FIS in which it is related more closely with third person narration.

Stylistically, *Sense and Sensibility* is composed mainly from the mixture of free indirect speech and direct speech, this narrative technique allows a narrator to mix his thoughts with those of the character, when he or she is speaking it seems to the reader to be reporting on particular character's thoughts or reports. This leads to ambiguity as to whose views being expressed; those of narrator or character. Therefore, this style "admits many unobtrusive but powerful effects" (Burrows, 1997:171). Elinor as any of Jane Austen heroine, she takes a role of Austen's voice and her narrator within this narrative. She sat as keen observer in all of her social surroundings, she displays her Judgment attitudes and correcting such characters' behaviors.

With regard of the point of view in this corpus, it is considered as one of an omniscient narrator; all knowing the events of the story, he is as an observer who can see or and hear everything because he is familiar with the orientation of the events is not related to a single

person and he is familiar with all the aspects of the novel. Thus, he presents different characters point of views in order to give us an opportunity to read their minds, then judging what and how they are thinking and feeling from distance. All of this is in the presence of Elinor in order to create Austen's voice through her evaluation and assessment to certain actions. This technique of all knowing-observer is directed to the reader in order to respond him to make his judgment, comments, it reveals what characters are feelings and thinking. All of this can be achieved through word choice. This later reflects the significant feature of this corpus which is related to the use of adjectives, it is displayed within this corpus to describe character's attitudes and behavior, it can be either positive or negative, it is shown italic or capitalized form. Therefore, we conclude that the given technique in this corpus tends to respond a reader to make his judgments and comments about certain character through their thoughts and speech in order to empathies or sympathies with those agents.

2. Empathy and Sympathy Responses

The capacity to enter into experience of another, it is more intense version of sympathy, the compassionate understanding of another's feelings. In literary studies, it can be considered from the perspective of the writer and reader. At this point, a Reader Response Theory focuses on reader's role to create it. (Quinn, 2006:37)

However, empathy can be described as an emotion on its own rights, we feel what we believe to be the emotion of others. The most psychologists agree that this concept can be embedded two sides the affective and cognitive ones whereas a sympathy is called as empathic concerns, the feeling for another occurs. Thus, we can distinguish these concepts according to the following examples

Empathy	Sympathy
I feel what you feel	I feel a supportive emotion about your feelings
I feel your pain	I feel pity about your pain

(Keen, 2006:208)

3. Technique Analysis

This part includes a number of practical examples whose great part to discuss in theoretical part of this study. Thus, these techniques refer to the presentation of free indirect style in *Sense and Sensibility*. We adopt the concept of an implied reader by Wolfgang Iser in order to discover the given effects and responses accomplished by the reader.

3.1. Free Indirect Speech

As narrative technique, it is considered as the freer version of speech presentation in which it mixes between character speech and utterances with narrator's comments and evaluation. This style is demonstrated by the set of lexical-syntactical, graphological features which distinguish this form than other form of speech presentation and they tend to create certain effects to the readers.

3.1.1. Linguistic Analysis

First, we adopt Short and Leech's model of speech presentation to analyse certain extracts and passages in this novel of *Sense and Sensibility* in order to define a given structure of free indirect speech, then we take part of literary analysis which is related to the subject of point of view.

3.1.1.1. Lexical - Syntactical Feature

It is considered as one component of stylistic analysis by which it consists of the analysis at the level of word and sentence.

The time was drawing on, when Colonel Brandon might be expected back. At ten o'clock, she trusted or at least not much later her mother would be relieved from dreadful suspense in which she must now be travelling toward them. Colonel Brandon! - perhaps scarcely less an object of pity - Oh! - how slow was the progress of time which yet kept them in ignorance!

(Austen, 1811:466)

This quote depicts a focalized view of Elinor and her judgments and evaluative attitudes toward Colonel Brandon in the case of Marianne's sick and the extent to his anxiety and interest. Stylistically, Austen uses certain graphological features in order to attract a reader attention to discover a meaning of the given gaps through an exaggeration of such syntactical marks such as the frequent use of comma ,dashes, exclamations by which it signifies certain literary meaning. In this case, such use tends to show Brandon's positive attitudes, to describe the extent of his love as well as the flow of his thoughts and a character consciousness. These latter could be parallel with Iser's concept of implied reader especially with the term of 'gaps' to involve a reader's imagination to grasp a hidden meaning through its interaction with textual structure in the same case, Austen tends to control her reader to make a judgment about her characters and events through a hidden meaning which embedded within her character speech and thoughts, Virginia Woolf has commented on her Austen's style that:

Jane Austen is thus a mistress of much deeper emotion than appears upon surface. She stimulates us to supply what is not there .what she offers it. Apparently a trifle, yet is composed of something that expands in the reader's mind and endows with the most enduring form of life scenes which are outwardly trivalthe turns a twists of dialogue keeps us on tenterhooks of suspense. Our attention is half upon the present moment, half up on the future here indeed in this unfinished and in interior story are all the elements of Jane Austen 's greatness.

(Erdogan, 2003:04)

3.1.1.2. Interrogative and Exclamatory Comment

It is considered as the main feature which distinguishes the form of free indirect speech than other speech representation. It lets a reader to involve his mind to answer it in order to reach a deeper meaning.

Mrs. John Dashwood at all approve of what her husband intended to do for his sisters. To take three thousand pounds from the fortune of their boy would be impoverishing him to the most dreadful degree. She begged him to think again on the subject .How could he answer it to himself to rob his child, and his only child too, of so large sum? And what possible claim could Miss. Dashwood , who were related to him only by half blood, which she considered as no relationship at all

have in his generosity to so large amount .It was very well known that no affection was ever supposed to exist between children of any man by different marriages; and why he was ruin himself, and their poor little Harry, by giving away all his money to his has sisters?

(Ibid: P10)

This passage conveys Mrs. Fanny Dashwood speech about her refusal to give her husband 's sisters their little part of inheritance in side of their brother; John whom promises his father to take a responsibility toward his sisters and window after his death because the eighteenth century traditions prevents a female from their own rights to inherit. She attempts to convince him with using their son's Harry as tool to affect on him. Therefore, the narrator displays Mrs. Dashwood negative behaviors which reflects her personality in term of uncharmed, selfish, authoritative manners according to her speeches and thoughts which is displayed through exposing certain questions to comment on her attitudes and thoughts. This later emphasizes narrator subjectivity to evaluate her character. In this situation, a reader will be empathies with her character through making his /her judgments about this character. This later is regarded as one of prominent aspects in Jane Austen work by where she gives a brief introduction to her character especially a minor ones with telling modes .Then ,she produce a character's speech, thoughts, actions in order to let a reader to make his judgment.

She might in time regain tranquility; but HE, what had he look forward to? Could he ever be tolerably happy with Lucy Steele, could he, were his affection for herself out of question, with his integrity, his delicacy, and well informed mind, be satisfied with a wife like her-illiterate, artful, selfish?

(ibid: 204)

This quote shows a second phase in Elinor's personality where she knows about Edward's secret engagement with Lucy to express a hidden feelings toward him to interact with herself. According to the use of direct questions, exclamations as well as depiction of character's speech and thoughts by which it traces prominent features to introduce interior monologue.

How soon he walked himself into the proper resolution, however, how soon an opportunity of exercising it occurred, in what manner he expressed himself and how he has received, need not be particularly

told. this only need be said ;that when they all sat down to table at fourth o'clock ,about three hours after his arrival, he had secured his lady, engaged her mother's consent.....,in the reality and truth one of happiest men

(ibid: 536)

The narrator depicts Edward's new situation when he returns to Elinor Where he displays certain conditions of an immediate way of living within an interrogative form; the given answers fitting his a new way of life, he becomes reasonable to reach his goals. This later draws conventional situation of his life. Therefore, it shows her inner thoughts and feelings to make a comparison between two positions and continuity of his consciousness as well as the use of dashes in order to depict the extent of his flow of thoughts and inner feelings. Reader tries to involve his imagination in order to grasp what is going later on.

If in supposition of his seeking to marry herself, his difficulties from his mother had seemed great how much greater were they now likely to be when the object of his engagement was undoubtedly inferior in connections and probably inferior in fortune to herself. These difficulties indeed with heart so alienated from Lucy, might not press very hard upon his patience; but melancholy was the state of person whom the expectation of family opposition and unkindness could be felt as relief!

(ibid: 205)

The quote shows that Elinor reveals Edward situation and his melancholy to decide by whom he kept or stayed in his rest of life. The narrator uses certain features to evoke a reader involvement to grasp this melancholy of mind such as interrogative and exclamatory statements. In order to sympathies with his experience in general and with Edward as person in particular way through affection on reader psychology.

3.1.2. Literary Analysis

Second, after our examining to the main features of this style; FIS according to Leech and Short perspectives (1981). Hence, we can take part of literary analysis which deals with the study of the point of view in this corpus of *Sense and Sensibility*, this study tends to

investigate the main thoughts and perceptions which are presented within this narrative and from which perspective we perceive the story?

3.1.2.1. Focalization

Narrative situation as an aspect of speech representation. It consists of narrative voice and focalization. Stylisticians and narratologists have determined those aspects within narrative. According to raise such questions; who speaks? And who sees?

Therefore, this study focus on Genette's focalization to extract a given effects to involve a reader's imagination to discover for whom a point of view is perceived in the story. In accordance to adopt a Reader Response Theory and more precisely our selection of the implied reader by Iser. As reader we take this role to discover the aesthetic values of literary text from a perspectives of implied reader.

She saw it for her concern what could a silent man of five and thirty hope when opposed to a very lively man of five and twenty ?And she could not even wish him successful, she heartly wished him indifferent .She liked him –in spite of his gravity and reserve ,she beheld him an object of interest. his manner ,though serious ,were mild ,and his reserve appeared rather the result of some apprehension of spirits than of any other gloominess of temper .Sir John had dropped hints of past injuries and his disappointment, which justified her belief of his being an fortunate man; and she regarded him with respect and comparison

(ibid: 72)

This quote depicts Elinor's view who is regarded as Austen mouth within narrative; she has access to judge a given events and characters. Thus, the narrator orients his views and perspectives with those of Elinor's one. She is regarded as focalized character whereby she corrects their behaviors and actions. Here, the narrator provides us with Elinor's judgment about Willoughby character and her unease to give her rest toward him. Even if, he doesn't give any gesture to show his bad character yet.

Its syntactical features refer to the way of depicting thoughts and it creates a certain effects accomplished by the reader such as the use of dashes, questions, comma where the

author puts it deliberately within narrative. A given example aims to show a subjectivity of narrator to evaluate character thoughts as well as to involve a reader's imagination to empathies or sympathies with certain character according to our responses to his or her speeches and thoughts, and actions. The dashes signify the extent of Marianne's blind love and multi uses of comma to separate her inner states in order to show flow of thoughts.

In Mrs. Dashwood's estimation he (Willoughby) was as faultless as in Marianne's; and Elinor saw nothing to censure in him but propensity ,in which he strongly resembled and peculiarly delighted her sister ,of saying too much what he thought on every occasion ,without attention to persons or circumstances. In hastily forming and giving his opinion of other people, in scarifying general politeness to the enjoyment of undivided attention where his heart was engaged, and in slighting too easily the forms of worldly property, he displayed a want of caution which Elinor could not approve, in spite of all that he and Marianne could say in its support

(ibid: 73)

This quote reports Dashwood's perspectives toward Mr. Willoughby by which their intimacy toward him differs from Marianne and her mother to Elinor. These assessments based on his speech and actions or in another words his way of dealing with others shows unsense values behaviors of his personality. In this case, we observe that narrator's subjectivity with Elinor's views as heroine of this story and Austen's voice within it. We see the events presentations from her perspectives.

As reader, we empathies with this situation according to the given glances by which Elinor puts it in our minds to control and direct our affective and interpretive responses to unfold an understanding of the meaning of story. It causes to form a negative image to Mr. Willoughby.

How they could be thrown together ,and by what attraction Robert could be drawn to marry girl, of whose beauty she had herself heard him speak without any admiration,-a girl too already engaged to his brother, and on whose account that brother had been thrown off by his family –it was beyond her comprehension to make out ,to her own heart it was a delightful affairs ,to her imagination it was even ridiculous one, but to her reason, her judgment it was completely puzzle.

(Ibid: 541)

Elinor as focalized character and Austen's voice within narrative. She gives judgmental and evaluative attitudes about Lucy and Robert attachment and her attempts to understand his way of thinking about the nature of this attachment whose unsense values in term of their intimacy, love with each other. This statement let a reader imagination to guess the inner states of those characters; Robert, Lucy and their ways of thinking in order to respond a reader to empathies or sympathies with them according their action.

The comfort of such a friend at that moment as Colonel Brandon—or such a companion for her mother,—how gratefully was it felt!—a companion whose judgment would guide, whose attendance must relieve, and whose friendship might soothe her!—as far as the shock of such a summons COULD be lessened to her, his presence, his manners, his assistance, would lessen it

(ibid: 460)

This quote reflects genre of this novel; *sense and sensibility* which consists of certain letters in order to give a background to coming events or to express certain point of view by which Austen's major perspectives orients to Elinor one. In this case, this letter depicts a limited point of view of Elinor toward her surroundings whom stand with her in Marianne's sick especially Mr. Colonel Brandon.

It is reported from third person limited narration to convey Elinor's speech and gratitude wishes accompanied with the use of interrogation, exclamation, dashes, capitalization in order to show a narrator subjectivity and an intimate attitudes of Elinor and her flow of thoughts which is moved to her consciousness about Marianne's situation and other characters

Elinor how are HER feelings to be described?-from the moment of learning that Lucy was married to another ,that Edward was free, to the moment of his justifying the hopes which had so instantly followed, she was everything by turns, but tranquil but when second moment had passed, when she found every doubt, every solicitude removed ,compared her situation with ,what so lately had been,-saw him honorably released from his former engagement, saw him instantly profiting by the release an affection as tender, as constant as she had ever supposed it to be ,-she saw oppressed, she was overcome by her own felicity;-and happily disposed as is human mind to be easily familiarized with any change for the better ,it required several

hours to give sedateness to her spirits, or any degree of tranquility to her heart

(Ibid: 539)

This quote depicts Elinor's inner thoughts, feelings, and a given response toward Lucy's marriage. This circumstance draws Edward's liberty. However, Elinor would draw many dreams, hopes, guesses, and images to an immediate moments. Thus, the narrator create an enhancement to the revelation of these events according to express the statement or the idea of certain scenes in interrogative form in order to grasp a reader imagination to what happen later on. In addition to the significance of graphological features such as capitalization, dashes, the use of comma to separate ideas and thoughts and it reflects melonchy of her inner state. Therefore, the reader will sympathies with Elinor's experience who restore her only love after all what have passed from difficulties and problems.

What felt Elinor at this moment? Astonishment, that would have been painful as it was strong had not an immediate disbelief of the assertion attended it .She turned toward Lucy in silent amazement, unable to divine the reason or object of such a declaration; and though her complexion varied. She stood firm in incredity and felt in no danger of an hysterical fit or a swoon

(ibid: 192)

This quote shows a second phase in Elinor's personality where she knows about Edward's secret engagement with Lucy to express the hidden feelings toward him to interact with herself. Hence ,the narrator responds a reader to expect Elinor reaction through expose his question at the opening line to this paragraph. Then, he provides us with her inner thoughts and speech and actions by which it traces a prominent features of interior monologue.

But the day did not close so auspiciously as it began-towards the evening Marianne became ill again ,growing more restless, and uncomfortable than before Her sister ,however still sanguine, was willing to attribute the change to nothing more than the fatigue of having set up to have her bed made ;and carefully administrating the crocodile prescribed ,saw her ,with satisfaction, sink at last into slumber from which she expected the most beneficial effects. Her sleep though not so quite as Elinor wished to see it, lasted at considerable time; and anxious to observe the results of herself, she

resolved to sit with her during the whole of it. Mrs. Jennings, knowing nothing of any change in the patient, went unusually early to bed; and Elinor remained alone with Marianne.

(Ibid: 458)

This quote depicts the extent to which Elinor take a care to her sister's Marianne during her sick. She remains awake a whole night beside her to observe her state and the extent of this medicine effects on her health. At this moments, Elinor hides her inner thoughts and feelings to herself when she asked from others.

Furthermore, this passage draws the climax events of the story where the author see us the revelation of events from Elinor eyes or point of views. Thus, we touch a second phase from Elinor's personality which is "sensibility" by which these events lead her to change a given images and sights to different characters such as Mrs. Jennings, Colonel Brandon, Mr. Willoughby.

The reader sees the revelation of those events from Elinor's perspectives who is focalized to depict it as well as the author selects Elinor as her narrator by which she creates her voice through an immediate perspectives, views and actions.

3.2. Free Indirect Thought

It is considered as the second form of free indirect style, this technique used by the author in order to show characters' thoughts

3.2.1. Internal Monologue

The narrator displays character intimate thoughts and impressions directly and immediately and it is represented in indirect form through longish passage of uninterrupted thoughts of certain character.

Her resentment of such behavior her indignation at having been its dupe, for short time made her feel for herself; but other ideas soon arose. Had Edward been intentionally deceiving her? Had he feigned a regard for her which he did not feel? Was his engagement to Lucy an engagement of heart? No; whether it might once have been ,she could not believe it such at present. His affection was all her own. She could not be deceived in that. Her mother, sisters, Fanny .All had been

conscious of his regard for her at Norland; it was not an illusion of her own vanity. He certainly loved her. What softer of heart was this persuasion how much could it tempt her to forgive!

(ibid: 204)

This quote depicts Elinor's inner conflict and struggle and a fragmented situation after her disappointment toward Lucy's confession about her secret engagement with Edward and her attempt to know their nature attachment. At this point, the narrator attracts a reader intention according to expose a set of questions by which it aims to comment on this situation and tends to involve a reader's imagination toward guessing what is happening later on. In another words, it provides a reader with an opportunity to enter within character mind in order to discover his /her state.

As reader, we adopt the concept of implied reader by wolfgang Iser to discover the given effects toward such use. Therefore, According to him a reader is given only as much as information which keep him interested, the narrator deliberately leaving open inferences and gaps that are be drawn from given information (Iser ,1970).

A syntactical features of this quote tend to fill certain gaps of those missing meaning. It attracts a reader's imagination to grasp it according to the use of interrogative and exclamative sentences in order to show a narrator's subjectivity and we touch his sympathy with certain character rather than other. Generally, such use reflects a sympathy, stream of consciousness through character's flow of thoughts of Elinor's inner state.

She took the first opportunity of affronting her mother-in-law on the occasion, talking to her so expressively of her brother's great expectation, of Mrs. Ferrars's resolution that both her sons should marry well and of the danger attending any young woman who attempted to Draw Him In; that Mrs. Dashwood could neither pretend to be unconscious, nor endeavor to be calm. She gave her answer which marked her contempt , instantly left the room, resolving that ,whatever might be the inconvenience or expense of so sudden a removal ,her beloved Elinor should not be exposed another week such insinuation!

(ibid: 32)

The narrator shows us two quite different voices and point of view about a given dialogue between Mrs. Fanny Ferrars and Mrs. Dashwood in the case of her daughters degree doesn't

fit Fanny's brothers . This later leads to provoke certain feelings and it makes affection in her inner states by which it is rarely fragmented within resolution of their dialogue. After that, the narrator describes the flow of her inner thoughts and feelings.

Finally, she is sympathies with her dear Elinor and it attempts to find a solution to protect her to fall fragmented. At this point, a linguists Pascal states that this style; FIS is regarded as tone of irony ,sympathy, negation or approval, underlying statements of character. Moreover, the narrator is all knowing observer and he knows all characters thoughts and actions by which it reveals the events from different voices with keeping an omniscient in order to create a distance.

Elinor was mourning in secret over obstacles which must divide her for ever from the object of her love, and that Marianne internally dwelling on prefictious of man. Of whose whole heart she felt thoroughly possessed, and whom she expected to see in every carriage which drove near their house

(Ibid: 206)

This quote depicts Elinor's inner fragmented state toward her disappointment to lose her love; Edward as well as she shares a grief of her sister's experience toward her bad luck of love, this experience was secretly, she makes her assessment toward this attachment because her first impression toward Mr. Willoughby touch certain doubt. The narrator displays Elinor's inner state and how does she attempts to protect her sister and share grief's experience in order to let a reader to sympathies with Elinor goodness, sensibility toward her sister even if with her worst positions.

Conclusion

Free indirect style is mode of speech and thoughts presentation which relies on syntactic, lexical, pragmatic features. This narrative technique allows the author to convey a characters' thoughts in a way that are "contaminated" with narrator speech, it follows the grammatical structure of indirect speech through using the past tense forms, third person. Nevertheless, it is linked to direct speech as it is often contains expressive language (character speech markers) and direct speech, sentence types as exclamatory and interrogative (Blinova,

2012:366). The use of free indirect style gives a reader a space to make his judgments and opinions about what the narrator has conveyed to us about character's speech and thoughts in order to reading their mind and their inner state. At this point, the reader can witness different experiences in the given novel, it gives him an opportunity to empathies or sympathies with certain character rather than other. In this chapter, we tend to support what we have explained in theoretical part of this study about FIS with practical examples in this corpus of *Sense and Sensibility*. Then, we shed light on the narrative techniques used in this novel. Therefore, the dominance of the presentation of FIS accomplished to create certain effects on reader, it leads him to sympathies or empathies with certain characters.

General conclusion

General conclusion

The current study tends to examine the use of speech presentation within literary works and more precisely it concentrates on FIS, such kind of research can help EFL students to develop their skills to analyze a literary texts.

Moreover, this study has tried to identify a given structure of FIS presentation within this corpus (S.S) through analyzing its main features such as lexical- syntactical, graphological, pragmatics. Simultaneously, they link with certain theories in linguistic in order to give a well understanding to this form and its implementation in literature according to Leech & Short (1981) linguistic accounts, Genette (1980) literary accounts in term of point of view and narration, then we conclude the given effects accomplished by the readers through adopting the role of implied reader to ourselves in order to discover those effects

We tends to examine point of view shown within this corpus by which the most of events is depicted from zero focalization and the narrator is visible; see us different point of views, he is all knowing. This technique gives a reader with an opportunity to make his judgments and he involves his imagination to interpret certain events. Then, he sympathies or empathies with certain characters the given experiences in this novel as well as to make a distance between characters and reader, but in every time he witnesses his evaluation of characters' speech and thoughts according to Elinor's perspectives whom present Austen's voice within this narrative (S.S) and she take a role of correcting a different views and attitudes of certain characters.

Hence, the narrator replaces character function, he speaks with his mouth in third person and the narrative is written in the past tense, its syntax less formal with the use of exclamations, ellipsis ,incomplete sentence.

Therefore, FIS is regarded as vehicle of empathy, stream of consciousness, irony, and poly vocality, ambiguity

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