

THOUGHT PRESENTATION IN KATHRINE MANSFIELD'S SHORT STORIES

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Absract

To cite the short stories of Kathrine Mansfield, all contain characters who are revealed through their own thoughts. In her stories, the world is always seen through the eyes of her characters in the form of points of view presented to the readers through the characters' minds. This way of revealing characters and figuring out the world, through the presentation of the characters' thoughts, is linked to the 'stream of consciousness.' Kathrine Mansfield has been compared with Virginia Woolf in particular in that both writers used the thoughts and the points of view of their characters as material for their work through the stream of consciousness.

According to Leech and Short (1981), there are five linguistic techniques available for the narrator to present his/ her characters' thoughts through. These are the direct thought, the free direct thought, indirect thought, free indirect thought and narrative report of thought act. The narrator is free to use any, some or all of these techniques to inform the reader of what is going in the characters' minds to make him/her aware of certain points of view.

The present paper attempts to present full exposition of the five techniques of thought presentation mentioned above. This exposition is presented in the first section of the paper. The paper mainly aims at making a stylistic analysis of thought presentation by the five techniques in Mansfield's short stories. The analysis is done by investigating and examining the corpus which consists of thirteen short stories chosen randomly. The results of the analysis are presented through certain conclusions supported by statistics and examples which are quoted extracts chosen from the stories analysed. Almost each extract is accompanied by brief explanation of part of the plot which the extract is concerned with. The brief explanation helps the reader to comprehend both the extract and the conclusion arrived at.

The paper is of a linguistic value and a literary value. The linguistic value lies in the full exposition of the five techniques of thought presentation and their application on the literary corpus. A linguist can follow the same steps and apply the five techniques on other literary works, whether short stories or novels. The literary value lies in the analysis of the presentation of thought in a literary work (Mansfield's short stories) since there is a close link between the presentation of thought and the stream of consciousness which is a common technique of writing in many narrative works.

monologue; the interior monologue always presents the character's thought directly without the intervention of summarizing and selecting and it does not join the thought with impressions or comments (Baldick, 1990:212). The method of writing using the stream of consciousness has been used by James Joyce, Virginia Woolf, Dorothy Richardson, William Faulkner and Kathrine Mansfield (Al-Jezairi and Sesi, n. d.:388).

2. Thought Presentation Techniques

Formally speaking, the presentation of speech and thought in narrative texts are very similar. However, it should be remembered that the presentation of thought is an artifice. This is related to the fact that nobody can ever see inside the minds of other people. In spite of this fact, the presentation of thought is necessary to clarify the motivation of the character's actions and attitudes (Leech and Short, 1981:337).

Various techniques of thought presentation have emerged to report the characters' thoughts and describe the characters' immediate consciousness and experience of these thoughts. The features of differentiating techniques of characters' thoughts are the same as those for speech. The techniques used for presenting speech are: direct speech, indirect speech, free direct speech, the narrative report of speech acts² and free indirect speech (ibid:318–25).

The techniques available to the writer in presenting the thoughts of his characters are as follows:

1. *Direct Thoughts* (henceforth DT)

Grammatically speaking, in DT, the thought reported is "incorporated" within the reporting

1. Introduction

In the nineteenth and twentieth centuries, there has been a deep concern with the presentation of thought or what is called the "internal speech" in the narrative texts. This has resulted from the major concern of the narrator to produce clearly the flow of thought through the character's mind. When the writer decides to make the reader aware of the character's thought, he/she wants him/her to see things from the character's points of view. Thus, presenting a character's thought is a presentation of that character's point of view (Leech and Short, 1981:337-40).

The presentation of thought is linked to what is known as the "stream of consciousness writing" in an inextricable way. The "stream of consciousness" is a phrase coined by William James in his *Principles of Psychology* (1890).¹ It refers to a manner of writing which attempts to set forth the character's thought in the haphazard fashion of everyday thinking, imagination (dreams), memories, wishes and feelings. The blending of mental processes is presented by this literary method, the stream of consciousness, is sometimes used as a synonym for interior monologue (Al-Jezairi and Sesi, n. d.:388; Leech and Short, 1981:338 and Baldick, 1990:212).

The stream of consciousness and the interior monologue can be distinguished in two senses: a psychological sense and a literary sense. Concerning the psychological sense, the stream of consciousness is the subject matter while the interior monologue is the technique for presenting it. As far as the literary sense is concerned, the stream of consciousness can be considered a special style for the interior

The clause “He wondered” is called “the introductory reporting clause” (henceforth IRC). It is a comment clause which may occur before, within or after the thought reported itself. In its medial or final placing, the IRC may undergo an inversion of the subject and the reporting verb in the simple present or simple past tense. For example:

sentence retaining the status of an independent clause which is enclosed between inverted commas. The “incorporated” thought here functions as an element in the structure of the reporting sentence. For example,

(1) He wondered, “Does she still live there?”

(2) “If I see my son again, I will hug him warmly” $\left\{ \begin{array}{l} \text{thought Mrs. Edward.} \\ \text{Mrs. Edward thought.} \\ \text{she thought.} \end{array} \right.$

(3) “If I see my son again,” thought Mrs. Edward, “ I will hug him warmly.”

It is another technique of thought presentation. It, somehow, resembles the DT with certain formal changes which are made for the purpose of distancing when converting from DT to IT. The first and second person pronouns are converted to third person pronouns. For example:

When the subject of the reporting clause is a pronoun, the inversion is unusual and archaic (Leech and Short, 1981:337 and Quirk et al., 1971:341).

2. Free Direct Thought (henceforth FDT)

It is a more direct form than DT where either or both of the features of the DT (namely the inverted commas and the IRC) are omitted. Thus, it resembles the DT with the omission mentioned above (Leech and Short, 1981:322-38). For example:

(7) **A. “I’ll lend you a hand,” he thought.**

B. He thought that he would lend him a hand.

(8) **A. “you are genius,” the mother thought.**

B. The mother thought that he was genius.

There is also a change from “this”/“these” to “that” / “those”, from

(4) Does she still study there? thought Bob.

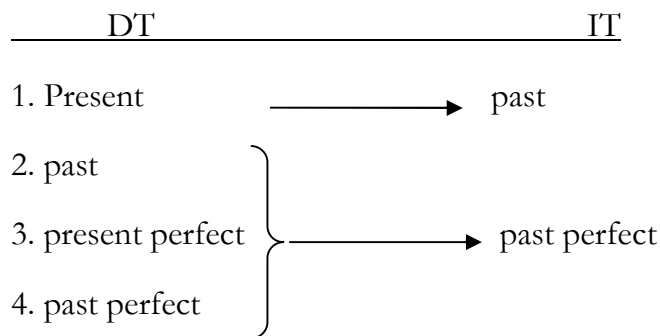
(5) “Does she still study there?”

(6) Does she still study there?

3. Indirect Thought (henceforth IT)

B. She thought that she would sleep then.

The most important change is that which occurs in the verb phrase. It is called the “back-shift”. When the reporting verb is in the past tense, verbs in the reported speech are changed as follows:



When the reporting verb is in the present tense, there is no back-shift. For example:

(15) A. He keeps thinking, “she is going to visit me one day.”

B. He keeps thinking that she is going to visit him one day.

(Quirk et al., 1971: 342)

So far, an illustration of converting statements from DT to IT has been presented. With regard to the other types of sentence, i.e. questions, exclamations and commands, they are converted into IT as follows:

1. Indirect Questions: they are presented with dependent wh-clauses for wh-questions³ and if-clauses or

“here” to “there” and from “now” to “then” .

(9) A. “Does Arnold work here,” he wondered.

B. He wondered if Arnold worked there.

(10) A. “I’ll sleep now,” she thought.

Examples of each part of the rule are:

(11) A. “I am sick,” he thought.

B. He thought that he was sick.

(12) A. “Ann graduated in 2000,” she remembered.

B. She remembered that Ann had graduated in 2000.

(13) A. “Peter have won the golden medal,” the grandfather remembered.

B. The grandfather remembered that Peter had won the golden medal.

(14) A. “They had repaired the car,” thought the brother.

B. The brother thought that they had repaired the car.

quoted. IT, on the other hand, is in the semantic mode; identifies the content of the thought without specifying its form (Leech, 1974:353). For example,

(20) A. Frank thought, “I feel great today.”

B. Frank thought that he felt great that day.

Concerning the truth of the proposition expressed by (20)A and (20)B, it can be said that (20)A is true only if “I feel great today” is Frank’s actual thought. The narrator here is reporting faithfully the exact thought. (20)B is true only if the information is true. Consequently, some of the words of the IT can be changed without changing its truth claim at all (Leech and Short, 1981:320 and Palmer, 1981:42).

Semantically speaking, the essential semantic difference between DT and IT is that in the DT the narrator reports the character’s thought verbatim whereas in IT, he expresses the character’s thought in his own words. The effect of converting from DT to IT is the intervention of the reporter (narrator) between the character and the thought reported. Thus, the reported thought can be fully integrated into the narrative text (Leech and Short, 1981:318-20).

whether – clauses for Yes/No questions.⁴ For example,

(16) A. “Is Nancy ready?” wondered Mary. (Yes/No question).

B. Mary wondered if / whether Nancy was ready.

(17) A. “When will Nancy call on me?” Mary wondered.

B. Mary wondered when Nancy would call on her.

2. Indirect Exclamation: they are presented with dependent wh-clauses. For example:

(18) A. “What a genuine student David is!” the teacher thought.

B. The teacher thought what a genuine student David was.

3. Indirect Commands: they are presented with to – infinitive clauses without subject. For example,

(19) A. “Stop behaving like a child, Mikle,” Mikle ordered himself.

B. Mikle ordered himself to stop behaving like a child.

The rules of back-shift are applied to statement, questions and exclamation but not to commands since commands do not contain a finite verb (ibid:244).

DT differs from the IT in mode. The DT, on the one hand, is in the syntactic or phonological mode; identifies the form of the thought

The omission of the IRC allows the reported clause, which is subordinate in IT, to take some syntactic possibilities of the main clause. In this respect, it shares some of the features associated with DT (ibid:325).

FIT has adopted a certain status concerning truth claim and faithfulness. It is not a reproduction of the original thought, but, at the same time, it is no more than a more indirect form of the original one. It is usually used in the narrative text with its characteristic features which are the presence of the third person pronouns and past tense. These two features correspond with the form of the narrative text and indicate indirectness. However, it is more accurate to say that these two features, (the third person pronoun and the past tense) are appropriate to the form of the narrative text in which the FIT is used (ibid:325-7).

5. Narrative Report of Thought Act (henceforth NRTA)

It is a form which is more indirect than the IT. Such form of presentation nominalizes the reported thought by incorporating the minimal report within a main clause. The narrator does not have to commit

Generally speaking, there is a lack of fit between DT and IT which makes it impossible for the reader to retrieve the original DT. For example:

(21) He thought he would return home to see his sick mother the following day.

(22) "I will return home to see my mother tomorrow."

(23) "I will come back here to see my sick mother again tomorrow."

(24) "I'll be back again to see mama tomorrow."

Leech and Short (ibid:321) regard these, and other modes of thought presentations, as stylistic variants.

4. Free Indirect Thought (henceforth FIT)

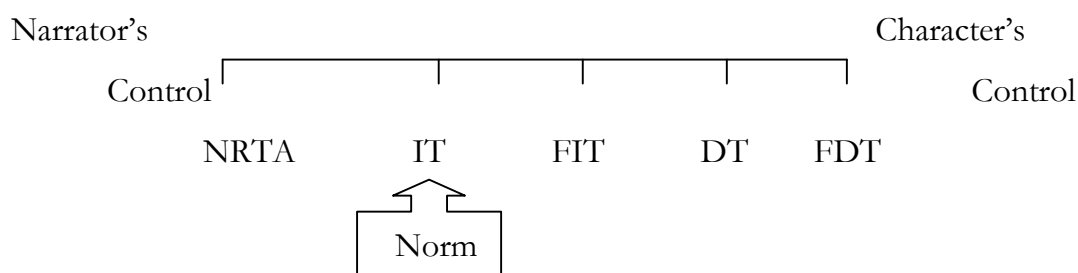
The FIT is a half-way stage between DT and IT. Basically, it is a form of IT with the omission of the IRC and the retention of the structure of the sentence (questions, commands and exclamations). Therefore, what signals the fact that the thought is being reported is the back-shift of the verb together with equivalent shifts of pronouns, determiners and adverbs. Thus, it is a free version of IT (ibid:338). For example,

(25) Did she still remember her old friend?

and distancing (Simon et al, 2004)⁵.
For example:

(25) He wondered about the contents of her suitcase.

The norm or baseline for the presentation of thought is IT as shown in the following spectrum:



himself to giving the sense of what was thought of. In this case only a minimal account of the thought is given (ibid:323). This technique makes a faithfulness claim of thought act value. Formally speaking, the original thought is completely integrated within the text; there is a sort of summarizing

DT, he is saying “this is what the character would have said if he had made his thoughts explicit” In spite of its artificial nature, the mode of DT has been used as an attempt to make a character’s thought more actual. It has analogy with the dramatic mode of soliloquy.⁶ According to this point of view, FIT is a natural development which kept the vividness of DT and without the artificiality of the convention of “speaking of oneself” (ibid:345).

Simon et al (2004) have investigated the same five techniques of thought presentation (in addition to the techniques of speech presentation) on a corpus formed of randomly

This fact is related to the semantics of reporting. Human’s thoughts are not accessible to direct perception. IT is more acceptable as a norm because it only commits the narrator to the content of the thought which cannot be verbally formulated and, thus, cannot be presented verbatim. Accordingly, FIT is a move to the right; away from the narrator’s direct control towards the mind of the character (Leech and Short, 1981:344-5).

DT is a more artificial way of thought presentation than the indirect forms because it is impossible to be in direct perception of someone else’s thought. When the narrator uses the

3. Thought Presentation in

Mansfield's Short Stories:

Conclusions

The five techniques of thought presentation, mentioned above were investigated in thirteen short stories written by Mansfield. The investigation resulted in the following:

1. To count the number of times of occurrence of each technique of thought presentation in each one of the thirteen short stories chosen for the analysis, a process of statistical analysis was done here. The results found are below:

Table (1): The times of occurrence of the techniques.

| NRTA | FIT | IT | FDT | DT | The title of the short story | |
|-------------|------------|-----------|------------|-----------|-------------------------------------|-----|
| 4 | 5 | 2 | 1 | | A Cup of Tea | 1. |
| 13 | 3 | 3 | 1 | 3 | A Dill Pickle | 2. |
| 1 | 10 | 2 | | | An Ideal Family | 3. |
| 9 | 13 | | 5 | 4 | Bliss | 4. |
| 14 | 11 | | 6 | 7 | Life of Ma Parker | 5. |
| 6 | 11 | 3 | 2 | 2 | Miss Brill | 6. |
| 20 | 26 | 8 | 6 | 18 | Prelude | 7. |
| 20 | 22 | 6 | 5 | 2 | The Daughters of the Late Colonel | 8. |
| 1 | 1 | | | | The Doll's House | 9. |
| 6 | 7 | 4 | 1 | | The Fly | 10. |
| 7 | 16 | 4 | 10 | 1 | The Garden Party | 11. |
| 9 | 12 | 7 | | | The Stranger | 12. |
| 9 | 7 | 2 | 1 | 4 | The Tiredness of Rosabel | 13. |

not absolute. The reason behind this is that the analysis included thoughts in the form of everyday thinking in addition to imagination (dreams),

selected extracts from romantic and action novels together with news stories published in British and national newspapers. In their investigation, they have come across a sixth technique of thought presentation which they call "narrative report of thought". Regardless of the number and types of techniques of thought presentation presented by a particular linguist, the difference among these techniques is mainly a semantic difference of the strength of presenting thoughts.

It is very important here to inform the reader of the present paper that the use of the term "thought" in the phrase "thought presentation" is

mentioned earlier in the first section concerning the first four techniques (DT, FDT, IT, FIT). As far as the NRTA is concerned, there are no fixed grammatical or syntactic rules to be used. In each short story, Mansfield uses the FIT and the NRTA techniques as if it were a must to use them. In "The Doll's House," for example, Mansfield presents two thoughts for two characters; once by the FIT technique and another by NRTA technique as follows:

Lil looked up from her dinner. She wrapped the rest quickly away. Else stopped eating. *What coming now?* (FIT)

(Mansfield, 1991:102)

"The lamp's best of all," cried Kezia. *She thought Isabel wasn't saying enough about the title lamp.* (NRTA)

(ibid:101)

reader of a certain thought using the FIT technique. This strategy deceives the reader and makes him/her think that the viewpoint is of the narrator herself, but in fact it is not. There are certain clues that help the reader to notice the shift towards the character's mind. These clues are not fixed. They differ from one thought to another. Each thought has its own clues which are mainly decided by the subject matter of the thought. For example, in "A Cup of Tea," Rosemary comes across a poor young girl. She decides to take the girl

memories, wishes and feelings. The writer has adopted this strategy, which is the same as that of Leech and Short (1981:336-48), because of the link which exists between the presentation of thought and the stream of consciousness which includes thoughts and all the mental processes mentioned above.

As it is clear in the table, Mansfield uses all the five techniques in her works. She uses the same grammatical and syntactic rules

In each short story, in comparison with the other three techniques, FIT and NRTA have a higher frequency of occurrence. Mansfield does not care about using the IT technique which is the norm in the presentation of thought⁷. She moves away from her direct control towards the characters' minds by using FIT and NRTA much more than the other three techniques.

2. In many cases, while Mansfield is narrating her story, she switches to the mind of a character to inform the

Rosemary's mind to tell the reader about her intention.

Hungry people *are* easily-led. The footman held the door of the car open, and a moment later they were skimming through the dusk.

to her (Rosemary's) house to offer her a cup of tea and food. Mansfield is telling the reader how Rosemary led the girl and then she shifts to

"There!" said Rosemary ... she could have said, "Now I've got you," as she gazed at the little captive she had netted. But of course she meant it kindly. *Oh, more than kindly. She was going to prove to this girl that – wonderful things did happen in life, that – fairy godmothers were real, that – rich people had hearts, and that women were sisters.*

(Mansfield, n.d.:235)

indirectly about her thought using the FIT technique.

The extract below is taken from "Miss Brill." It is afternoon and Miss Brill is sitting in a public place to enjoy herself. There are many people round her but she is sitting alone. Mansfield is describing the state round Miss Brill and suddenly she jumps to Miss Brill's mind then goes back again to narrate events and shifts again to Miss Brill's mind.

In the extract above, Rosemary intends to prove universal issues to the girl. Since the subject matter is about universal issues, the tense should have been simple present which is already used in the first line of the extract to refer to a universal fact. But the tense used is simple past which means that there is a back-shift which happened because the narrator switched to the character's mind to inform the reader

There were a number of people out this afternoon, far more than last Sunday. And the band sounded louder and gayer. That was because the season had begun. For although the band played all the year round on Sundays, out of season it was never the same. It was like someone playing with only the family to listen; it didn't care how it played if there weren't any stranger present. *Wasn't the conductor wearing a new coat, too? She was sure it was new.* He scraped with his foot and flapped his arms like a roaster about to crow, and the bandmen sitting in the green rotunda blew out their cheeks and glared at the music. *Now there came a little "flutey" bit-very pretty! A little chain of bright drops. She was sure it would be repeated. It was;* she lifted her head and smiled.

(Mansfield, 1922:182)

Miss Brill’s opinion, Mansfield left the character’s mind to tell the reader that the character lifted her head and smiled.

3. In addition to the shift from narrating events to the character’s minds and vice versa, Mansfield practices another shift. The shift this time is from one technique to the other to present one single thought. The majority of the thoughts are presented in this way using two or more than one technique. The following table shows the shifts of technique found in each one of the analysed short stories.

First, Mansfield used declarative sentences to inform the reader of certain narrative details. Then, she used an interrogative sentence together with a declarative one to explore Miss Brill’s thought about the conductor’s coat using the FIT technique. Miss Brill’s original thought was: “Isn’t the conductor wearing a new coat, too? I am sure it is new.” Then, Mansfield started to describe the conductor’s movements and how the bandmen played the music. After that, Mansfield went back again to Miss Brill’s mind to inform the reader about her opinion concerning the “flutey” and how it sounded. After informing the reader of

Table (2). The shift of techniques.

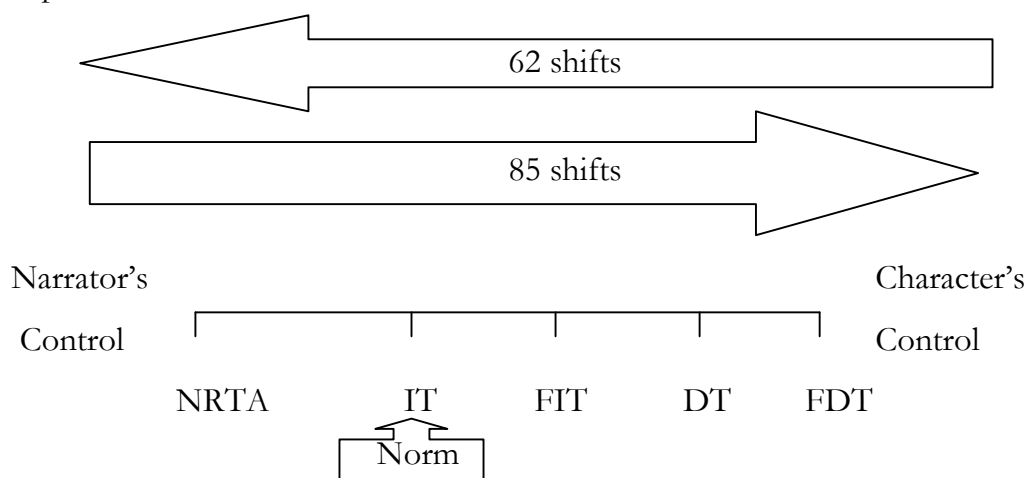
| The Shifts Found | | The Title of the Short Story | |
|---|--|------------------------------|----|
| FIT →NRTA →FIT IT → FIT | 1. 2. | A Cup of Tea | 1. |
| IT → NRTA → FDT NRTA → FIT →NRTA → DT → NRTA → DT → NRTA NRTA →DT → NRTA NRTA →FIT | 1. 2. 3. 4. | A Dill Pickle | 2. |
| IT →FIT IT →FIT | 1. 2. | An Ideal Family | 3. |
| FIT →DT NRTA →FIT FIT →NRTA →FIT DT →NRTA FIT →DT NRTA →FIT NRTA →FIT | 1. 2. 3. 4. 5. 6. 7. | Bliss | 4. |
| FDT → NRTA → FDT → NRTA → DT → NRTA → FDT → NRTA DT → FIT FDT → NRTA → FIT → NRTA → DT | 1. 2. 3. | Life of Ma Parker | 5. |

| | | | |
|---|---|-----------------------------------|-----|
| NRTA → DT → NRTA → FIT FIT → DT → NRTA → FIT → DT NRTA → FIT → NRTA → DT → NRTA → FIT → DT → NRTA → FDT → FIT → FDT → FIT | 4. 5. 6. | | |
| FIT → FDT NRTA → FIT → DT NRTA → FIT → IT | 1. 2. 3. | Miss Brill | 6. |
| NRTA → IT DT → NRTA IT → NRTA DT → FIT IT → NRTA FIT → NRTA → DT → NRTA → FIT → NRTA → DT → FIT DT → FIT FIT → DT NRTA → FDT NRTA → DT FIT → DT → FIT → FDT → FIT → DT → FIT → IT → FDT FIT → NRTA NRTA → FIT DT → FIT NRTA → FIT NRTA → FIT → NRTA → DT | 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. | Prelude | 7. |
| NRTA → FIT FIT → IT → FIT FIT → FDT → FIT FIT → FDT FIT → IT → NRTA NRTA → FIT NRTA → IT → NRTA NRTA → FIT FIT → NRTA FIT → IT → FDT → FIT NRTA → FIT FIT → DT FDT → NRTA → FIT NRTA → FIT NRTA → FIT | 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. | The Daughters of the Late Colonel | 8. |
| No Shifts | | The Doll's House | 9. |
| FIT → NRTA FIT → NRTA DT → NRTA → FIT | 1. 2. 3. 4. | The Fly | 10. |

| | | | |
|--|----------------------------------|--------------------------|-----|
| IT → FIT | | | |
| IT → FIT NRTA → FIT → IT → FIT IT → DT → FDT → FIT → NRTA NRTA → FIT FIT → NRTA → FIT → DT FIT → DT | 1. 2. 3. 4. 5. 6. | The Garden Party | 11. |
| IT → FIT NRTA → FIT → NRTA → FIT IT → FIT NRTA → FIT IT → NRTA | 1. 2. 3. 4. 5. | The Stranger | 12. |
| NRTA → FIT NRTA → FIT → NRTA DT → NRTA → DT → NRTA → DT FT → NRTA → IT FDT → NRTA | 1. 2. 3. 4. 5. | The Tiredness of Rosabel | 13. |

shifts attracts attention to Mansfield’s tendency to present the majority of the characters’ thoughts using two or more different techniques for the single thought. These shifts can be divided into two groups according to the following spectrum which has already been presented and explained:

The table above shows that, of the thirteen short stories analysed, only one of them, “The Doll’s House,” does not contain any shift. It contains two thoughts presented with two different techniques, FIT and NRTA, separately. The table also shows that there are 147 shifts in twelve short stories. This number of



In this extract, Mansfield presents Linda's thought about her life. The thought is presented with three techniques shifting twice from one to another. Mansfield starts the thought with FIT technique. Then she moves to the right of the spectrum above towards her control shifting to the IT technique. After that she moves to the left of the spectrum towards Linda's (the character's) control shifting to the FDT technique.

The first group consists of 62 shifts from one technique to another one with a movement directed to the left towards Mansfield's control moving away from the character's control. The second group consists of 85 shifts from one technique to another one with a movement directed to the right towards the character's control moving away from Mansfield's control. The following extract is taken from the short story entitled "Prelude."

She hugged her folded arms and began to laugh silently. *How absurd life was! It was laughable, simply laughable. And why this mania of hers to keep alive at all? For it really was a mania, she thought, mocking and laughing.*

"What am I guarding myself for so preciously? I shall go on having children and Stanely will go on making money and the children and the gardens will grow bigger and bigger, with whole fleets of aloes in them for me to choose from."

(Mansfield, 20:63)

rest of the extract, with the omission of the IRC and the retention of the inverted commas, presents the rest of the thought with FDT technique.

The shifts have already been divided into two groups according to their direction towards Mansfield's control or towards the character's control. The difference in number between these two groups, which is 23, is not considerable. Accordingly, Mansfield does not have a tendency to use shifts that move towards a specific direction,

The FIT technique is used in the sentences: "How absurd life was ... to keep alive at all?" the characteristics of the technique are clear in the retention of the structure of the original sentences (exclamatory and interrogative sentences) and the back-shift of the verbs together with the shifts of the pronouns. The sentence "For it really was a mania, she thought, mocking and laughing," with its IRC and the back-shift of the verb, presents the thought with the IT technique. The

the Late Colonel.” The story is about the two daughters of the late Colonel Pinner, Josephine and her younger sister Constantia. Constantia is serious and imaginative. She often lives in a dream world. In the first extract, Constantia imagines how dreadful it must be for a mouse to find no food. In the second extract, Mansfield puts both Josephine and Constantia in an imaginative situation; when the idea of sending their father’s watch to their brother is suggested, they at once see a black runner carrying the parcel to their brother who is in the veranda of his house, dressed all in white and wearing a pith helmet.

A spasm of pity squeezed her heart. Poor little thing! She wished she’d left a tiny piece of biscuit on the dressing-table. It was awful to think of it not finding anything. What would it do?

(Mansfield, 1991:106)

Both paused to watch a black man in white linen drawers running through the pale fields for dear life, with a large brown-paper parcel in his hands. Josephine black man was tiny; he scurried along glistening like an ant. But there was something blind and tireless about Constantia tall, thin fellow which made him, she decided, a very unpleasant person indeed ... on the Veranda, dressed all in white and wearing a cork helmet, stood Benny. His right hand shook up and down, as father’s did when he was impatient. And behind him, not in the least interested, sat Hilda, the unknown sister-in-law. She swung in a cane rocker and flicked over the leaves of the Talter.

(ibid:113)

to the IT technique and the second from the IT to the NRTA technique.

4. It has already been mentioned in the preceding section that the FDT is a more direct form than the DT where

whether towards her control or the control of the character’s mind. The shifts of both directions give the text beauty and wonderful harmony. Presenting her characters’ thoughts with different techniques, Mansfield does not only produce us with admirable texts. She writes as if she was playing on different musical instruments at the same time to produce a splendid tune. This strategy makes the reader more interested in what he is reading and makes the process of reading itself more enjoyable.

The extracts below are taken from the short story entitled “The Daughters of

In the first extract, there is one shift from the NRTA to the FIT technique. In the second extract, there are two shifts: the first from the NRTA

choices available to her. She used the FDT technique 38 times in the 13 short stories analysed. The following table shows the way in which Mansfield used this technique according to the three choices mentioned above. Each number in the table represents the number of times in which she used the choice mentioned at the top of the chart.

either or both of the features of the DT (namely the inverted commas and the IRC) are omitted. Thus, the user of this technique has three choices: the first is to omit the inverted commas and keep the IRC, the second is to omit the IRC and keep the inverted commas and the third is to omit both the inverted commas and the IRC. Concerning Mansfield, she manipulates all the

Table (3). The use of the FDT technique.

| The Choice with the Omission of Both | The Choice with the Omission of the IRC | The Choice with the Omission of the Inverted Commas Only | The Titles of the Short Stories | |
|--------------------------------------|---|--|-----------------------------------|-----|
| 1 | / | | A Cup of Tea | 1. |
| 1 | / | | A Dill Pickle | 2. |
| / | / | / | An Ideal Family | 3. |
| | 5 | | Bliss | 4. |
| 1 | 5 | | Life of Ma Parker | 5. |
| | 1 | 1 | Miss Brill | 6. |
| 1 | 5 | | Prelude | 7. |
| | 3 | 2 | The Daughters of the Late Colonel | 8. |
| / | / | / | The Doll's House | 9. |
| / | / | 1 | The Fly | 10. |
| 4 | / | 6 | The Garden Party | 11. |
| / | / | / | The Stranger | 12. |
| / | 1 | / | The Tiredness of Rosabel | 13. |

above, the result found is that she does not use a certain choice to present a certain thought or to achieve a certain purpose. There is no connection between any one of the three choices and the subject matter of the thought or the thought itself (whether haphazard everyday thought, imagination (dreams), memory, wish or feeling). Accordingly, Mansfield was rather

It goes without saying that the three choices have the same degree of directness since they all belong to one technique. Thus, Mansfield does not have a certain tendency towards a specific degree of directness when she uses one choice or another. Reading and investigating the three choices of the FDT technique that Mansfield utilizes in her short stories mentioned

and “The Garden Party” respectively. In these extracts, Mansfield uses the FDT technique with the omission of the inverted commas and keeping the IRC.

And Miss Brill’s eyes filled with tears and she looked smiling at all the other members of the company. *Yes, we understand, we understand, she thought,* though what they understood she didn’t know.

(Mansfield, 1922:188)

He’s a plucky little devil, thought the boss, and he felt a real admiration for the fly’s courage.

(Mansfield, n.d.:249)

[She] walked up the tiny path and knocked. *To be away from those staring eyes, or to be covered up in anything, one of those women’s shawls even. I’ll just leave the basket and go, she decided.*

(Mansfield, 1922:201)

again. The boss admires the courage of that tiny creature describing it as a “plucky little devil.” Laura, in the third extract, is sent, with a basket full of food, by her mother to their poor neighbours whose father has just died. When she gets there, she sees women in shawls and men looking at her that she regrets going there. She feels herself a stranger in an odd world and she wants to leave as soon as possible.

Here are other three extracts in which Mansfield kept the inverted commas and omitted the IRC. The extracts are taken from the short stories entitled “Bliss,” “Life of Ma Parker” and “The Tiredness of Rosabel” respectively.

unconscious when she chose to present a thought by any of the three choices of the FDT technique. The following are three extracts from the three short stories entitled “Miss Brill,” “The Fly,”

In the first extract, Miss Brill is sitting in a public place with many people round her, but she has no companion to talk with. She feels rather lonely. The feeling of loneliness, together with the lifted tune of the music played by a band, makes her eyes filled with tears. Looking at the people round her with a smile on her face, she imagines that she can read something in their facial expressions. She imagines that they understand; but she cannot figure out which aspect of her feelings they understand.

In the second extract, the boss is watching a fly that fell in the ink-pot and it is struggling to get out and fly

“Oh, Harry, don’t dislike her. You are quite wrong about her. She’s wonderful, wonderful. And besides, how can you feel so differently about someone who means so much to me. I shall try to tell you when we are in bed tonight what has been happening. What she and I have shared.”

(Mansfield, 1920:10)

Nothing remained of Stratford except that *“sitting in the fire-place of an evening, you could see the stars through the chimney,”* and *“Mother always ‘d ‘er side of burden, ‘hanging from ceiling.”* And there was something, a bush, there was at the front door, that smelt ever so nice.

(Mansfield, 1922:144)

"Sugar? Milk? Cream?" The little homely questions seemed to suggest a joyous intimacy. And then home again in the dusk, and the scent of the parma violets seemed to drench the air with their sweetness.

(Mansfield, 1924:5)

she and the man of her dreams are sitting on a table covered with flowers having tea together. She imagines that man of her dreams asking her whether she wants sugar, milk or cream with her tea.

The three extracts below are selected from the three short stories entitled “A Cup of Tea.” “The Garden Party” and “Life of Ma Parker” respectively. In these extracts, we have three different thoughts presented with FDT technique with the omission of both the IRC and the inverted commas.

In the first extract, Bertha is thinking about the bad way her husband, Harry, treated her friend Miss Fulton. Bertha, Harry, Miss Fulton and others are sitting together enjoying themselves. Bertha’s thought is a criticism directed to her husband because of the bad way in which he treats Miss Fulton. The second extract is a representation of memories left for Ma Parker about her past life with her family in Stratford. In the third extract, Rosabel imagines to live a wonderful life different from her miserable real one. She imagines that

Rosemary felt a strange pang. She presses her muff to her breast; she wished she had the little box, too, to cling to. Of course, the car was there. She’d only to cross the pavement. But still she waited. *There are moments, horrible moments in life, when one emerges from shelter and looks out, and it’s awful. One oughtn’t to give way to them. One ought to go home and have an extra special tea.*

(Mansfield, n.d. :234)

So they would. Just in time. “Only the basket, then. And, Laura!” – her mother followed her out of the marquee- “don’t on any account –”

“What mother?”

No, better not put such ideas into the child’s head!

“Nothing! Run along.”

(Mansfield, 1922:200)

But at the thought of crying it was as though little Lennie leapt in his gran’s arms. *Ah, that’s what she wants to do, my dove. Gran wants to cry. If she could only cry now, cry for a long time. Over everything, beginning with her first place and the cruel cook, going on to the doctor’s, and then the seven little ones, death of her husband, the children’s leaving her, and all the years of misery that led up to Lennie.* But to have a proper cry over all these things would take a long time.

(ibid:149)

mind and prefers not to put such ideas, like the one which she wants to tell her about, into her little daughter’s mind. Ma Parker, in the third extract, imagines her late grandson, Lennie, to leap in her arms. She also imagines telling him what she wants to do. She wants to cry over the miseries of her life; the cruel cook whom she worked with, her work as a servant in a doctor’s house, the death of her little seven children and then of her husband, the departure of other children and the illness and death of Lennie. Thus, the thought is a combination of her memories and her imagination of a conversation with her late grandson Lennie.

All the 38 cases of the FDT are clearly identified especially the cases with the

Rosemary, in the first extract, has just gone off a shop thinking of the little beautiful box which she finds too expensive to buy. She is about to cross the pavement to get into her car when she waits to think of an idea which she suddenly strikes her mind. She thinks about certain moments in life when she, or any other person, is face to face with reality after coming to earth. For Rosemary, these are hard moments. She decides to break off thinking of this idea and go home to have extra special tea. In the second extract, Laura’s mother sends Laura, with a basket full of food, to a poor family in the neighbourhood whose father has just died. Laura is about to go when her mother calls her to tell her something. But the mother changes her

happening” together with other words which form a good sentential guide in addition to the reader’s knowledge of the whole story.

5. The thoughts presented with DT, IT and one form of the FDT techniques are accompanied by clear IRCs to which the sentences that contain the thought are subordinate. It has already been mentioned in the first section that, with the DT technique, the IRC may occur before, within or after the thought reported. Of the 41 times in which Mansfield used the DT technique in the thirteen short stories analysed, she put the IRC before the thought reported in 7 instances (17.2 %) and she put it within the thought reported in 10 instances (24.3%) and 24 instances (58.5%) after the thought.

The statistics above show that Mansfield uses the IRC in the three positions with special emphasis on the final position. Of the 24 instances put finally, 11 instances (45.8%) has undergone subject verb inversion and the subjects are not pronouns. In 11 instances (45.8%) there is no inversion with subjects which are pronouns and in 2 instances (8.4%) there is no inversion with subjects which are not pronouns. Thus, Mansfield has a tendency to use IRC with subject verb

omission of the IRC or the inverted commas. The absence of the back – shift of the tenses of the verbs, together with the absence of the shift of the personal pronouns, is a very good guide for the identification, especially with the choice of omitting both the IRC and the inverted commas. In fact, the absence of the back-shift is almost the only sign that the technique followed is FDT concerning the choice mentioned above. No difficulty raises with relating the thoughts presented with the technique in question to the characters. Some of the thoughts are presented in situations where the character is alone and there are no other characters to relate the thoughts to. The other thoughts are presented in situations where there are more than one character; however, relating a thought to its character is not that difficult task because of the help presented by certain sentential clues. For example, in the extract which is presented in page 15 taken from the short story entitled “Bliss,” there were six characters put in the same situation: Harry, his wife Bertha, Miss Fulton and three other characters. The thought is for Bertha about her husband. This is especially decided depending on the words “I shall try to tell you when we are in bed tonight what has been

analysed. The verbs are mentioned above without inflection. In their actual use in the short stories, Mansfield inflects them for two tenses: the simple past and the past continuous tenses.

The verbs “coax,” “say” and “murmur” are used in imagination or memories where the characters are imagining or remembering conversations or events. For example, Laura, in the short story entitle “The Garden Party,” is visiting a poor family living in their neighbourhood. The father of that poor family has just died and Laura went there with a basket of food to condole with the family on the sudden death of the father. She is led to the room where the body of the dead father is laid. While she is looking at his face, which seems to be a sleeping face, she reads, or she imagines she reads, something in the expressions of that face. The words she reads are presented with the FDT technique once with the omission of the inverted commas only and another with the omission of both the inverted commas and the IRC as shown in the extract below:

Happy ... happy ... All is well, said that sleeping face. This is just as it should be. I am content.

inversion when the subject is not a pronoun and without inversion when the subject is a pronoun.

The knowledge of the semantic specification of the words used in the IRC, together with the plot of the short story, helps to figure out the type of the thought presented; whether usual haphazard everyday thoughts, imagination, memories, wishes or feelings. The verb included within the IRC is called “the reporting verb” and it is usually the word which clearly specifies the type of thought presented. Mansfield utilizes her character’s minds to present all the types of mental processes mentioned above and included within the stream of consciousness but with different frequencies of occurrence.

Back to the reporting verb, it is found that Mansfield uses the following verbs: “coax,” “decide,” “dream,” “feel,” “hope,” “murmur,” “notice,” “recover,” “reflect,” “remember,” “say,” “seem,” “suppose,” “suspect,” “think,” “wish” and “wonder.” The verb, which has the highest frequency of occurrence, is “think”; it occurs 56 times over the thirteen short stories

(Ibid:203)

character. In the extract below, taken from the short story entitled “A Dill Pickle,” Vera is sitting with her boyfriend when she remembers times when he practiced his habit of interrupting her. The techniques used to present the thought are IT, NRTA and FDT.

But she was thinking how well she remembered that trick of his, the trick of interrupting her and of how it used to exasperate her six years ago. She used to feel then as though he, quite suddenly, in the middle of what she was saying, put his hand over her lips, turned from her, attended to something different, and then took his hand away, and with just the same slightly to broad smile, gave her his attention again... .

(Mansfield, 1920, 229)

planning to go to the church with his wife, Linda, and his children on the coming Sunday. He also decides to hire a pew, which is bench like seat, for his family to sit on enjoying the sun on the church. While he is planning for that day, he starts to imagine scenes which he expects to happen. The techniques used to present the thought are DT, NRTA and FIT.

It was already mentioned that the semantic specification of the reporting verb is usually the clue to the right identification of the type of thought. In fact, this is not always the case. For example, the verb “feel” is not always the clue to the fact that what is presented is the feeling of the

Similarly, the presence of the verb “imagine” is not the clue to imagination. Mansfield does not even use that verb as a reporting verb at all in the thirteen short stories analysed. Instead, she uses certain IRCs, such as the one mentioned in the extract below, to present imaginary situations. In the extract below, taken from the short story entitled “Prelude,” Stanley is

In fancy, he heard himself intoning extremely well: "when thou didst overcome the Sharpness of Death Thou didst open the Kingdom of Heaven to all Believers." And he saw the neat brass-edged cared on the corner of the pew Mr. Stanley Burnell and family... Now they were walking about the garden; she was on his arm, and he was explaining to her at length what he intended doing at the office the week following. He heard her saying: "My dear, I think that is most wise... ."

(ibid:36-7)

with her boy-friend Harry. Rosabel is fascinated by Harry and she starts to dream of what would have happened if she and that woman had switched their positions. Mansfield presents Rosabel's imaginary situation without the verb "imagine" using the FIT and the IT techniques as follows:

In the short story entitled "The Tiredness of Rosabel," Rosabel works as a seller of hats in a shop. One day, when she goes back to the room where she lives after a hard day of work, she begins to think of all that happened during the day. She remembers one of the customers who came to buy a hat

Suppose they changed places. Rosabel would drive home with him, of course they were in love with each other, but not engaged, very nearly, and she would say- "I worst be one moment." He would wait in the brougham while her maid took the hat-box up the stairs, following Rosabel. Then the great, white and pink bedroom with roses everywhere in dull silver vases... . That was life, thought Rosabel! On the way to Carlton they stopped at Gerard's, Harry bought her great sprays of Parma violets, filled her hands with them.

(Mansfield, 1924:4)

different frequencies of occurrence. The table below shows the types of thoughts used in each short story each with its number of times of occurrence.

Earlier in this paper, it was mentioned that Mansfield utilized her characters' minds to present all the types of mental processes (thoughts) included within the stream of consciousness with

Table (4). The thoughts occurred with their frequency of occurrence.

| Feelings | Wishes | Memories | Imagination | Haphazard Thinking | The Short Stories | |
|----------|--------|----------|-------------|--------------------|-----------------------------------|-----|
| 3 | | 1 | | 6 | A Cup of Tea | 1. |
| 2 | | 6 | 2 | 5 | A Dill Pickle | 2. |
| 1 | | | | 8 | An Ideal Family | 3. |
| 4 | | | 1 | 19 | Bliss | 4. |
| | | 9 | 1 | 8 | Life of Ma Parker | 5. |
| 5 | | 2 | 1 | 10 | Miss Brill | 6. |
| 8 | 1 | 2 | 11 | 38 | Prelude | 7. |
| 11 | | 6 | 5 | 18 | The Daughters of the Late Colonel | 8. |
| | | | | 2 | The Doll's House | 9. |
| 6 | | 2 | | 6 | The Fly | 10. |
| 4 | 2 | 1 | 1 | 15 | The Garden Party | 11. |
| 9 | 1 | | | 14 | The Stranger | 12. |
| 3 | | 2 | 1 | 4 | The Tiredness of Rosabel | 13. |
| 56 | 4 | 31 | 23 | 153 | Total Number | |

short story entitled "The Stranger." Janey, Mr. Hammond's wife, has just arrived from a long voyage. Mr. Hammond is very much happy to see her again after a long time of separation which makes him miss her, but she seems not interested in her husband. Mr. Hammond is surprised when his wife, a few minutes after her arrival, leaves him to say good-bye to the ship's doctor. The extract below contains Mr. Hammonds thoughts about his wife when she left him standing alone. The technique used to present the thought is FIT technique.

It is clear that the haphazard everyday thinking has the highest frequency of occurrence in comparison with the other types of thoughts. She operates her characters' minds to think about issues of everyday life that people in general think about. This supports the fact that Mansfield used a material of her work the people and circumstances of her own life, the real life of real existing people, and the fact that, in her short stories, Mansfield dealt with restricted aspects of life (Abdul-Razzak and Al-Muttalibi, 1991:124). An example of such thoughts is the one presented by Mr. Hammond in the

Would she really not be long? What was the time now? *Out come the watch; he stared at nothing.* That was rather queer of Janey, wasn't it? Why couldn't she have told the stewardess to say good-bye for her? Why did she have to go chasing after the ship's doctor? She could have sent a note from the hotel even if the affair had been urgent. Urgent? Did it, could it mean that she had been ill in the voyage? She was keeping something from him. What was it! *He seized his hat.* He was going off to find that fellow and to ring the truth out of him at all costs. He thought he'd noticed just something. She was just a touch too calm too steady. From the very first moment.

(Mansfield, 1922:220-1)

wife behind him. Mansfield presented this thought using the NRTA and IT techniques. In the second extract, Vera imagines something while her boyfriend is telling her about his visit to Russia. He is telling her about an incident when once he and a group of people were sitting by the Black Sea and suddenly the coachman came with a jar of pickle to share it with the group. To present this thought, the NRTA and the DT techniques are utilized. Mansfield, in the third extract, presents Linda's dream, which Linda saw while she was sleeping, using the DT, NRTA and FDT techniques.

Within the scope of imagination, dreams (day-dreams and sleeping dreams) have been included since they all deal with unreal events and, sometimes, unreal individuals. Mansfield makes some of her characters able to form mental events and pictures or images in a creative way. Below are three extracts taken from the three short stories entitled "The Daughters of the Late Colonel," "A Dill Pickle" and "Prelude" respectively. In the first extract, both Josephine and Constantia are imagining a runner carrying a parcel from them to their brother Benny who is standing on the Veranda with his

Both paused to watch a black man in white linen drawers running through the pale fields for dear life, with a large brown-paper parcel in his hands. Josephine black man was tiny; he scurried a long glistening like an ant. But there was something blind and tireless about Constantia tall, thin fellow which made him, she decided, a very unpleasant person indeed. On the Veranda, dressed all in white and wearing a crock helmet, stood Benny. His right hand shook up and down, as father's did when he was impatient. And behind him, not in the least interested, sat Hilda, the unknown sister-in-law. She swung in a cane rocker and flicked over the leaves of the Tatler.

(Mansfield, 1991:113)

And she seemed at that moment to be sitting on the grass beside the mysteriously Black Sea, black as velvet, and rippling against the banks in silent, velvet waves. She saw the carriage drawn up to one side of the road, and the title group on the grass, their faces and hands white in the moonlight. She saw the pale dress of the woman outspread and her folded parasol, lying on the grass like a huge pearl crochet hook. A part from them, with his supper in a cloth on his knees, sat the coachman. "Have a dill pickle," said he, and although she was not certain what a dill pickle was, she saw the greenish glass jar with a red chili like a parrot's beak glimmering through. She sucked in her cheeks; the dill pickle was terribly sour...

(Mansfield, 1920:234)

"How loud the birds are," said Linda in her dream. She was walking with her father through a green paddock sprinkled with daisies. Suddenly, he bent down and parted the grasses and showed her a tiny ball of fluff just at her feet. "Oh, Papa, the darling." She made a cup of her hands and caught the tiny bird and stroked his head with her finger. It was quite tame. But a funny thing happened. As she stroked it began to swell, it ruffled and pouted, it grew bigger and bigger and its round eyes seemed to smile knowingly at her. Now her arms were hardly wide enough to hold it and she dropped it into her apron. It had become a baby with a big naked head and a gaping bird-mouth, opening and shutting. Her father broke into a loud clattering laugh... .

(ibid:21)

which helps the reader to decide their state to paint his own thought. She also describes the colour and style which Benny dressed in together with his gesture and the state of his wife.

In the second extracts, Mansfield uses words that appealed to sight, hearing and taste. She uses adjectives that appealed to sight in describing the sea as being "black as velvet" and the waves as being "velvet waves." She also describes the faces and hands of the group as being "white in the moonlight" and the dress of a woman is "pale" and her parasol is "folded" and it is lying on the grass like "a huge pearl crochet hook." Mansfield informs us of the colours of certain items in the scene; the "glass jar" of the pickle is "greenish" and the "chili" is "red" and it resembles "a parrot's beak." She uses the adjective "silent," which appeals to hearing to describe the waves of the sea and the adjective "sour," which appeals to taste, to describe the pickle. To exaggerate the adjective "sour," she tells us that Vera, the character whose mind is utilized to

When one reads the three extracts above, and all the thoughts related to imagination in Mansfield's short stories, one starts to imagine the events and individuals that the characters imagine. In other words, Mansfield manipulates both the character's mind and the reader's mind to create incidents and individuals; to create another world. She can do that through language and through vocabulary in particular. She uses words that appeal to senses to describe the dreams of the characters. These words help the reader to form his own paintings in his mind which are almost similar to those that Mansfield draws in her character's mind.

In the first extract above, Mansfield uses words, particularly adjectives, that appealed to sight to describe the runner as being a "black" man dressed all in "white" colour and running through the "pale" fields. Josephine's man is "tiny" like an "ant" but Constantia's man is "tall" and "thin" in an unpleasant way. Mansfield even decides the position where Benny and his wife are sitting

perceptions form the main gate towards the mind. They send messages to the brain that enable the mind to figure out the nature of the surroundings. Mansfield sends such messages in an indirect way through words that appeal to senses which inform the mind of the reader, again in an indirect way, of what is going on. That is the way which Mansfield follows to draw paintings through her characters' minds. These paintings are comprehended and also imagined by the readers.

Memories, wishes and feelings are also other types of thought used in Mansfield's short stories. The following are examples of the thoughts above arranged respectively. The first is an extract from the short story entitled "A Dill Pickle" where Vera remembered something about an evening when her boy-friend brought her a little Christmas tree. The memory is presented using the NRTA technique. In the second example, taken from the short story entitled "The Stranger," Mr. Hammond, a little girl named Jean, Jean's mother and many other people are on the wharf waiting for many passengers to arrive on a ship. Mr. Hammond feels sorry for little Jean who drags at her mother's hand wanting her tea. Mr. Hammond

present the thought, sucked in her cheeks in addition to the use of the intensifier "terribly."

In the third extract, the same thing happens; Mansfield uses words that appeal to senses, especially sight. She makes the paddock "green" and sprinkles it with daisies. Linda's father "showed" his daughter "a tiny ball" which then appears to be a "tiny bird" and grows "bigger and bigger." It has "round eyes" which smile. Mansfield even informs us how and to whom the eyes smile; they smile "knowingly" at Linda. When that bird swells, Linda's hands become hardly "wide" enough to carry the bird. Then, that bird becomes a baby with "a big naked head and a gaping bird-mouth" which opens and shuts repeatedly. There are also words that appeal to touch; there is a tiny ball of "fluff" and when it becomes a tiny bird, Linda "stroked his head with her finger." Then, it swells and raffles. The words that appeal to hearing are the adjectives "loud," which is used twice, and "clattering" which modifies the laugh of Linda's father.

Accordingly, Mansfield used words in a special way to draw magnificent paintings that could be seen through the eyes of the reader's mind. It goes without saying that perceptions are of great effects on human beings;

the short story entitled “The Garden Party” in which Mansfield presents Laura’s feeling concerning the party, which they had in their garden, using the NRTA, FIT and DT techniques.

wishes her something. The wish is presented in the second example below and the technique used is FIT technique. The feeling is the thing that is felt through the mind or the senses. The third example is an extract from

Yet, what had remained in her mind of that particular afternoon was an absurd scene over the tea table. A great many people taking tea in a Chinese pagoda and he behaving like a maniac about the wasps waving them away, flapping at them with his straw hat, serious and infuriated out of all proportion to the occasion. How delighted the sniggering tea drinkers had been. And how she had suffered.

(Ibid:230)

Little Jean Scott was still wanting her tea. *Poor little beggar! He wished he had a bit of chocolate on him.*

(Mansfield, 1922:214)

And it seemed to her that kisses, voices, tinkling spoons, laughter, the smell of crushed grass were somehow inside her. She had no room for any thing else. How strange! She looked up at the pale sky, and all she thought was, “yes” it was the most successful party.”

(Ibid:200)

that are found before the thoughts in position. The semantic specification of the words included within these clauses, regardless of the verbs, helps much in the identification of the type of thoughts.

The following are examples of such IRCs: “she forgot all about the karakas in her wonder at him,” “he had a half mind,” “what had remained in her mind,” “her thoughts lingered over,” “another memory unfolded,” “And still in the back of her mind there was... .,” “there came the old thought, the cruel thought,” “And she saw herself deriving away,” “In fancy, he heard himself intoning extremely well,” “she

The reporting verbs used with the haphazard thoughts are “decide,” “recover,” “reflect,” “suppose,” “suspect,” “think” and “wonder.” With memories the verb “remember” is used and with wishes the verbs used are “wish” and “hope.” With feelings, the verbs used are “feel” and “seem.” There are no clear reporting verbs with imagination only the verb “dream” for day dream and sleeping dreams. Mansfield never uses the verb “imagine” as a reporting verb as mentioned before. In addition to the reporting verbs specified above for each thought, there are also certain IRCs with different reporting verbs

act is “a communicative activity ... defined with reference to the intention of the speaker while speaking and the effects he achieves on his listener... .” The following are the proposed categories of speech acts:

1. Declarations: they bring about a new external situation, e.g. “resigning,” “marrying,” “christening,” etc.
2. Representatives: they are used by the speaker “to convey his belief about the truth of a PROPOSITION,” e.g., “hypotheses,” “assertions,” etc.
3. Expressives: the speaker uses them to express his feelings, e.g. “sympathy,” “welcome,” “apology,” etc.
4. Directives: the speaker uses them to get the listener to do something, e.g. “requesting,” “commanding,” “begging,” etc.
5. Commissives: they commit the speaker to a future action, e.g. “guaranteeing,” “promising,” etc. (Crystal, 1985:285)

³ They are also called “information questions.”

⁴ On a model similar to Yes/No questions, alternative questions are made indirect with “whether ... or.”

For example,

(A) “Is he hungry or not?” she wondered.

heard herself cry... .,” “And she heard his joyful voice answer,” “she saw her false self running up and down,” “she had a feeling of,” “And the thought came through Rosemary’s mind that,” “But just then, the boss had an idea,” “he fell to wondering,” “Suddenly, the idea came,” “Josephine knew she had the most extraordinary feeling,” and “Both paused to watch.”

Finally, it is important to mention that of the five techniques of the presentation of thought, Mansfield does not use a specific technique to present a specific thought. For example, she does not always use the DT technique to present a haphazard thought or the NRTA technique to present feeling. In stead, she almost uses all the techniques with each type of thoughts. Moreover, she often uses more than one technique to present a single thought.

NOTES

¹ Mentioned in Al-Jezairi and Sesi (n.d.:388)

² The theory of speech acts was derived from the work of the philosopher J.L. Austin Nowadays, it is widely used in linguistics. The theory analyses the role of the addresser and receiver in interpersonal communication. A speech

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(B) She wondered *whether* he was hungry or not.

⁵ With Simon et al (2004), no page number has been mentioned because their work has been published this way at the internet where it has been found.

⁶ The Soliloquy is a dramatic speech uttered by one of the characters speaking his thoughts aloud while alone on the stage. It is a way of revealing the character's inner thoughts and feelings to the audience (Baldick, 1990:62).

⁷ See page 11.

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عرض الأفكار في القصص القصيرة لكاترين مانسفيلد

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الخلاصة

عند استعراض قصص كاترين مانسفيلد القصيرة نجد ان شخصياتها تتضح من خلال افكار الشخصيات نفسها. يتضح العالم في قصص مانسفيلد من خلال نظرة الشخصيات له على شكل وجهات نظر تقدم للقارئ عبر عقول الشخصيات يرتبط ايضاح العالم وتصوير الشخصيات عن طريق الأفكار بما يعرف "بتيار الوعي". قورنت كاترين مانسفيلد بفرجينيا وولف بالذات لأن مادة البحث لكاترين الكاتبتين هي عبارة عن وجهات نظر الشخصيات التي تقدم عن طريق تيار الوعي.

بالنسبة لكل من ليج وشورت (١٩٨١)، هناك خمس تقنيات لغوية متاحة للقاص يستطيع من خلالها تقديم افكار الشخصيات. هذه التقنيات هي: الفكرة المباشرة، الفكرة المباشرة الحرة، الفكرة الغير مباشرة، الفكرة غير المباشرة الحرة والبيان السردى للأفكار الأفعال الفكرية للقاص مطلق الحرية لاستخدام اي او بعض او كل هذه التقنيات لأخبار القارئ بما يدور في فكر الشخصيات واعلامه بوجهات نظر معينة.

يعمل البحث الحالي على تقديم عرض شامل للتقنيات الخمسة لعرض الأفكار الانفة الذكر وذلك في القسم الأول منه غير انه يهدف بالدرجة الأساس الى عمل تحليل اسلوبي لعرض الفكرة عن طريق التقنيات الخمسة في قصص كاترين مانسفيلد القصيرة وذلك بنقضي وتفحص مادة التحليل التي تتالف من ثلاث عشر قصة قصيرة أختيرت عشوائياً "ز ثم تقديم البحث عن طريق استنتاجات تدعمها الاحصاءات و الامثلة التي تكون على شكل مقتطفات مقتبسة من القصص التي تم تحليلها. يرافق كل من المقتطفات تقريباً" شرح لجزء من القصة المتعلقة بذلك المقتطف. يساعد ذلك الشرح القصير القارئ على استيعاب كل من المقتطف و النتيجة التي تم التوصل اليها.

للبحث قيمة لغوية وادبية تتضح الأولى من خلال العرض الشامل للتقنيات الخمسة لعرض الافكار وفي تطبيقها على مادة البحث الادبية. يستطيع اي لغوي ان يتبع نفس الخطوات ويطبق نفس التقنيات الخمسة على اي مادة ادبية اخرى سواء كانت قصص قصيرة او روايات. وتتضح القيمة الادبية في تحليل عرض الافكار في عمل ادبي (القصص القصيرة لكاترين مانسفيلد) لوجود ارتباط وثيق بين عرض الافكار وتيار الوعي الذي يعتبر تقنية شائعة في العديد من الاعمال السردية.