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# **Concealment and Revelation**

## **A Linguistic Stylistic Approach to Suspense in Detective Discourse**

**Thesis submitted to the University of Kent at Canterbury for the  
degree of Doctor of Philosophy**

**By Ranjawati Dutta**

**March 2003**

**Supervised by Anthony R Bex**

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## **Abstract**

The purpose of this thesis is to study and present the way linguistic clues, as suspense features are created in the fictional reality of detective discourse. In the *Contextual monitoring* (process of awareness) of participants in a primed frame, the understanding of the *text-specific knowledge* (current context), and *mental/entity representation* (information stored in the mind) of a character are used to interpret the sequential processing of reading large stretches of text. Contextual shift in contextual frame creates *frame modification*. In a specific context which has undergone frame shift, when information like murder is withheld, narrative comprehension with the means of the above factors is not enough to realise the process of manipulation or restricted information flow. In this study, the process of manipulation as linguistic clues is understood in the stylistic representation of linguistic choices.

The study is a linguistic stylistic approach to the dually functional suspense in the verbal elements of the verb phrase (VP). In other words, in the prospective reading of specific contexts, in the suspense features the process of manipulation is identified. This representation of manipulation is understood in the analysis of the breach of communicative contract between the narrator and the reader in prospective reading and produced as allusions or illusions in the linguistic clues, drawing the prospective readers towards the truth while pushing it away from us (double function) This purpose is investigated in:

1. The manner in which *restricted contexts* as *manipulated contexts* are created in the detective stories (chapter 1).
2. How *tense alternation* at the microscopic level of detective discourse realises the way the narrator creates different story worlds to create shift from the perspective or position of the narrator to that of the character or vice versa (chapter 2).
3. How systematically, passages are isolated from the novels analysed. The key events from the novels are isolated based on the way manipulation in fictional context takes place for the concealment of the murderer in narrative fiction (chapter 3).
4. How *transitivity system* in the VP, in balancing the plausible with the technical, as well as the semantic with the grammatical, informs the process of restricted information flow for concealment and restricted revelation/double function (chapter 4).
5. How prepositional phrases (PP) as a *circumstantial*, *a process*, or *an indirect participant* like the main process, can evolve suspense features. The suspense features are typically associated with the key events leading to the murder (chapter 5).
6. How *evaluation* as a process identifies the climactic moment of the narrative in the events leading to the murder, where linguistic clues as suspense features are usually clustered (chapter 6).
7. How *point of view* as a narrative framework for the psychological perspective (viewing position) of the participant, in active or passive voice clausal structure, produces a restricted narrator for the purpose of concealment (chapter 7).

8. How *modality* as a linguistic device within the active or passive clausal construction, further confirms the understanding of some linguistic functions as suspense feature (chapter 9).
9. How in all the passages from the novels, the above linguistic features together consistently create the interplay of concealment and revelation (chapter 9/conclusion).

Through these chapters I make it clear that:

- a. Deviation from the norm as a linguistic function to create suspense, is associated with the key events leading to murder.
- b. Alternation from the dominant narrative style, as a technique, creates shift in the participant role to produce restricted information flow and therefore the dually functional suspense.
- c. Functional contrast (set in opposition) produced in linguistic functions create a 'not so neutral/involved' first person and omniscient narrator for restricted information flow for prospective readers and consequently for the detective investigating the murder.
- d. *Passivity* for suppressing agency role of the narrator/murderer produces a minimised/halfway effect of narration and narrative ambiguity in certain syntax for the prospective readers in detective discourse, when the discourse is a retrospective narration.

- e. Consideration of certain linguistic elements for the distinction of *narrative* and *evaluative* clauses and *narrative/evaluative dichotomy* as a stylistic means, reveals the narratorial control over the linear arrangement of clauses as events, which is significant for the concealment of the murder.
- f. Extension of the norm (as framed anaphora in chapter 3 and discourse passive in chapters 7 and 8), by juxtaposing different linguistic aspects other than those expressed by theorists, produce the stylistic function of linguistic clues to transfer from concrete fictional reality to abstract narration.
- g. A narrator as a *not-so-neutral Reflector* or *implied participant* (chapter 8) is created in a retrospective narration for the purpose of dually functional suspense.

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## Overview of Suspense in Detective Genres

### Issues related to the generation of suspense within the constraints of the genre

The way suspense in detective genres is produced and developed is discussed in this section. As an introductory section, it is a preface to my stylistic linguistic approach to suspense. Following the discussion of suspense in genres such as orthodox, classical detective stories and others, the idea of realising the interplay of concealment and revelation as suspense through syntax, not studied before, is defended in this section.

There are various issues related to the generation of suspense in detective genres. Historically, the idea of illusion as suspense in different genres is constructed in the two aspects of *fabula* and *sjuzhet*, in the process of retrospection, in the idea of reversal of opposition. The present study is about the use of linguistic clues in the semantics of syntactic structure in order to produce recurring allusions and illusions for suspense in detective genre.

Like any fiction the detective story is also a story of reading and interpretation. In a pure classical detective story, as described by Todorov (1971), the story of crime is known through the story of investigation. That is, the story of crime takes place outside the narrative and its details are revealed in the story of investigation. The events that lead up to the crime make a story. We read about it in the story of investigation through periodic intrusions by means of clues. For Todorov, this pattern displays two aspects (like Russian Formalist) – *fabula*, the matter of the story and *sjuzhet*, the structure that organises and

presents the story to the reader. *Fabula* is revealed through *sjuzhet*. The two narratives of crime and investigation are each the repressed content of the other. Content of each narrative reveals its presence in the intermittent clues, which surface into the mainstream of the other narrative. Todorov suggests, whichever way we choose to view the lines of action, (i.e. the story of investigation determines the story of crime or vice versa), depends on our point of view. The twin concepts of *Fabula* and *sjuzhet* are essentially two different ways of looking at the same thing of crime and investigation.

In the classical detective story the murder is revealed at the outset of the story. The point of departure in the story is shortly after the first murder (a rare presentation). The primary plot consists of the gradual revelation of the criminal through interviews, the discovery of clues, and the development of the character(s). The first crime initiates an investigation and the process of retrospection (characteristic to Christie's novels), the point where the writer, to divert suspicion initiates suspense, as clues. In the classical detective story suspense forms when the story of detection is interrupted by the story of the criminal, which reveals the details of the crime. The two stories occur along a shared time line, and it gets blurred when one story of action starts including the other, thereby creating interest and suspense/mystery for the readers – the very purpose of detective stories. During the detection/investigation process the murderer's attempt to elude justice may involve committing further murder, planting evidence, or a character may attempt to escape to avoid speculation. All of these events create an interesting plot structure and generate suspense. The solution to the tale's first crime is a prelude to its principal mystery - the identity of the killer. The very act of solving one riddle/initial murder leads the reader to another. The suspense offers not



just the clues to the solution of the riddle/the murder, but runs through the entire story and hints at the killer and to the recurring allusions (indirect reference) and illusions (false beliefs) in the story.

As with stories of detection in another genre, i.e. science fiction, clues also provide solutions to crimes. Mead (1979: 141) observed that the detective provides sufficient information in the form of false clues and true clues, and sometimes old, realistic clues but with insufficient details to make the intellectual and imaginative act of detection persuasive. Mead further observes that detective stories must produce an agreeable and sufficient amount of clues so that the detective can journey through the believable maze of suspense and mystery presented as baffling details of events to the readers. Characteristically, suspense is produced in a closed society where the possibility of an outside murderer is impossible, as argued by W. H Auden (1974: 400-10). In science fiction, readers like estrangement from their world, away from the 'here-and-now', so that the pleasures of knowing and identifying are dramatic. Detective language on the other hand, according to Auden, is wholly persuasive. Seebock (1983: 11-54) suggests that, a detective is a linguist and critic and his interpreting skills are powerful but limited. It is in this limitation and self-reflection of the character as murderer that the linguistic clues create an elusive language and therefore suspense.

In Borges, 1978 (about analytic detective genre), the above idea of illusion as suspense in his three detective stories is presented in the idea of the locked-room mystery, which confronts the reader with an enclosure that appears unopened from both inside and outside. What it really involves is the appearance of being unopened, an outward illusion that does not represent an inner reality. As observed by Irwin (1991: 44-45)

in 'A View to a Clue', '*...the problem is one of understanding how an apparently exitless enclosure may be exited, in one instance by following a figurative clue that leads to the discovery of the criminal's 'means of egress' in the other by following a literal clew that leads out of the maze.*'

The solution to the variations of the mystery of consciousness in analytic detective genre (such as mystery writers like Poe and Borges) is in the link involving the reversal of inner/outer and the right/left oppositions. The oppositions in the reversal of inner and outer are like the poles of any mutually constitutive opposition; they are not separate entities but rather opposing aspects of the same entity. In the above manner the analytic detective genre is marked by crucial moments in the development of the battle of wits between writer and reader. It is a game of verbal clues with the reader; a mental duel between the detective and the criminal and this is the mainstay of analytic detective story genre. For example, the French word for nail – *clou* is simply Poe's way of giving a linguistic clue (hint) – '*clew (thread) will ultimately lead to a clou (nail)*' (Irwin, 1991: 51).

The detectives in orthodox detective stories like Holmes or Poirot have single absolute authority. For these detectives no mystery or suspense as clues is so deep as to defy the power of intellect and reason. The Thirties was a period of distrust of this single authoritative point of view. In stories of this period there were interpretive limitations in the form of clues/suspense in fictional detective narrative. Suspense is presented in the limited and self-reflecting presentation of the detective story, where each murder the narrator/murderer commits and each corresponding fiction he/she constructs is an attempt to control the revelation of the initial crime because each fiction is presented as a final true account of what happened, producing an elusive status of narration. This was rightly expressed by Dienert (1992: 401) in relation to Brighton Rock -

*'Ida as a figure for the reader is also a figure for the critic of the novel who, like her, sees in the text what he or she is already programmed to see at the expense of dismissing or passing over entirely those aspects of a text that may be crucial to its structural and linguistic integrity.*

*Brighton Rock presents its readers with a vision of a world where any attempt to make sense of something is doomed to failure. In the end there is only the mystery of narrative's power to draw us toward meaning while forever pushing it away from us.'*

With Raymond Chandler the reality of the urban setting was central to the detective genre. There is characterisation of general urban corruption with implicit acknowledgement of rural virtue. The classical detective stories treated the city more sympathetically. The detective storywriters, according to W. Somerset Maugham (in Dienert, 1992) is a true storyteller, where plot and characterisation are the central elements. With *'the clever plotting of Agatha Christie'* (Mead, 1987: 146), the setting is secondary. The escapist detective fiction, representing the true urban life, is picked up later in the stories, a characteristic found in the character of Dr James Sheppard in The Murder of Roger Ackroyd. He blackmails Mrs Ferras to escape the hardship of earning and takes to easy means of earning money. Besides the entertainment of suspense detective fiction, according to some critics, offered cheap escapism and the readers' desire for a neat solution - something lacking in the real world.

If suspense in science fiction is idea-oriented, in mystery fiction it is situation-oriented. Mystery fiction operates primarily in the here-and-now, which is easily recognisable from everyday experiences. In science fiction there is estrangement from the here-and-now but easily recognisable to make it dramatic. Suspense in the genres of mystery

fiction, science fiction, analytic detective fiction and classical detective stories is presented in the persuasive all powerful language of the detective and the criminal as the narrator, in the clues presented as intersection of opposition producing variations of the mystery of consciousness, in the baffling details of events in the story, in the game of verbal clues with the reader, and as a mental duel between the detective and the criminal. Through the linguistic clues given by the writer/narrator, the process of suspense is created.

In the following chapters, this work focuses on the study of dually functional suspense - the process of concealment and revelation.

Suspense in fictional detective stories is in the interpretive limitations of the clues. Suspense is presented in the limited and self-reflecting presentation of the detective story, where each murder committed and each corresponding fiction constructed is an attempt to control the revelation of the initial crime, because each fiction is presented as a final true account of what happened producing an elusive status of narration. If the detection process is a game of verbal clues with the reader and a mental duel between the detective and the criminal, then the interaction of concealment and revelation as suspense in detective novels is studied here in the linguistic clues presented in certain grammatical structures of the discourse, in the stylistic representation of linguistic aspects.

## Introduction

### 1. Purpose in the narrative fiction:

In narrative fiction the 'mock reality' of fiction is conveyed through language. With respect to 'mock reality' Leech and Short (1981: 151) observe that, realism is a necessity of good literature. The narrator, through the structure of language, seizes on some features of 'reality' and presents them as illusions of reality for the purpose of suspense in narrative. Illusion of reality is presented in fiction as the illusion of real experience, whilst in scientific narratives; the descriptive language distances the readers from that illusion to create reality. Language is used to create this illusion and therefore distances the readers from the fictional reality. It is a characteristic in fiction that the narrator has to decide how much information to give, what kind, and in what order that information should be presented. In the words of Leech and Short (1981: 155) it is known as '*Specification of detail*'. Recurring allusions/indirect reference to the killer/criminal and illusions/false beliefs about the crime are presented in the language of the story.

In detective stories as oriented narratives, oriented information (such as about the first crime) is interwoven within the narrative information, which may be implied and not asserted. Oriented narratives like literary narratives, as Pratt observes (1977: 55), are marked when they begin without complete or explicit orientation. Pratt argues that it does not necessarily mean that novels, which begin in medias res, (detective fiction, where the point of

departure of the story is shortly after the first murder and therefore begins in medias res) are not oriented with respect to the readers. It is only that oriented information is interwoven throughout the narrative. This oriented information in detective fiction is about the events leading to the first crime, which initiates the process of retrospection (The Murder of Roger Ackroyd and Cover her face), the point where the narrator/character as the murderer to divert suspicion initiates suspense as clues. In the present study these clues as generating suspense are studied in the linguistic clues created in the elusive language of detective discourse. The stylistic function of linguistic aspect reveals insufficient details presented by the narrator in the primed frame. With the process of retrospection, the intellectual and imaginative act of detection in the linguistic clues becomes persuasive.

## 2. Basic aspects in the narrative fiction:

The basic aspects of narrative fiction (a succession of fictional events, - Kenan, 1983) are:

events (historie/story/narrated events)

their verbal/written representation (recit/text)

the act of telling or writing (narration)

Different aspects of narrative fiction are also: what is narrative, the narrator, narrator-character. Prince (1982) has touched upon other narrative aspects like multiple narrators and their meaning and function for interpreting

narratives. How certain features, combinations of these features, and combinations of the linguistic signs in written narratives constitute signs of narrating: narrator, narrator-character, multiple narrators and signs of the narrated/narration, temporal distance, and space (see also Prince, 1983 for example). In the present study, it is how the idea of the combination of linguistic signs as clues in detective stories as written narrative is created for the purpose of suspense which is studied.

Labov's concept of narrative structures is used by Pratt to distinguish between the natural and literary narratives. How narratives confirm to or deviate from the use of the narrative structures - abstract, orientation, complicating action, evaluation, resolution, coda. Toolan (1988) also like Pratt deals with the approach of understanding or interpreting the way structures of narratives are constructed, but with respect to sentence or clause level analysis/micro analysis of narrative or evaluative clauses. A sentence level analysis is adopted in the present study with respect to linguistic aspects mentioned below.

In this chapter I will discuss the rationale for linguistic analysis in detective fiction, how narrative theorists have worked with linguistics to make narrative comprehension of the narrative purpose. Finally the linguistic aspects for analysis of suspense features chosen for the present study are discussed.

### 3. Linguistic understanding of narrative fiction:

Narrative theorists have undertaken linguistic understanding of the narrative fiction. Since story is homologous to natural language, it is therefore amenable to the type of analysis practised in linguistics. According to Weber (1992: 13), *'realities are to a large extent linguistically constructed.'* The role of stylistics is not to make the analysis of reality or mock reality more objective, but to help make procedures of analysis and interpretation in the narrative fiction more explicit. With the growing influence of linguistics Leech and Short (1969: 2) observe, *it is of more interest 'in what grammatical usage actually exists, rather than what usage 'ought to exist,' in other words descriptive grammar has been replacing prescriptive grammar.'*

#### 3.1 Two linguistic levels in narrative system:

Governing all fictional narratives the description of the narrative system is realised by narrative theorists in two linguistic levels - surface and deep structure known as the narrative grammar. In the example adopted from Kenan (1983: 10) - *'Flying planes can be dangerous'* has one surface structure, but two deep structures - *'it can be dangerous (for someone) to fly planes'* or *'planes which fly (as opposed to those that stand) can be dangerous.'* It is in the narrative grammar of deep structure that information



is imparted and is governed in different aspects (narrator, narrator-character, multiple narrator) and structures (abstract - coda) in narrative fiction. The present study, through linguistic aspects in clauses, focuses somewhat on the way deep structure is presented in a particular event for the process of concealment and revelation.

### 3.2 Causality through narrative/evaluative dichotomy in narrative fiction:

The basic aspect of narrative fiction is that story is multilinear and is composed of more than one character and events in the story arranged in time-sequence. However, when there is emphasis on causality in the arrangements of narrative events, it is plot. As pointed out by Kenan, (1983:18) causality in plot is for ideological reasons, reasons concerned with the purpose in the narrative. In Toolan (1988: 159) there is the observation of merging of evaluation and narrative action, of saying and doing. The narrative/evaluative dichotomy reflects the assumption that plots are the cores. The narrative action in clauses is the heart of the inner narrative, while evaluation is to a degree external and therefore intrusive, creating hinge points in the narrative fiction.

### 3.3 Hinge-points in evaluative clauses:

The notion of causality, for reasons of purpose in the narrative, is not unproblematic and creates complications in the understanding of the context

of an event. As emphasised by Barthes (1977: 89), different functional units *'are not all of the same 'importance': some constitute real hinge - points [nuclei] of the narrative (or of a fragment of the narrative); others merely 'fill in' the narrative space [catalysers] separating the hinge functions.*

From the linguistic point of view Barthes (1977: 90) realises that function, as a unit of context, is in relation to 'what it says' and not in the manner in which it is said. Cardinal functions (nuclei) are risky moments of a narrative. It is in the manner of implicit or explicit information flow in the functional unit of the nuclei of the narrative fiction, (known as *manipulated context* or restricted information flow, chapter 1) that the risky moments of a narrative can be asserted. In the system of narration - consecution and consequence, temporality and logic - the creation of confusion is presented. Toolan observes, (1988: 159) that fixed narrative clauses and freer evaluative clauses are not a claim in them in the 'status of reality' of the actions and sayings these clauses report in the nuclei of the narrative fiction. Such points of narrative in the present study are termed as *manipulated context* of detective stories. In the present study, manipulated contexts are understood in the linguistic clues created in the stylistic function of linguistic aspects through the alternation from the dominant narrative mode. The purpose for manipulated context is based on the duality of motivation and function (double function); the narrators aestheticize their experiences and assert cause-and-effect chains where no chains exist. Narrators' evaluations shape their plots, that is, the sequence of actions is governed by the purpose of tellability (evaluation) and also guided by the possibility of prior awareness of the tellability-requirement. This was also observed in Barthes (1977: 113) from a different approach,

*'The mixing of the systems ..... [as a facility] can go as far as trick effects. A detective novel by Agatha Christie .... Only keeps the enigma going by cheating on the person of the narration: a character is described from within when he is already the murderer .'*

Observations as above foreground the double function of –  
the purpose of tellability,  
the prior awareness of the tellability-requirement which shapes the specific event  
and frame/plot in the hinge points or the climactic points of the narrative.

#### 4. Use of narrative structures to shape the purpose in narrative fiction:

Besides the mixing of systems, with respect to Labov's (1972) narrative structures, Pratt (1977) also distinguishes how the natural and literary narrators deviate from the use of the narrative structures to shape their narrative in a particular way.

It is to be noted that aspects of narratives are identified and discussed with respect to the way narratives can be interpreted in their viewpoints. The hinge points in the narrative are isolated in the clause types to produce cause-effect chains for the purpose of the narrative. It can be said that such a method of logic is used to create the purpose of suspense in detective narrative fiction. In order to retrieve the implicit information in the cardinal

functional unit of the narrative, one has to travel to the end of the narrative/process of retrospection, or have means of realising the implicit information flow. This has to be achieved through the cause or consequence of what has not been narrated in the immediate context, for the purpose of deviating the readers from the fictional truth in the narrative. There is only one narrative truth in detective fiction. As observed in Toolan, (1988: 232) the reports of the truth with respect to newspaper articles are '*always plural, mutually consistent, partial*'. Similarly, crime as the truth in detective fiction is narrated in an inconsistent and partial manner to elude the readers until the detective unfolds it.

#### 4.1 Purpose of the narrative in layered discourse structure and perspective of the narrator:

The other manner of truth or fictional universe expressed in Barthes (1977) is presented in the layered discourse structure in the perspective of the narrator or the characters. Such complexity is viewed in Clark (1987) as layering. In Leech and Short (1981) layering also can be viewed as '*specification of detail*' and is not restricted to narrative facts. Kinds of details specified are matters of degree based on non-material things such as feelings, thoughts and motives (Leech and Short 1981: 159), which are part of mock reality. These non-material things are expressed as points of view in the linguistic aspects of FID; the mind style of the narrator or character. The mixing of narrative systems is a more recent approach for the interpretation of narrative fiction. With respect to contextual monitoring in

fiction, the most recent work as mind/entity representation in narrative fiction is extensively developed in Emmott (1997).

#### 4.1.1 Different forms of layering for the narrative purpose:

Layering of the perspective of the narrated may be presented in the chronology of the narrated events, in the form of approaches as anticipation or retrospection presented as distortion (flashbacks, flashforwards). In these approaches the narrators can aestheticise or assert their cause-and-effect chains. Feelings, thoughts and motives as specification of details is analysed in the linguistic aspect of Free Indirect Discourse, in the periodic structure of clauses in Leech and Short (1981) and in the semantic categories of the representation of the mind in Emmott (1997).

#### 4.1.2 Point of view as a mode of narrative purpose:

To narrate the purpose in the narrative fiction, perspective or point of view as a mode of discourse, is adopted by narrators, that is, depending on the purpose of the narrative a given point of view is adopted. But the narrator violates rules and conventions he/she is supposed to respect. It is this violation of rules and the manner in which it is achieved which is the focus of the present study. In the following novel and also in the novel analysed in the present study, Prince (1982: 53) points out -

*'In The Murder of Roger Ackroyd, the narrator - character tells the story according to his point of view without indicating in the least that he himself is the murderer.'*

From the above quote it is evident the narrator is violating the rules of point of view somewhere. The violation is achieved in the manner of granting any contextual privileges to a character/s, whose perspective is followed in the specific context and in the overall narrative. The privileges here are understood as the narrator being neutral and not granting any favours to any particular character.

#### 4.1.3 Breach of communicative contract as narrative purpose:

In the violation of rules, the narrator commits a breach of communicative contract with the reader. According to Emmott (1997), to interpret large stretches of intervening texts, information held in the mind is necessary to interpret participants and events in the text. To keep track of the central directory of referents in the context shift, information stored in the mind, termed as mental representation or entity representation, is crucial to make sense of the information flow in the text world (Emmott discussed in details in the following chapter). Similarly from Leech and Short (1981: 225) periodic sentence structure with an anticipatory constituent (subordinate or dependent constituent which is non-final) cannot be interpreted in isolation. It has to be held in the memory to be understood until the major constituent, of whom it is a part, has been interpreted. As observed in Leech and Short,

constituents of this kind bring an element of *suspense* into the syntax. However, it is the argument in the present study, that when meaning depends on the context information held in the mind, which is necessary to understand the information imparted in the specific frames; with the lack of some part of the message in a particular context, as in murder frames of detective narrative fiction known as *manipulated contexts* (terminology for the present study), a complete inference cannot be made.

#### 4.1.4 The Dual Voice effect as a mode of restricted information flow:

As observed above, with respect to layering, if the fictional universe is presented in the layered discourse structure, it is in the perspective of the narrator or the characters, where the narrator violates the way in which rules and conventions of the structures of language are supposed to be respected. Perspective in relation to voice or focalisation known as the 'dual voice effect' (overlap between characters' and narrator's language) is a linguistic concept, which is discussed in Fludernik (1993) in relation to FID (Free Indirect Discourse). FID as a literary device is a means of shifting between the narrator's and the characters' minds for reasons of '*empathy and narratorial inconspicuousness*' (1993: 73). The choice between psychonarration/ indirect discourse and FID is for the appropriate level of consciousness between verballity and non-verballity, reflectivity or non-reflectivity.

FID also as a narrative device function, is an illusion of an immediate presentation of a characters' consciousness without too much loss of the authorial powers of the narrator, or is used for ironic representation or metaphorical statements. It is these functional aspects of FID, and the way of distinguishing the narratorial voice from figural perspectives, which have been the focus in Fludernik (1993).

What is of particular interest is, that the observation of FID is a useful means of deliberate ambiguity - *'character's consciousness is foregrounded against a backgrounded inconspicuous narrating instance.'* (Fludernik, 1993: 81). At the same time, Fludernik voices the caveat that, FID can fail to clearly separate the speaker's and the reporter's attitudes. Fludernik (1993: 75) also realises how the definition of FID constitutes a problem in itself,

*'Most of the study will indeed partially trace the attempt to portray the formal elusiveness of the device and demonstrate the pragmatic nature of speech and thought representation.'*

In the newest theories of FID, the concept of FID is discussed in terms of the 'deictic centre', with the characters' idiom or lexems attributable to a character's point of view. Fludernik (1993: 178, 321) touches upon syntactic features as deictic or epistemic elements which might allow a classification of FID. Also it is tense, aspect and mood, as features of deictic reorientation, (p.178), which are crucial for the elusive effect of FID. For example, pluperfect (p.181) is the expected form in the reporting context, while preterite is read as simultaneous in order to create a function



of anteriority to produce an indefinite effect. Deictic reorientation in tense aspect, and modal meanings in tense have been extensively dealt with in respect to the functions of FID in clauses. Fludernik acknowledges, '*A more exhaustive analysis of tense or aspect would have acquired a study in its own right.*' Function of mood, tense and aspect in FID is discussed as to how it creates the characteristic elusiveness or ambiguity of FID. Such functional significance exposes the necessity of tense aspect to the analyses of violation of rules made in the narrator or character's perspective for restricted information flow in manipulated contexts of detective narrative discourse. The centrality of tense and aspect in other linguistic features analysed is also discussed in chapter 2 with respect to the alternation technique as a technique adopted in the present study to investigate the suspense features. In other words, tense is an important underlying feature for other linguistic aspects: modality, transitivity and point of view, used in the present study to realise suspense.

Tense alternation as a central technique in the present study, as found in chapter 2, can contribute to the understanding of the elusive effect produced in the stylistic functions of the above linguistic aspects for the purpose of concealment. In other words, like the alternation from the dominant tense form, alternation from the dominant linguistic aspect in the narrative is the technique acquired for the purpose of 'analysing suspense features', or the dually functional characteristics of suspense.

#### 4.1.5 Mind style as a narrative mode:

In the metaphorical interpretation of linguistic categories, Leech and Short (1981) discuss the aspect of mind style. Mind style is essentially a question of semantics. In the linguistic structure of transitive clause, as opposed to intransitive clauses, different level of participant relations can reveal varying conceptualisation of the same event. In the lexical and syntactic structure, the objective description of a subjective event can be conceptualised. Depending on the above syntactical structures, an event in a clause can be interpreted as factual or non-factual (with non-factive psychological verbs) (Leech and Short, 1981: 192). For example, the metaphorical use of verbs identifies a human observer in contexts with absence of agentive participants. In the present study, the passive function of agentless active clauses (Chapter 8) is such a metaphorical use of verbs.

#### 5. Orientative information as narrative mode implied and not asserted:

From the above discussion, various functional approaches introduce the way the interpretation of the fictional narratives can be undertaken. It is rightly observed in Prince (1982: 53) that, depending on the purpose of a narrative a particular point of view is adopted. The rules and conventions of the dominant point of view are then violated to manoeuvre the readers from the orientated information towards an objective understanding of the implied

information interwoven in the narrative information. As Pratt (1977) argues, it is not the case that novels, which begin in medias res, are not oriented with respect to the readers. Such is the case in detective narrative fiction. The novel begins in medias res. The narrative specification of details throughout the narrative is presented in such a way that orientated information towards the revelation of the crime is interwoven within the narrative information in a manner, which is implied and not asserted. This is realised in the manner of manipulated contexts; the information flow is consciously withheld in the hinge points or nuclei of the narrative. The restricted information flow at cardinal points of the narrative is only understood with respect to the overall fictional information, or when one has travelled with the process of retrospection to the end of the narrative. Just as periodic sentence structures are interpreted with information held in the mind/entity representation, similarly, implied orientative information becomes explicit with respect to the overall narrative information. A semantic interpretation of the notion of presupposition helps to characterise the way information is imparted in a given statement. It can also characterise the way overall information is presented in a given narrative. Such understanding is discussed in Prince (1982: 43), where the narrator reveals his stance with regards to his narratee, his narration and the narrated. In the present study, the above notion of presupposition is understood in relation to syntactical choices, and the way the descriptive grammar realises the moving away of certain syntactical functions from their respective prescriptive function. In such a way, one can understand the manner in which implied orientative information is interwoven in the detective narrative fiction so as to divert the prospective readers from the

fictional truth, only understood when one as a retrospective reader has travelled to the end of the narrative.

Theorists as different kinds of experiences to distinguish between narrator and characters mental experiences in the story worlds use point of view as a mode of discourse for implied orientative information. Linguistic aspects like transitive, intransitive understanding of clauses are also used for the understanding of different levels of participant relations to reveal varying conceptualisations of the same event. Relative to the participant's deictic centre, the elusive, ambiguous function of FID in lexemes, tense, aspect and mood, is adopted as a means of focusing the way FID mixes the style of the narrator with that of the perspective of the character. In Leech and Short (1981) the periodic sentence structure, and in Emmott (1997) the way narrative information is stored as mind/entity representation, focuses the way mind style of the various participants is understood in narrative fiction. Most of the studies undertaken in narrative fiction deal with the way attitudes, in the form of point of view are rooted in the ideology of the participants inside or outside (implied or real author) fiction. Based on Labov's (1972) subdivision of the narrative into six main components, most studies in narrative fiction are centred round how both novels and natural narratives have a structurally similar narrative core (Pratt, 1977: 51). In Peterson and McCabe (1991: 47), the sequential ordering of a series of events in narratives is studied with respect to cohesive ties in the causal and non-causal connectives, that is, speakers use the semantic system of cohesion as connective ties to connect clauses to one another and relate them to the context of discourse (Romaine, 1985: 96).

In the different studies of interpreting narrative information it is foregrounded how, fictional contexts are created for various narrative purposes. The manner in which restricted information or orientative information is withheld in certain key events has not been precisely studied or analysed. The purpose of withheld information in the nuclei/hinge points/climactic moments of the detective narrative or, specifically in the *manipulated context* of the narrative fiction is for the sake of suspense. This is focused in the present study through a linguistic stylistic study of the withheld information.

The above approach adapted is because; categories of grammar '*highlight the semantic distinctions they enshrine.*' (Berry, 1989: 231). Similarly in Hasan (1985: 105), the role of linguistics is '*essentially a quest for meaning, .... The greater the distance between the context of creation and reception, the more inaccessible the meanings of the text become.*' In the same note, with respect to stylistic value of linguistic features Enkvist (1973: 123-4) realises that, linguistic features acquire stylistic value from the way a textual/situational environment is created for a particular purpose. If stylistic functions of linguistic aspects are structured in this way to produce the purpose of a narrative, '*to focus on the way language is patterned to create a message form which characterises the poem [here the suspense] .... To an understanding of how poets manipulate language to make their own meaning*' (Widdowson, 1975: 122), then a linguistic stylistic approach to the present study is best applied. Such is also the view

in Halliday (1994) - the meaning/semantic potential in syntactic elements and not their properties unite them to a purposive meaning in a text.

The democratic use of linguistic features produce a dynamic effect, which the narrators use for the manner of presenting the purpose in a narrative. Hence, the balancing of the semantic with the grammatical is adopted in the present study to produce an integrated approach for the analysis of the suspense features. In support of this view Widdowson (1975: 121) rightly voices his concern of concentrating on certain linguistic features of a text. Certain features, when analysed in a text, will give rise to one way of interpretation; that is, interpretation can possibly not satisfy those who give prominence to different linguistic features in a text. For the analysis of the narrative purpose, on coinciding the purpose of the narrative with the choice of the linguistic features one can override the above concern. In other words, to understand manipulated context constructed for the interplay of concealment and revelation, one has to realise the manner in which there is restricted information flow in the respective primed or specific frames in the fictional narrative. Suspense stories primarily based on the presentation of actions and events rationalise the understanding of linguistic aspects concerned with the perspective and actions of characters, rather than concentrate on the features/structures, which focus on the construction of the purpose of the narrative, which is the aim in present study.

6. Linguistic features for the approach in the present study:

Some such features considered for the purpose of suspense are transitivity, modality and modals, elements expressing passivity, tense elements expressing time line, syntactical features expressing evaluation in clauses.

In view of Berry (1989: 242), choice of transitivity, as a criterion for the present study, can be supported by the following observation,

*'Halliday's way of classifying 'process' [in the transitivity system] instructively shows his balancing the plausible with the technical as well as the semantic with the grammatical.'*

Similar to the transitivity system the linguistic features mentioned above can also balance the probable function with the technical language, the meaning potential with the grammatical/syntactical elements in clauses.

In the words of Palmer (1979: 1-2), modality and modals are *'clearly one of those semantic-syntactic categories that as Jespersen .... says, 'Janus like face both ways, towards form, and towards notion.'* .... *'We are forced, then to do as Jespersen suggested, to take into account both form and meaning. There clearly must be more kind of semantic basis to the concept of modality, yet at the same time precisely what is to be handled within that concept will depend on the formal features of the language being described.'*

Also pointed out in Pratt, (1977: 49) modals in narratives are used to refer to hypothetical events. In relation to the purpose of suspense, hypothetical

events are events, which are created with restricted information flow thereby creating manipulated context in a primed or specific narrative frame. In such a function suspense can be achieved. In Labov (1972) it is observed that complex auxiliary constructions tend to be concentrated in the evaluation sections of natural narratives. Verb constructions that depart from the simple past tense in natural narrative are seen as performing an evaluative role. Thus, the concept of alternation technique as linguistic clue - when departing from the overall dominant linguistic feature is employed (chapter 2), there is restricted information flow in fictional reality it. With respect to evaluation, the marked effect is created at the climactic point of the narrative. It is at this point in the present study, that the manipulated context in the detective fiction is created. When evaluation occurs at the climatic point of a narrative, where the narrative action is temporarily suspended in the cardinal function, understanding of the evaluative devices can inform how a narrative clause as action can be realised as character utterance and not as a narrative event in fictional reality. In other words, separate from the narrative core, the point where the narrator suspends the narrative action as an evaluative structure, calls for the analysis of *suspense features* constituted for the purpose of suspense. It is the narrative evaluative dichotomy in complex clauses, which is of primary focus so as to understand the linguistic clues as suspense, thereby producing manipulated context based on the duality of motivation and function (the purpose of tellability guided by the prior awareness of the tellability requirement).

Point of view is a semantic concept which, when analysed, can add further understanding of suspense features already identified by the transitivity



analysis. Since the narrator is narrating the events and is therefore responsible for constituting suspense in the narrative of detective stories, the point of view or perspective of the narrator with regards to suspense is an interesting point for consideration.

Myhill (1992: 101) realises that active, passive voice constructions are *'truth-conditionally equivalent .... but by no means interchangeable in terms of discourse function, and it turns out that the discourse context is crucial in determining which of these is more appropriate in a given situation.'* In other words, a discourse context is shaped with respect to a given situation, which again shapes the discourse function of clausal structures. A voice alternation technique as a method of analysis can determine the way discourse function is created for a discourse context to understand the point of view of the narrator. Furthermore, Myhill also adds, *'Aspectual and semantic factors play some role in these alternations.'* Alternation technique is further supported as the method of analysis for the present study.

Alongside the active, passive voice alternation, the alternation of tense aspect from the dominant tense form with all linguistic aspects in clauses analysed (active, passive voice; modality) can also inform suspense features. It is to be noted that modals, features of tense, and voice system are all realised in the verbal elements of the verb phrase, hence tense is the central feature of all linguistic aspects considered in this study.

Along with the understanding of the above syntactic-semantic factors for the analysis of suspense, the next most obvious question that follows is the order in which the above features are to be analysed in the text.

Each linguistic feature explains a particular angle of interpretation. Like creating a further dimension, further levels of understanding and confirmation are created for the way suspense features are constituted in the narrative of detective fiction. They are possibilities, which represent ways of encoding in language the purpose of suspense. If evaluation as a process identifies the climactic moment of the narrative, transitivity as an ideational function explains the pattern of transmission of ideas in the climactic moment of the narrative. With a different level of participant relation, a transitive clause as opposed to an intransitive clause can reveal varying conceptualisations of the same event. As a semantic framework, transitivity represents the pattern in which the narrator in order to elude justice has transmitted experience and ideas. Modality as a feature is concerned with the form of action, the interpersonal function of the clause. While transitivity represents the form of experience, modality represents the form of action in the climactic moment of the narrative. The two above linguistic features thus encompass the way the transmission of narrative ideas and actions for producing clues is performed in the clause.

Point of view as the psychological perspective is the way in which a narrative is told; it accounts for the narrator's viewing position. Alternation technique with respect to voice system and tense aspect is used here to inform the viewing position of the narrator. The narrator's attitude is

informed in the voice alternation technique, while modality and modal system informs us of the form of action employed.

The process of suspense or interplay of concealment and revelation is understood thus from three directions -

Transitivity analysis realises the experience of events at the level of participant relation/role to the events in clauses, and consequently in the context of passages selected from the novels being analysed,

Narrative clauses dealing with sequential recapitulation of narrative function, when temporarily halted by the function of evaluation creates a climactic moment in the narrative. It is at this point of the narrative that the process of retrospective narration takes place resulting in restricted information flow to avoid suspicion – a function understood in the alternation from the dominant linguistic features employed in the overall narrative, thus objectively informing the linguistic clues produced to elude suspicion.

The linguistic element of modality, point of view expressed in the voice system, along with the tense aspects focuses the narrator's viewing position with respect to the murder.

In the following chapters the above linguistic features will be investigated, i.e. how the features inform the purpose of suspense; the restricted information flow in manipulated contexts of detective narrative. Discussion

and setting up of the framework for each linguistic feature for the purpose of analysis will be followed by the investigation of the process of concealment and revelation in the excerpts adopted from the detective novels being analysed. The framework for each linguistic aspect is at first discussed. The framework is then applied to the first excerpt (passage I, chapter 3) from each novel analysed, to identify the suspense feature following the alternation technique.

Before the discussion of the frameworks and pilot analysis, manipulated contexts from the novels analysed are selected in the following chapter. Each manipulated context as a passage is followed by an explanation of how they are contextually realised as manipulated and hence selected to inform the linguistic clues as suspense feature in this study. Manipulated context in the present study is explained in chapter 1, in relation to Emmott's (1997) use of entity representation for narrative comprehension.

## Chapter one

### Manipulated context

The manner in which manipulated contexts are created in detective narratives is focused on in this chapter. Entity representation in Emmott (1997) is the most recent way of processing information in narratives. It is discussed in this study for the purpose of understanding the way narrative processing in detective narratives gives rise to manipulated contexts in specific frames. Based on this understanding, for the analysis of suspense features passages are isolated from the novels being analysed.

The concept in Emmott deals with the way the mind holds information, which is then used to interpret the information flow in a text or narrative. Narrative comprehension in Emmott is concerned with isolating different entities of referents and consequently of events within narrative worlds. In Emmott (1997), the contribution of the mind for the interpretation of the sequential process of reading is discussed. In large stretches of intervening text the information held in the mind is necessary to interpret the manner in which participants emerge or develop in the text. With such information, it is possible to interpret pronominal structures in the context. Information stored in the mind is termed as mental or entity representation. It is necessary to keep track of the central directory of referents in the main narrative, the flashbacks, and to understand them in the context shift. Like Emmott, other narrative theorists have worked on how to use mental representation for narrative processing. It is the aim in this study to

demonstrate, at the microscopic level of sentences or clauses and in the functional use of linguistic choices, how the narrators enable us to create this mental representation.

## 1. Factors creating manipulated context

### 1.1. Restricted context as manipulated context:

Restricted context is created by factors in the frame, which prevent one from making inferences of another character(s). The factors explained in Emmott (1997: 130) are mostly concerned with the spatial constraint. Participants in a restricted context, as a frame, are not aware of other character(s) in another frame parallel to the restricted context. The example stated by Emmott is: two boats distant from each other each containing a group of people. The two groups are aware of each other's presence, but they cannot hear the conversation or see anything else in the next boat because of the distance between them. In the two contexts created, the individual groups are not aware of any information flow in the other. Manipulated context as restricted context is like the above example. Readers, for reasons of suspense, are not aware of the frame modification created due to the crime or murder being committed in a specific frame.

In a specific context, which has undergone frame modification such as in murder frames, what happens when information about the crime is withheld from the readers? How can one realise, along with the context shift, that

there is shift in the entity of enactor(s) as the murderer or as the victim(s). Mental representation, with respect to the overall information in the fictional world and in specific contexts of the story, can enable one to interpret shift in an event or of a referent in the immediate context. To expand, certain parts of the information in a manipulated context are not provided and one can arrive at the withheld information only at the end of the narrative. In such cases, the mind representation cannot bridge the gap in the understanding of missing information in the manipulated context. The context shift is understood by the readers with respect to the way events are presented in the absence or presence of enactors in a particular frame. But, with lack of certain information in crucial contextual frames of the narrative, one cannot arrive at a complete inference of the context. In withholding information the narrator commits a breach of '*communicative contract*' with the reader. If '*meaning depends on context*' (Emmott, 1997: 44), then with the lack of some part of the message in a particular context a complete inference cannot be made. Such is the case in murder frames or frames leading to the murder. These are termed as *manipulated contexts* in the present study. As manipulated context there is partial information flow in the context or frame shifts. For the sake of suspense, information in its complete form is not provided in certain specific contexts.

## 1.2. Manipulated contexts as primed twice

With respect to the example above - two contexts created in two boats - manipulated context has also two contexts, which are primed twice. In

Emmott it is explained that the presence of character(s) is expressed with the means of binding as a process; then *priming* as a comprehension device is a means by which one particular contextual frame becomes the main focus of attention for the readers (Emmott, 1997). In one's own words, such means constitute a primary focus of a contextual frame by bringing it into focus in the course of narration. If there is manipulation of information in a primed context, realised only after travelling to the end of the story, then in my opinion such contexts are primed twice. Such is the case in murder frames, which are left inexplicit for the concealment of the crime.

When characters are primed in a frame they remain *textually-overt* (abbreviated as overt). On the other hand, characters can be bound in a frame but are not primed and therefore are *textually-covert* (abbreviated as covert). In the words of Emmott (1997: 124-5),

*'[Character] is overt because the text is at this point drawing the reader's attention towards him. The sentence requires the reader to find a referent for the speaker role. .... Covert means that the participant is temporarily 'hidden' as far as the text is concerned, although the character is nevertheless present in the reader's mind in the primed frame.'*

The role of characters in the narrative as overt or covert may change from clause to clause. *'Unprimed'* characters are those who are not in the primed frame but are part of the central directory of characters in the narrative and are neither overt nor covert. (See also anaphoric reference for the process, 'focus' explained later)



As a specific frame the murder frame is primed when presented in the immediate narrative context. It is *primed twice* (my interpretation) when understood in relation to the overall fictional narrative, i.e. how the specific frame has undergone modification as a murder frame, and how, for the purpose of suspense, the modification is withheld from the readers thereby creating a *two-level primed context*. Context with missing information in relation to the overall fictional world of the narrative is considered twice primed. Adopting the concept of primed from Emmott (1997) *primed twice* is an additional way of observing the function 'primed' in the present study. The situation in primed contexts such as '*murder frames*' is primed twice. In any frame, participants and events discussed are primed. In a murder frame, because of the restricted context, and for reasons of concealment, the frame is primed twice in relation to the overall narrative context. It is primed in the immediate course of narration and primed twice when the truth is revealed at the end of the narrative. Hence change in the participant role as the murderer, and change as the murdered victim (textually covert), does not surface until the end of the story. Concealment of the participant role (textually covert) in specific contexts as murder frames, or manipulated contexts leading to the murder is of particular significance in the present study for the understanding of suspense. The above understanding of murder contexts/murder frames as primed twice is understood in the present study through linguistic aspects at the microscopic level of clause structure.

Understanding of text-specific knowledge (knowledge of the current context) in murder frames or manipulated contexts is not enough to draw out all the information necessary to interpret a shift from one level of

information focus to another in the discourse structure. As discussed in the introductory chapter, linguistic structures, as stylistic representations at the microscopic level of clauses, can provide an insight into the way in which there is a temporary withdrawal of information for frame modification of certain specific frames and therefore primed twice. The author herself suggests (Emmott, 1997: 43):

*'Text-specific stylistic representations are not examined further in this book, [Narrative Comprehension] ....'*

### 1.3 Manipulated context in future orientations

As identified by Emmott (1997), with different entity representations comprehension of narrative text can update information flow and complex character representations raised by complex contexts such as flashbacks within the main narrative. It is my interpretation; in detective narratives a different form of complex context in addition to flashbacks is created. In these contexts there is reference to events/contexts in the future with respect to the fictional narrative. These future orientations can be treated as an additional kind of context effect. As narrative functions, these future orientations and flashbacks are manipulated in detective stories for the purpose of suspense. This is to keep the readers away from the fictional reality in the narrative. In addition to restricted contexts, such narrative functions are way of creating manipulated contexts in detective stories.

Text-specific information available within the immediate context can enable the interpretation of pronouns or the time of an action in above contexts. In the words of Emmott, (1997: 41)

*'I look mainly at how a reader knows that a pronoun refers to a particular character or how the reader keeps track of the locus and time of a stretch of the action.'*

Furthermore, (1997: 63)

*'My emphasis is on how a reader can interpret an inexplicit form, [entity not mentioned in the immediate contextual frame] hypothesizing about the inference process and about how information about a context is made available to do this.'*

As observed earlier, what happens when the *'track of the locus and time of a stretch of the action'* is manipulated for the purpose of a story as in a detective novel? There is a breach of *'communicative contract between the reader and narrator'*. With the information arrived at by contextual monitoring, one can understand the way in which the text has been arranged. The way the text has been arranged is like understanding the way the plot is organised in a narrative. But the arrangement or organisation of a story is done with a purpose. Emmott (1997: 120) interprets, in Ackroyd, (abbreviated for The Murder of Roger Ackroyd) the *'communicative contract'* between the reader and writer\narrator and also the murderer is broken in the course of the narrative. Can the means of information processing in Emmott identify where, in the clause and consequently in

which specific frame, there is a breach of communication and subsequently a failure of '*communicative contract*'? In the present study a microscopic level of monitoring is done in the understanding of the linguistic functions in clauses, which create a focus towards the way in which information is manipulated with respect to the locus and time of a stretch of action. According to Emmott, responding to language is not just a matter of decoding individual words and applying rules to understand syntactic structures. In her view, narrative sentences are to be viewed in relation to the mentally represented contexts created by the text itself. Once a context has been built, '*visual terms like 'point of view' are useful expressions to describe what is going on in 'the mind's eye'*' (1997: 119). In the present study, a combined understanding of syntactic structures in view of the mentally represented context/entity representations can provide further information which is, for the sake of suspense in the detective story, manipulated or temporally withdrawn from the context. In an example adopted from Christie's Sleeping Murder, Emmott contends that the context in the '*passage[is] being from her subjective point of view rather than being a statement by an omniscient narrator.*' (1997: 131). Linguistic analysis of statements presented in the clauses produces an objective interpretation of contexts. It is in the different types of context, '*context effects*' (Emmott, 1997: 80), where changes in the sentences are brought about. Hence syntactical structures, alongside their structural functions, can focus the objective way of information flow in sentences and thereby justify the understanding of mental representation at a microscopic level. This information is different from the information-flow derived from the entity

representations, which is available in the context effects or in the fictional world.

Like Emmott, it is only appropriate to acknowledge such a study as, '*a matter of judging possibilities rather than deducing certainties .... showing stylistic effect within a narrative(1997: 158), .... a status of hypothesis rather than a theory for which experimental evidence has been produced*'.

Linguistic analysis can produce an objective view as experimental evidence. After all functions of grammatical structures are objective understandings of a clause.

#### 1.4 Murder frame as manipulated context

Frame modification changes the composition of a frame but does not remove the frame altogether. 'Murder frame', in a detective story, may be regarded as one such frame where there is immediate modification of a specific context in the frame for the sake of concealing the narrative reality. The frame where the murder takes place in the fictional reality is presented in the sequence of events occurring in the fictional reality. The modification with the composition of the frame is in the manner of restricted context or inexplicit information flow. Conversely frame switch creates a new frame; usually by creating a new location and leaving the original switch intact. Unlike frame modification, in frame switch there is no bounding in or out of characters from a frame, thereby creating modification of a particular frame whether it be primed or unprimed.

Besides participant configuration in the present study, it is the opinion of the writer that changes also happen in relation to an event in a previous frame. Due to inexplicit information (such as in manipulated contexts), complete contextual configuration is not available. Therefore the reader cannot realise the complete or partial change in the primed frame. To the readers, the frame has undergone development but the overall development is not available due to lack of or restricted information. For example, as found in murder frames of detective stories, the event of the murder of a character is not narrated at the point of the narrative when it occurs, hence it is left inexplicit. Frame modification caused by the murder is therefore not made explicit. A frame switch then follows the ‘inexplicit frame modification’. As a consequence, the character who is murdered, but of whom readers are unaware, is left bound to the unprimed frame and can be re-primed, hence the concept of *primed twice*. The murder frame is re-primed at the end of the novel where the readers are made aware of the frame modification – how the murder of a bound character took place before the frame switch. It is thus that the narrator, for the sake of suspense, manipulates the original frame in the narrative reality that has undergone frame modification (murder of a participant) before the progressive switch. The reader’s assumption of the original frame before the murder is very similar to the observations by Emmott, (1997: 157),

*‘When the blind person left the room they would have assumed that the colleague was still present there .... . The colleague is, therefore, no longer primed for the blind person, but they are assumed to be bound to the context of the room. If only a short time has elapsed and there is no reason to think*

*that the colleague would have left the room, the colleague will be automatically re-primed on the blind person's return.'*

The above observation, in terms of the murder frame, is that the narrator gives no reason to believe that a frame modification, with respect to participant configuration has taken place in the contextual frame. The reader assumes that the character/murdered victim is bound to the previous context and therefore, due to the frame shift, the character is not in the new context. It is in such contexts where there is 'inexplicit frame modification', termed in this study as 'manipulated context', where a context for suspense is created. It is such context types, which will be chosen/isolated from the novels for the analyses of suspense features.

### 1.5 Manipulated context: Discussion and definition

With respect to the above factors of contextual monitoring, *manipulated context* is thus defined. Manipulation of information in a primed context (a context type which is specific to the detective stories) is realised only after travelling to the end of the story. In the form of restricted context, information is withheld or the locus and time of a stretch of action is manipulated creating a '**manipulated context**' (my term). Reference to events/contexts in the future with respect to the fictional narrative as complex context effect is also a way to exploit time in tense so as to cause manipulation. The understanding of manipulated context, with respect to

linguistic structures, can provide the possibility of interpreting the way in which the creation of suspense in the narrative is achieved.

While explaining the contextual frame theory in relation to ghost and science genres, Emmott (1997: 160) admits contextual frame theory needs to be developed.

*'Indeed in some cases, monitoring of contexts and characters may be a more complex task than for other types of text. 'Contextual frame theory' is not, therefore, invalid for these stories, although it may need to be developed further.'*

In the author's own understanding there may be contexts with lack of continuity of space, time or participants causing disorientation to the reader, but it is unusual to have no contextual continuity at all. In addition to the above type, there are contexts with no lack of continuity of space, time or participants but there is lack of information from one contextual frame to the next. It is not necessary that lack of information in immediate contexts should cause disorientation in the readers. This is the case with the interpretation of certain contexts in detective stories. In the course of reading a detective novel, one cannot account for the murder frame until one has travelled to the end of the story. It is not the case, where readers fail to respond to the text signals and move to the next context, as a murder frame. For the reasons of inexplicit information in such frames, text signals are deliberately manipulated in the manner of restricted context, where readers cannot respond to the signals leading to the murder and therefore maintain



the suspense in the story. It is such contexts, expressed as **manipulated contexts**, which are of particular significance for the sake of suspense. The different entity representations are summarised here from Emmott. It is done with the idea to discuss how objective understanding in the linguistic aspect of different types of information processing can give the opportunity of further interpretation. In the present study it is the interpretation of the process of manipulation in restricted information flow.

## 2. Information-processing in narrative contexts: (Emmott, 1997)

This is a critical understanding of the types of entity representations in Emmott (1997) with respect to the purpose in the present study and how entity representations as in Emmott cannot wholly inform the restricted information flow for understanding frame modification of murder frame.

### 2.1 Types of Narrative contexts:

*'Fictional context'* is the overall orientational information from the narrative to interpret events or characters at a particular point of the narrative.

*'Contextual frame'* is the contextual information of current context in the narrative stored in the mental representation. Contextual frame is constituted of narrative facts -

*episodic* links

*non-episodic* links

The former is to do with episodic information about the configuration of characters, location and time at any one point of the narrative. Such episodic contextual information is relevant at a particular event within the story and does not provide details about individual places and people.

Episodic link may be between character and context, between characters in the same context and between characters and objects. It is the contextual configuration of entities in the text that derives these links.

Unlike the *episodic* information, which is to do with immediate context in the narrative, *non-episodic* information is relevant beyond the immediate context; such as the general characteristic of a character. *Non-episodic* links between characters based on relationship can be drawn even when the relationship is expressed from the point of view of only one character.

## 2.2 Factors for information-processing in contextual frames:

'*Binding*' is a process to establish links between entities such as places and persons in a context. The links enable the author to create awareness in the reader of the presence of any one or more fictional characters, in one particular place and at one particular time or point of the narrative. Such links then create *frames* within the fictional context. At any one point in the narrative there can be one or more frames. Characters remain bound in one frame until mentioned otherwise in the context.

### 2.3 Overview of the above factors:

Factors mentioned above are a means or process of contextual monitoring. This is to make an immediate context/episodic link of the contextual frame with the other. In detective discourse there is a deliberate manipulation of the episodic links between contextual frames. The reason for manipulation is to conceal the murderer. The murderer is revealed at the very end of the narrative. The present study focuses on the process of manipulation in contextual monitoring. The monitoring is done in the functions of linguistic aspects. These factors are considered when explaining the reasons for the passages chosen from the novels being analysed for the purpose of suspense features.

### 2.4 Different types of context change in fictional context (Emmott, 1997)

*Contextual monitoring* is the process of awareness, for the grouping of characters in a particular time and place of the narrative. Such awareness constitutes the *specific fictional context*. With contextual monitoring, the readers have to be ready to respond to signals of total change (Emmott, 1997: 120), where shifts from context to context take place in the narrative.

Changes in the narrative, characters moving in and out of location, can create a completely new context shift or contextual frame, new from the

previous context. A contextual shift in contextual frames creates *frame modification, frame recall, frame switch*. *Frame recall* and *frame switch* can be further distinguished as *instantaneous* and *progressive*. The possibility of re-priming a frame, where the contextual configuration is in the same state it was in before the switch, is termed as *frame recall*. Unlike *progressive frame recall* and *frame switch*, *instantaneous recall* and *switches* involve the reader in a sudden leap in time and/or space.

*Belief frames* encompass the truth or falsity of events occurring in several physical contexts while *contextual frames* as described in Emmott (1997: 165), monitor particular physical contexts. Speakers need time to readjust the context in his/her mind for the context shift (Emmott, 1997: 136). In oral storytelling such shifts are accompanied by lengthier pauses or hesitations. Context shifts in narratives (Emmott, 1997: 141) have their own reasons for embedding texts as flashbacks, background generalisations, and have a system of indicating switches and returning texts to the moment of narration. If the reasons for embedding texts are suspense, then can signalling and resumption be understood through linguistic features? However Emmott claims that, aspect, as a linguistic feature is not always enough for contextual monitoring of shifts between flashbacks and the main narrative.

Changes such as *frame modification* and *frame switch* directly or indirectly affect characters in the contextual frame, while many things in the consecutive frame are assumed to remain the same in the changed context. Such changes in Emmott are monitored by the contextual configuration of

participants in each frame. In frame modification, changes to the overall context - change in the location, adding or removing of characters in the frame is of the most obvious kind. The awareness of the readers for the rest of the frame remains intact. *Frame switch* is a representation where the reader ceases to monitor one frame and starts monitoring another; it is a process of switching from one frame to another at any one time in the narrative. The switches can be from one context to another. They can also be from the fictional world to the fictional imagination of a character thereby creating a hypothetical context by imagination. In Emmott frame changes (modification, switch) are monitored through the contextual configuration of parts. In the present study the frame switches and modification created for manipulation or concealment is monitored through changes in the functions of linguistic aspects. The changes are in the switches or modification from the dominant narrative aspects.

### *2.5 Probability-based interpretation*

With respect to ‘probability-based interpretation’, Emmott touches upon the contexts where there is inexplicit information. A reader is lead to interpret in a particular way depending on a number of factors:

the plot; if the readers expectations are built

the author’s style

the stage where the story has reached

the subjective perspective of a character

the structure of the particular context in the narrative

The second and third factors are interdependent. *Probability-based* interpretation is based on the amount of information provided, from which the reader draws inferences from the contextual frame. But in the present study the primary concern is with the contexts where the narrator, for the purpose of suspense, both manipulates and withholds information. In the above factors the subjective perspective of a character is particularly interesting especially when realised in relation to the linguistic features and the style in which the features are represented in the narrative. The above factors and the way in which the restricted information flow is conducted is considered in the linguistic functions. The manipulation is realised in the objective representation of the subjective perspective of the participant, who is conducting the limited information flow.

## 2.6 Entity representations of the same character

Different versions of the same character in the past, as opposed to the present, in the narrative are termed as *enactors*. Scholars identify different enactors of the same entity as:

multiplicity of reference object (Noble, 1988),

multiple personality with respect to I (Quirk, 1986),

counterparts of the same referent in different possible narrative worlds (Emmott, 1997).

Whichever way the enactor is identified, different versions of the same enactor can create *enactor ambiguity*, or *referent ambiguity*. One has to see eye to eye with Emmott (1997: 181), that entity representations of enactors are not just monolithic structures but have a more complex organisation. It is like assessing one subset of information against another within the entity representation. As the narrative progresses, character representations are changing with the onward time of the narrative. One has to constantly build on the past information of the enactor. Emmott indicates which switch or track of the enactor is referred to, or must be responded to, with the aid of linguistic signals. Then she goes on to point out that, linguistic signals, like aspect change, are not widespread especially when there are lengthy flashbacks (1997: 184). Sometimes the verb form of the flashback is not distinguishable from that of the main narrative (1997: 185). Therefore Emmott exemplifies the '*volume button*' in example 6.2, '*smoking a cigarette*' in example 6.5, the position of the enactor in example 6.7. The actions or behaviour of an enactor in the context are *frame specific clues*. Alongside the above, *frame independent clues* are indicators of *context switch cues* and consequently *enactor switch cues*. Frame independent clues of enactors are relevant beyond the immediate context and are not always constant throughout the narrative. It is to be noted that all these clues are in the physical context of the contextual frame. What happens when there is an absence of such physical clues?

The above clues are not enough to identify entity representation which has been manipulated by the narrator in the manner of withheld/restricted

information. It is through the perspective analysis or change in the point of view of *enactor* representation that the manipulated, and therefore inexplicit information, can be targeted. In view of the example 6.3 in Emmott (1997: 185) the reasons to consider linguistic analysis can be observed. The auxiliary '*had*' form distinguishes the perspective of Gwenda from Giles. The context narrated is through the perspective of Gwenda, while the words of Giles are narrated in simple past tense form.

In context shift, irrespective of the lack of tense shift from the main narrative to flashback and vice versa and despite frame switches with respect to physical elements in the contexts, questions like why there is a choice of aspect verb form for Gwenda, when Giles is narrated in past tense form, cause inferences of different dimensions in relation to perspective. If the perspective of the character is for the sake of suspense, then it can contribute towards the creation of intrigue and suspense.

## 2.7 Anaphoric reference as information-process:

In the understanding of Emmott (1997), mental representations of pro-referents as pro-representation (both nouns and pronouns), take into account the antecedent noun phrase and also the information about the noun phrase from its surrounding text. The pronoun and its antecedent thus co-refer to a wider information than the immediate context where they appear. Such representation then enables the reader to empathise with the character.



While *priming*, as information-processing, supplies the reader with the overall context-knowledge of the time, location, and configuration of the participant, *focus*, as a process, draws attention to a specific or to more than one participant within a group. Anaphoric reference is one such means of focusing.

Anaphoric reference does not necessarily refer back only to the information given before the pronoun or antecedent, where it appears in the text.

Emmott argues that anaphoric focusing is also based on anticipation in the readers, of what will be mentioned next in the text (1997: 198).

With reference to psychologists, Emmott(1997: 200) expresses,

*‘Anaphors refer to other words elsewhere in the text, but these words may be at some distance from the anaphor’. A response to this criticism might be that this is just a manner of expression, but it does suggest that there is some underlying theoretical confusion which is fairly common in work on anaphora.’*

One can observe the above statement as not confusion but a possibility.

This may be explained with respect to the ‘black bag’ in Chapter 4 of Ackroyd . The passage from chapter 4 is as following,

*‘Good evening, doctor. Coming to dine? Or is this a professional call?’  
The last was in allusion to my black bag which I had laid down on the oak chest.*

*I explained that I had expected a summons to a confinement case at any moment, and so had come prepared for an emergency call. Raymond nodded, and went on his way, calling over his shoulder:*

Roger Ackroyd's secretary expresses doubt about the black bag brought along to the dinner party by the doctor/narrator. The doctor has come for dinner at Ackroyd's place, Fernly Park. After dinner the two go into the study, where Ackroyd is murdered. It is in this black bag that the doctor had brought a murder weapon along with him. Later, as an afterthought, the doctor picks up the dagger with which he kills Ackroyd from the table in Ackroyd's drawing room. The dagger, which is hidden in the black bag, enables one to lead the evidence away from the doctor as the murderer. In Apologia, the last chapter of the novel, the doctor himself explains how the dagger was an afterthought, and how he had intended to murder Ackroyd all along and therefore came prepared with a murder weapon in his black bag. In the words of the doctor,

*The dagger was an afterthought. I'd brought up a very handy little weapon of my own, but when I saw the dagger lying in the silver table, it occurred to me at once how much better it would be to use a weapon that couldn't be traced to me.*

*I suppose I must have meant to murder him all along.*

It is this black bag that had made it possible for the doctor to conceal the murder weapon. Being a doctor made it usual for him to have his bag with him and thus, it was possible for the doctor to evade unnecessary

speculation from other participants at the dinner party. From the point of view of concealment, physically as well as in the immediate narrative context, the black bag is making reference to the murder weapon as well as to the murderer. Only we as readers realise it when he makes it explicit with an explanation in the last chapter, Apologia. It is the opinion of the writer that '*black bag*' as anaphoric reference refers to the context which, being at the end of the novel, is at quite a distance. Hence, such anaphoric reference without almost immediate contextual reference creates temporary concealment and not confusion. In agreement with Emmott (1997: 223)

*'It is like searching back'.*

However, the anaphoric reference of the above type is not synonymous with forward-oriented anaphora in Emmott (1997: 222). In such references, in the words of Emmott,

*'A forward-oriented model of anaphora assumes that the reader is particularly aware of whichever character has been recently mentioned and that on subsequently meeting a pronoun of the same gender the reader automatically assumes the pronoun to refer to this character.'*

The above mental representation of '*black bag*' is a reference to distant contextual information rather than a reference to an antecedent. Does such focusing create a process of cataphoric reference? Cataphoric reference is commonly used for referring to aspects of the discourse itself, rather than specific objects or people (Wales, 1990: 59). In the case of '*black bag*'

cataphoric reference is made with respect to the information centring on a specific object rather than aspects such as an event encompassed in the cataphoric 'it' of the discourse itself. The above manifestation is moving away from the traditional use of cataphoric reference.

With regards to *'bridging'* as a backward-oriented anaphoric process which builds a bridge to the intended antecedent, it can be added that linguistic features also contribute towards the way in which interpretation can take place. On adopting Lakoff's example from Emmott, *'John is a democrat. Bill is honest too,'* one agrees with Emmott that, backward function of interpretation has occurred - *'Democrats are honest and that John is honest by virtue of being a democrat'*. But the adverb *'too'* can provide a different level of information-processing. *'Democrat'* can also be realised as diplomacy; then for such readers the adverb *'too'* bridges the connection between the words *'honest'* and *'democrat'* and directs the readers to interpret honest as democrat and not as diplomat. In other words, in the above two clauses *'honest'* and *'democrat'* have been further enforced as a connected entity by the adverb *'too'*. Inferences in relation to linguistic structures can also reflect *'indirect rather than direct antecedence'* (my understanding), alongside *'direct rather than indirect antecedence.'* (Emmott, 1997: 227). If the mention of one character can identify another (Emmott, 1997: 227), then indirect antecedence with respect to linguistic structure can give another dimension of understanding. One has to agree with Emmott (1997: 228),

*'To draw empirical conclusions about narrative anaphora .... priming and focusing would need to be investigated in their own right. [Various scholars have shown that] background situational information is used to make forward inferences during narrative processing.'*

In this study the forward inferences are also in relation to linguistic structures, as shown above with respect to the adverb 'too'.

In her discussion of *framed* and *unframed* texts Emmott (1997: 247-8) realises adverbials as markers to suggest distinctions between framed/events in context and unframed/decontextualised generalisations in context.

Similarly *context summarisers* (hybrid texts summarising everything that happened in a particular context, and have framed or unframed properties) are characterised by the fact that the verb has little lexical content, and therefore generally has a range of possible meanings (1997: 260).

Unframed generalisations embedded within framed context give additional information about a character or event. Additional information in the unframed context, when considered with respect to perspective, is interesting for the purpose of suspense. Perspective, with respect to which participant, is an important focus when one tries to understand suspense in detective stories.

Emmott's entity representations, are based on the way known information may be mentally represented for the narrative comprehension (1997: 245). But '*suspense*' as a feature in the detective story is based on inexplicit information; information which is manipulated by the narrator; information

which apparently appears to the readers as not to be present in the narrative. Priming one event but focusing only that information, which will successfully deflect the readers from the truth - a means adopted by the narrator for the sake of suspense. But how does one figure out the manipulation in the contextual frames, whether framed or unframed? In an attempting to do this, linguistic features or grammatical structures can be ways of dealing with the understanding of manipulation.

### 3. Summary

From the discussion above it is evident, context effects of the manipulated kind are of primary significance for the analysis of suspense features. In manipulated contexts, there is the process of *'inexplicit contextual modification'* of information flow. Also with the understanding of above entity representations, there is an additional dimension of embedded context\context effect. Besides flashbacks and background generalisations as embedded texts, future orientation with respect to the narrative, is another contextual effect (my understanding). These *context effects* are particularly significant for the understanding of the process of concealment and revelation.

Anaphoric or cataphoric reference has been commonly used with respect to pronominal references, and aspects (e.g., it) of the discourse itself. In relation to **'suspense features'** the forward-oriented dimension of reference in the present study has been extended to the specific objects in the

discourse (further addition in the study). It is a stylistic function understood to accommodate a long stretch of discourse aspect in specific object - '*a cataphoric use in anaphoric form*' another suspense feature.

Emmott (1997: 41) establishes the means, by which readers keep track of the locus and time of a stretch of action. This is done with the overall information represented in the mind. In the present study, to track the locus of time and action in narrative events at a microscopic level, analysis of the tense aspect can surface the manipulation in the track of time and action represented in specific contexts. These specific contexts are significant for the concealment of the murder in detective narratives. Such analyses can foreground the narrator's *breach of communicative contract* to the readers at the precise point of an event. Moreover, tense aspect as a grammatical structure, constitutes the functional aspect of other linguistic features considered and analysed in the present study for suspense features. Following the choice and explanation of passages from the novels for analysis, with respect to manipulated context the effect tense aspect will be considered in a separate chapter. In particular, the method of tense alternation technique at the clause level will be realised. This following chapter, concerned with the tense alternation technique is used as reference for the further functional understanding of other linguistic aspects used in this study. The linguistic features used to realise the interplay of concealment and revelation are, modality, transitivity and the stylistic feature of point of view.

## Chapter Two

### Tense alternation

#### 1. Introduction

As a linguistic feature tense is central to the linguistic aspects analysed in the present study. Time in tense is a universal concept and in language we make reference to this extra-linguistic reality by means of the language-specific category of tense and aspect. Tense alternation as a technique realised in this chapter is central to linguistic function to understand restricted information flow for concealment.

Suspense featuring in the process types of transitivity system, point of view in the discourse, passivity and modality in the verb phrase are all considered in relation to tense and aspect/manner in which the verb action in the clause is regarded or experienced. The technique followed is the tense alternation technique introduced by Wolfson (1982: p.23-53). Through this technique the double function of - *events being recounted through the eyes of the narrator to make the events seem more authentic and, thereby supporting the narrator's viewpoint or the moral judgement which is the central theme of the story* is understood in the tense aspect of the linguistic aspects considered for the present study.



## 2. The double function in tense alternation

Wolfson introduces the concept of conversational historic present (CHP), and realises tense alternation as CHP alternation - past to historic present (HP/CHP) and vice versa.

CHP tense form is limited to performed stories. Just as in a play there are distribution of roles and setting of scenarios, performed stories are also concerned with the recounting of past events, and the double function -

*'enabling the listener to see the events being recounted through the eyes of the narrator, and*

*making the events seem more authentic, thereby supporting the narrator's viewpoint or the moral judgement which is the central theme of the story.'*

(Wolfson, 1982: 29)

Detective stories being concerned with the recounting of past events and double functions are therefore regarded as performed stories.

Performance features are found in the narratives where *'the norms for evaluative interpretation are shared'* (1982: 24), i.e. when the speaker and listener share the same cultural background. Based on suspense in detective stories, the speaker and listener share the same cultural background. The speaker wants to maintain the suspense, while the listener wants to see and know how the suspense or the mystery ends. The common interest between the speaker and listener makes it possible to share the norms for evaluative interpretation. In detective stories, as stories with performance features, the

narrator uses CHP alternation to recount his/her way of understanding events in the narrative. CHP alternation is realised as - *'Rather it is the switching between CHP and the past tense which we have labelled CHP alternation'* (Wolfson, 1982: 53). It is mostly in the switching from the overall narrative tense (past) to any other tense aspect that the double function in the process of alternation technique is created. The purpose of the present study is to realise the suspense features that emerge in the tense alternation technique.

In detective stories as performed stories, with double function (mentioned above), the narrator can manipulate key events for the purpose of suspense in the verb action of different linguistic aspects. Through the aspects, as Wolfson observes, narrators can express an individual's ideology or judgement. With reference to Quirk et al (1972) aspect refers to the manner in which the verb action is regarded or experienced. It is at this point of the story that the double function is performed so as to create concealment of the reality and also the revelation of the event in such a way so as to manipulate readers to see the event in a particular way or to restrict information flow. If CHP is used in the following way,

*'If ..., the speaker .... structure[s] the recapitulation of the past event in such a way as to allow his own way of looking at the world to come through, the recounting becomes a story, and it is in the story that we will find CHP.'*

(Wolfson, 1982:23)

CHP tense form in detective narratives then introduces narrator's involvement through their comments or utterances. Analysis of the tense aspect in my observation can realise the manner in which the narrator, while making use of the double function (the alternation technique), can also manipulate an event in his/her viewpoint for the process of concealment of the crime.

Characteristically CHP is employed in performed stories where time reference is related to the time reference of events in the story, and not to the speech or the 'now' of telling the story. CHP tense form is used in the course of general descriptions and explanations of events in the story, which are narrated in past or general present form. That is, verbs, which are related to the story time, can be rendered in CHP. Just as CHP cannot replace all past tense form so also verbs, which can be alternated to CHP, are not necessarily presented in CHP. It is this factor, which makes the function of tense alternation in certain points of the story dramatic and significant. It is the switching between past and CHP tense form or vice versa, and not just the use of HP tense form, which is the significant feature for the understanding of suspense in the present study. It is my observation, such narrative technique can be found when there is reason for creating suspense or concealment/manipulated context in the detective discourse to produce an elusive status of narration.

### 3. Tense alternation at the hinge points of narrative

On the surface, CHP is used to position events into the present and bring the events closer to the listener, or to take the listener back to the time of telling the story. The latter observation, '*the audience is [taken] back to the information state*' (Wolfson, 1982: 32) is considered as a flaw by the author herself. This is because present tense is timeless and is used to express general meaning/general truth or habitual action. Present form includes the present moment, which has no specific time reference. That is, present tense is not used to refer to the present moment of action, which in narrative reality has occurred in the narrative past. CHP (HP) is not used to make the audience feel that they are reliving the past events.

According to Wolfson, the switch from the dominant tense form of narration into any other form, or the switch in to tenses, HP or past tense, come at a crucial point of the story (1982: 36). When this is the case, alternation as double function possibly appears at the point of the narrative where the criminal attempts to escape revelation. In the verb action as aspect undergoing tense switch, the dramatic action is expressed. It is therefore in the present study, in specific frames with such clauses; that the process of manipulation for the purpose of suspense is investigated.

Consistency of a particular tense type is considered as an unmarked option. Toolan realises tense switch is a marked effect; a noticeably technical complication added by the narrator. This coincides with Wolfson's observation – the switch from the overall tense form of narration into any other tense form comes at the crucial point of a story.

According to Toolan, Wolfson is less than explicit in explaining how the verb undergoing tense alternation, associated with the alternation, highlights a certain portion of an event as dramatic. Schiffrin (1981), like Wolfson, considers that tense switch makes certain past events vivid. With respect to double time orientation (synonymous to double function) the function of HP, as supported in Schiffrin, is a special kind of present tense used to refer to present events. It makes past events more vivid and significant to the purpose of the narrative by recounting past events at the moment of speaking.

Generally the switch is from past to CHP. The switch often occurs at a point where the reason/purpose of the story is told or established. The switch to any tense intensifies the point of the story, *a focusing of attention on certain portions of the narrative*. Partition of P, CHP, P - defined by the switch in verb tense - partitions events such that, the most dramatic point is signalled by a switch to the past tense or vice versa. Switch in tense form highlights the act in a particular clause. But it is to be noted that, the act is highlighted in the linguistic stylistic analysis while the narrator/character is really creating linguistic clues in the narrative to elude revelation of the crime.

#### 4. Genette's three aspects of time

Before the discussion on CHP framework for the tense alternation analysis in the study, it is relevant to discuss the article on 'Time in Agatha Christie Novels' by Carol D. Rifelj (1979). Following Genette's three aspects of

time in novels – order, duration and frequency, Rifelj observes how time is of great importance in Christie's novels, thematically and structurally.

Rifelj observes, the point of departure, the way the events begin, greatly influences the way the murder is placed in Christie's novels. The idea of 'whodunit' can be divided in Christie's novels into three blocks of time –

the events leading to the murder,  
the murder itself,  
the events following the murder,  
the investigation and final revelation.

Like in The murder of Roger Ackroyd it is a rare occasion where the murder of Mrs Ferrars is discovered at the outset of the story. This crime serves as a prelude to other crimes - the murder of Ackroyd, shifting suspicion on Ackroyd's nephew and on the butler Parker in the story. Like the story in the Murder of Orient Express the detection process takes up the entire story line. It is rightly observed; Poirot's '*little grey cells*' make the experience of reading Christie a mental game.

The mental game of putting clues together becomes complex when we have the narrator/character as the murderer or an omniscient narrator who makes future orientations of past events, as clues to murder, to follow in the story. The presentation of various clues as past events; in the extra-linguistic realities as future orientations, as static aspects in the present progressive or past perfective tense enables the murderer to create frame modification or

restrict information flow to elude justice. After the point of departure, which is shortly after murder, the primary plot in the story in Christie's novels generally consists of the gradual revelation of the criminals through interviews, in the development of the character and the discovery of the clues (point of suspense); in the present study the clues are understood in the linguistic aspects of the detective discourse.

In corresponding to the characteristics of Christie novels, the first crime initiates investigation and the process of retrospection. In the present study, it is the view that retrospection as a process of narration is characteristic to detective stories. It is in this retrospection, especially by the murderer as character or narrator that there is scope of manipulation to elude revelation and therefore create suspense for the readers. Retrospection is best understood in the time line of key events crucial to murder. As observed in the section on 'Generation of suspense within the constraints of genre', suspense is formed when the two stories of crime and detection occur along a shared time line and get blurred when one story action starts including the other.

Novels do not follow a linear train of time sequence. It gets complex by incorporating shifting of time in HP tense form or static aspects in the form of flashbacks or any other simultaneous scenes besides the dominant narrative past tense.

In Genette, the shifting of time is represented as *analepses* (references or returns to past events, past in relation to the moment the story has

progressed) and *prolepses* (to future events). External analepses, details about characters' past events are unproblematic. Internal analepses in the form of recall (*rappels*) can present problems of interference in the primary story line, in which the story makes indirect reference to its own past. It is at this/these points in the story that false tracks as manipulation, leading the reader to erroneous suspicion are created by the character/s eluding revelation in relation to the murder. According to Barthes (1970) these false tracks as bait are *leurre*s, essential to create mystery.

*Paralipsis* as another form of internal analepsis fills in previous gaps in time. For example in The Murder of Roger Ackroyd in *Apologia*, the murderer himself reveals his important omission:

*'The letters were bought in at twenty minutes to nine. It was just ten minutes to nine when I left him, the letter still unread .....*

*All true, you see ..... somebody would have wondered what exactly happened in that blank ten minutes?'*

In Christie's works we get a great deal of information but never in the correct order. This creates gaps in time and thus misrepresentations of events to create mystery. To quote Rifelj (1979: 214), *'What is omitted is of first importance, as is the very fact that it is omitted'*. This reinforces the point in this study I am trying to make - the idea of murder frames as twice primed (chapter 1). In these murder frames/events there is always a cluster of analepsis around a certain time for restricted information flow. The primary focus of this study is to see how time in tense and aspects



expressing the manner of verb action can inform the restricted information flow, or manipulation on the part of the narrator as involved character for the sake of suspense.

Another point in the narrative in which to find interference is the internal prolepsis in the form of character's premonitions. These may be represented as future orientations to the moment in the narrative time. Internal prolepsis as forebodings and forewarnings produce suspense and tension, since danger, though felt by the character, is not quite clear to the reader. It will be interesting to see in the present study how time in tense is presented in such internal prolepsis.

In relation to duration, Rifelj (1979: 222) realises that fictional time differs from narrative time. The detective establishes the secondary fictional time. Understanding of these times in relation to the participant position, or the amount of space in the narrative accorded to the above times is expressed as story worlds in Liviya Polanyi (1976). The collapsing of the narrator/character's viewpoints as double function in order to create different story worlds for the participant/ narrator at a particular point of the narrative is understood later in the summary of the chapter.

##### 5. Significance of tense alternation technique for the present study

Internal analepsis and prolepsis is focused in the present study in relation to time in tense and aspect in the tense alternation technique. The speaker's responsibility to maintain accuracy and credibility in a story rests upon the

extent to which the narrator uses the performance features like direct speech, asides, and repetition. Tense alternation, as a linguistic variation at a crucial point of the story, can help the narrator to achieve credibility and accuracy, when in reality, in detective stories the narrator uses tense alternations as a device to indicate their point of view (vantage point, as in Polanyi-Bowditch, 1976) about other characters or events to create suspense in the limited and self-reflecting presentation of the event or to produce erroneous suspicion about a character to elude revelation. Instead of obtaining the veracity of a story, tense alternation as a device for accuracy and credibility is used by the narrator to create his/her evaluation of an event or character, which creates linguistic clues to deviate detection. This is achieved in the following manner.

Actions occur one after another in a series. Operating in both directions, the switch between past and CHP partitions off important events or points from each other in the story. With tense switch - *a dividing-up of the flow of action into distinct events* takes place. This particular function is critically discussed in Toolan (1988 :167).

Of many linguistic functions (transitivity, modality, point of view), tense switch is one of the narrator intervention devices. Tense switch also enables the narrator to introduce a focus to give his own interpretation of the events narrated. Switches or alternations *create an intervention by the narrator*. Tense alternation creating chunks, according to Toolan, are really the segmenting of the flow of actions into distinct events. Toolan questions the process of *'identifying chunks of discourse as events only because they are*

*bounded by tense - switches.* ' According to him (1988: 167) tense switch as a device accompanies the process of prior separation of the flow of actions into distinct events. Since temporal conjunctions occur when there is a break in events, in view of this fact Schiffrin (1981) supports tense switching as one event-separating device (from Toolan, 1988: 168). It is the assumption in the present study; that this distinction as linguistic clues for suspense is made at the point of the narrative to create illusions to evade revelation.

Finally, another function achieved by HP is the shift in vantage point/viewpoint of the speaker, from where the speaker is standing to report the goings on in the story - an observation made by Polanyi (1982).

Narrators, as omniscient (in Cover Her Face) and as a character involved in the action at the time it occurred, or sometimes as narrator/character (Dr James Sheppard in Ackroyd) speak from one vantage point at a time. It is not necessary that narrators be wedded to one viewpoint. They can shift their positions, as they see fit, from where they are reporting with respect to the story world (context). But sometimes, in my opinion as in detective narratives, the shifts occur in a way so that the position or the viewpoint of the narrator becomes blurred in relation to the story world created by the narrator.

As discourse shifters, the shifts in the vantage point are often signalled in the surface structure of sentences by pronominal or deictic forms. The shift can also be understood through the HP form, a narrative tense/discourse

shifter occurring where the shift in the vantage point of the narrator or a character is presented.

In addition to the above, Toolan (1988: 169) picks up Schiffrin's observation of HP as an internal evaluation device and comments -

- ✦ *'... evaluation undertakes a larger, more crucial task, than that of performance: the task of articulating the point of a story and persuading the audience of its tellability.'*

In the words of Toolan (1988: 167), to summarise the above functions, tense switches or alternations create three main effects -

*a dividing - up of the flow of action into distinct events.*

*a focusing of attention on certain portions of the narrative.*

*to create an intervention by the narrator.*

The above discussion strengthens the purpose and significance of tense alternation technique as a narrative device for realising suspense features in creating the process of concealment. Different theorists are discussed for the framework of tense alternation technique, as a method for understanding the suspense features in detective discourse.

## 6. Interpreting HP tense form

Its definitions according to different theorists:

According to Wolfson (1982: 29) CHP (HP) are organised in such a way that they have two time orientations:

the time of the actual moment of telling the story

and the time during which the events of the story occurred

HP is only used when the orientation of time is related to the story events.

In the same light Polanyi (1982:158) observes, *'The historic present [tense] is .... not only a narrative tense which must be interpreted relative to the storyworld but is also a normal present tense which is properly interpreted as the 'now of time of speaking'.*

Schiffrin, (1981: 58) adds to the above definitions, *'HP is an INTERNAL EVALUATION DEVICE: it allows the narrator to present events as if they were occurring at the moment, so that the audience can hear for itself what happened, and can interpret for itself the significance of those events for the experience.'*

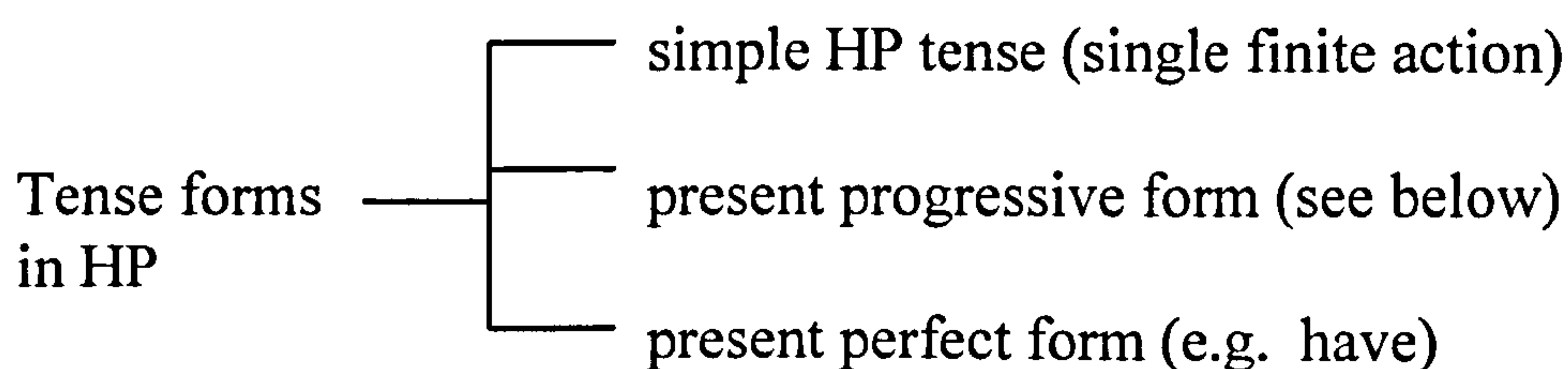
## 7. Combining different interpretations

The above definitions of HP tense form realise the two-time orientations/double function (Wolfson: 1982: 29) achieved by HP. The two time orientations of HP make the past events more vivid by bringing past events into the moment of speaking. Schiffrin considers HP as an internal evaluation device. Polanyi- introduces an additional function performed by HP as that of a narrative tense form, which reveals the vantage point of the

narrator relative to the story world. It is in this function that one can realise how the narrator is positioned, even while shifting viewpoints in a single clause. How speakers *'people them with characters not present in the situation of telling, and tell about situation and events which did not obtain at the moment the story is being told.'* (Polanyi, 1983: 157).

## 8. Structures as HP tense form

Besides the simple HP form, it is also the view that HP is present in the present progressive and present perfect form. This view is adapted for the present study.



The present progressive form of HP also takes the place of past progressives, expressing the meaning of action continued over a certain period of time. The time frameworks in which the latter two forms occur are similar to simple HP.

## 9. Analysis

The aim of the analysis in this chapter is to focus on the way in which tense alternation technique in the VP (verb phrase) informs the double function, the duality of function to reveal but conceal as restricted information flow or manipulated context. There is restricted information flow in a manipulated context (discussed in chapter 1).

As mentioned at the outset of the chapter, tense and aspect in the VP is central to the stylistic function of the linguistic aspects - modality, transitivity and in the discourse passivity as point of view. These features are analysed to understand the creation of suspense presented as linguistic clues. Thus tense alternation is adopted as a technique to understand suspense features in the present study.

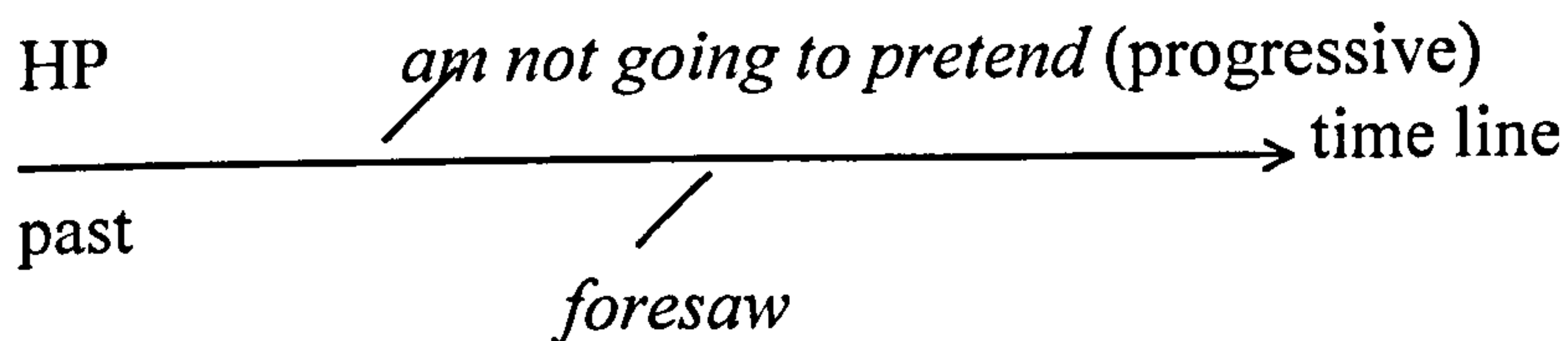
Clauses 1-22 are analysed from the novel The Murder of Roger Ackroyd. The extract is in the chapter concerning passages adopted for analysis.

The dominant tense form in clauses 1 - 22 is in past tense, but in clause 8 and clauses 15 - 22 there is change from past to CHP tense form. (The excerpt from the novel being a written medium, the term conversational is dropped, and CHP is realised as HP (historic present)).

Clause 8:

*'I am not going to pretend that at that moment I foresaw the events of the next few weeks.'*

time line in clause 8:



In Jakobson (from Wolfson, 1982: 29) CHP (in this case HP) has two time orientations:

the time of the actual moment of telling the story

and the time during which the events of the story occurred

HP thus is encompassing two verb actions in one verb/verb phrase, displaying the idea of duality of function – a function adopted by the narrator to reveal his vantage point to the prospective reader about the significance of the forthcoming events in the narrative (revelation), but concealed in the restricted temporal dietic *‘at that moment’*.

The prepositional phrase as adverbial element *‘at that moment’*, expressed in the subordinate clause as a ‘specifier’ (Crystal, 1966: 6) in clause 8, along with HP tense form gives the time reference to the verb phrase. As Wolfson (1982: 34, 39) observes, *‘HP [having] no meaning of its own’* depends on the context (here adverbs) for its semantic value and time reference. In this clause 8 above, the prepositional phrase as adverb, *‘at that moment’*, links the subordinate clause, *‘I am not going to pretend that at that moment’*. It is realised as a perspective clause (my term in the present study). In the verb phrase, *‘am not going to pretend’* with HP tense form expresses the narrator’s comments and judgements and links the subordinate clauses to the moment of telling the story. At the same time, HP tense form correlates



the perspective phrase to the *'events'* in the head clause *'of the next few weeks'*, expressed in past tense *'foresaw'*, which is the overall tense form of the story.

A complex tense form structure is created in a single clause - HP tense form followed by the past tense and linked with the future tense.

The speaker in this clause, as Polanyi observes (1982: 157), talks at once from two worlds. The deitic *'that'* in the prepositional phrase *'at that moment'*, identifies these two worlds. As a discourse shifter, it locates the speaker's comment at the moment of speaking *'am not going to pretend'* to the future story world in the narrative *'next few weeks'*. The moment of speaking is relative to the *'the events of the next few weeks'* which expresses futurity in the narrative, but in fictional reality it occurred in the past. The two worlds created are - the speaker in the future story world relative to the past events expressed as *'next few weeks'*, while *'that moment'* and *'foresaw'* places the time of the events as past, relative to the time of reporting/narrating. The time orientations in two story worlds are synonymous to the characteristics of two time orientations of HP tense form. The two time orientations are in the tense alternation from HP to past tense form in clause complex 8, correlating or bringing together events which would otherwise not be possible.

Like Wolfson, Polanyi and Schiffrin realise that such alternation highlights a climactic moment in the story, or, by correlating them to the present moment of speaking, makes vivid the past events. As an informed reader/retrospective reader, in relation to the overall narrative context, in

clause 8, the narrator in internal monologue refers to the events - the revelation of his identity as the blackmailer of Mrs Ferrars, which lead to the murder of Mrs Ferrars' fiancé, Ackroyd. As a stylistic technique, in the linguistic function of tense alternation it prepares the readers to realise the primed event of Mrs Ferrars' death as a crucial event responsible for the purpose of the forthcoming murder of Roger Ackroyd. In clause 8, the climactic moment is *'the events in the next few weeks'*, which is the revelation of the suicide note and subsequently the murderer of Ackroyd. In fictional reality, the story is a retrospective narration. Narrator intervention is made possible in the complex tense structure as linguistic clues, to initiate suspense in the double function of the verb action – simultaneity of action as utterance/perspective with narration of past events.

In addition, the function of tense-switch as *'accompany[ing] a prior separation of the flow of action into distinct events'* (Toolan, 1988: 167) also enforces the significance of the clause as a linguistic clue for suspense. This is achieved in the separation of action from event – the action is that clause 8 is the narrator's utterance and not an event, which took place in the past.

### 9.1 Distinction of story action from story event:

*If 'narrative texts - like other texts - consist of diverse information which can be organised into narrative units like actions, events, moves, etc. These units relate to one another in various ways: structural relations [ in the*

*present study it is the verb tenses undergoing alternations], coherence relations, relations of hierarchical importance, and so on.*' (Shen, 1985: 681),

then with respect to the above observation, can tense alternation as a linguistic technique make further distinctions between action and event in narrative clauses? Narrative clauses can be of actions, events or moves. The basic narrative syntax is defined in Labov (1972). Since the dividing of the flow of actions into events occurs at the climactic moment of the narrative, can investigation along these lines inform linguistic clues as suspense?

Action/moment of narration is realised as the narrator's utterance in the HP tense form, while event is stated in the past tense form. In chapter 7 of this study, the distinction between the narrator's utterances (action) from statement (event) is attempted. By separating action into events, the clause complex 8 separates and correlates two occurrences - double function; the actual moment of narration (evaluative features, V-ing and to be) with the time of events in the next few weeks, expressed in the past tense, *'foresaw'*. Action as utterance, with HP progressive tense form, relates the narrator's perspective and makes possible narrator intervention in HP progressive tense form. As a feature to inform suspense created in the verb forms to separate action from event is not particularly significant; it is in the double function of producing action alongside narration of event that creates suspense in this clause.

Based on the transitivity system, Roger Fowler (1986: 156 - 57) discusses how predicates can convey or divide into contrasting types. The contrasting types stated are,

*fundamental type, action proper, [narrative action] a movement or deliberate action with consequence*  
*state [narrative state], which simply attribute properties to objects*  
*[narrative] events or changes based on processes, where events or changes happen to things without their control.*

At the present time, such analysis has not been adopted. The observation of such analysis is for further research of the idea of the distinction of narrative actions and events, therefore building on Labov's (1972) framework for understanding narrative and evaluative clauses.

On going back to the tense alternation technique and recollecting again in Wolfson (1982: 36), '*[tense shift] operating in both directions [past to CHP or vice versa] partition off important events or points in the story from each other.*' and furthermore, '*to separate actions into events, ... the alternations between two verb forms is used.*' (p.45), Toolan (1988: 167) conceives the above function of the dividing-up of the flow of action into distinct events as an overstatement. Toolan implies, tense switches as '*merely accompany[ing] a prior separation of the flow of action into distinct events*', a separation [*may be*] made on other grounds.' Whatever the view, Toolan observes that tense-switches do not create chunks of discourse as events but the function accompanies the prior separation of the flow of action into distinct events. In detective discourse, a separation may be made on the grounds of creating the interplay of concealment and revelation. In making one aware of the future events in the next few weeks, (revelation of the suicide note leading to the murder of Ackroyd), the narrator initiates

suspense to divert the suspicion of the prospective reader. As a retrospective reader we know, how the narrator is confiding in the prepositional phrase '*at that moment*'. The moment is when he was with Ackroyd in his study; the suicide note from Mrs Ferrars arrives and reveals him as the blackmailer. To conceal this information he commits the murder of Ackroyd to elude justice. Tense alternation as a linguistic clue in the double function of two verb tenses surface the climactic moment in clause 8.

Tense alternation in clause complex 8 thus highlights two important points in the story - the comment of the narrator in the subordinate clause, and the event in the main clause of clause complex 8. The clause on the whole appears as a comment by the narrator. If the clause complex as a whole expresses the perspective of the narrator, then why is it that two verb forms are used within a single clause complex - progressive HP and the past form? This is done to present utterance/action/moment of narration for narrator intervention along with past events so as to create suspense in the double function. The creation of suspense in linguistic clues becomes evident in applying the tense alternation technique.

## 9.2 Additional construction of time orientation

(Future time in the past, a suspense feature in the present study)

There is a point of confusion in the time expression '*next few weeks*'. To quote Wolfson (1982:39), '*... specifiers [as adverbs] which have past time reference do provide a very favourable environment for CHP [here HP]*'.

Since HP has to depend for time reference on the semantic value of its context, the readers therefore are interpreting the narration of events in clause 8 as something which is about to occur in the next few weeks in relation to the fictional narrative, and not as something in relation to the events in the past before the narration began.

Readers, who are aware of the linguistic functions of the past form and HP tense form, or more precisely of the tense alternation analyse that, in clause 8 the narrator standing in the moment of narration (HP tense form) realises the fictional reality in the past tense form. This is a point where suspense is created in the limited and self-reflecting presentation of restricted information flow within the complex time orientation of future time in the past.

Besides orientating two time references in HP tense form - bringing the listener closer to the narrator and separating actions into events – double function, tense alternation according to Wolfson, also helps to further the plot of the story (1982). Adverbial as future time in the past, '*at that moment*', '*of the next few weeks*' in clause 8 is used to further the plot.

The above consideration is also to be supported by the concept of time in Quirk et al, (1972: 90). Future time in the past is one of the means of expressing the future time. It is defined as, '*future connections .... used in the past time to express time which is in the future when seen from a viewpoint in the past.*' That is, the future is with respect to the portion of the story where the events are to be narrated, while the viewpoint of these

events is relative to the past because they have occurred before the narration started. These connections are created in the verb forms. In the above example, (clause complex 8) adverbial '*next few weeks*' provides an environment for CHP alternation while also expressing future time in the past. Quirk et al (1972) observe that the use of such constructions (future time in the past) is a '*rare; literary narrative style*'. Alongside the 'future time in the past', HP may also be realised as a literary style which enables the narrator, by standing in the moment of narration, to make observations about past events in the narrative. Adverbials thus, expressing future time in the past, are associated with or provide time orientations referring to the period stretching up to the future. It is relative to the moment of speaking/narrating but in reality refers to the events in the past. It is therefore considered that adverbials or verb forms expressing futurity in the past are encompassing two time orientations/double function like the HP tense form. They express:

- the future time of the events relative to the overall fictional narrative, but which have actually occurred in the past
- the expression of future time relative to the moment of speaking

With the above functions three story worlds are produced and consequently three time orientations are created. Adopting the concept of the narrator's shift in vantage point from Polanyi (1982), the speaker in clause complex 8 is reporting from three vantage points.

Time orientation as a linguistic means reveal the vantage point of the narrator in relation to the fictional narrative. This is because, by being positioned in the moment of speaking (HP tense in the subordinate clause), the future time adverbial in clause complex 8, '*next few weeks*' enables the narrator to make the readers aware of the forthcoming events in the next few weeks which follow in the narrative. In fictional reality the events in the next few weeks have already occurred in the narrative past before the process of narration began. As a process of retrospection it gives the narrator the perfect opportunity to create restricted information flow by narrating from three story worlds (Polanyi's term) at the same time in clause 8 - past and future together presented in the present.

- storyworld with verb phrase in HP tense form, '*am not going to pretend*'
- storyworld with verb in past tense form, '*foresaw*'
- storyworld with adverbial phrase having semantic value in future time in the past, '*next few weeks*'.

The suspense feature in the above time orientations realises the dually functional property of suspense – reveals the significance of events in '*the next few weeks*', but in the limited, self-reflecting '*I am not going to pretend*' and '*at that moment*', conceals the position of the character/narrator as the murderer.

A tubular arrangement of the story worlds with their respective time orientations would appear thus:



past and future together presented in the present:

storyworld	time orientation markers
narrator positioned in the moment of speaking	<i>am not going to pretend</i>
event occurred / positioned in the past with respect to moment of narration	<i>at that moment</i>
events occurring in the future relative to the portion of the story where the occurrence of events are mentioned	<i>next few weeks</i>

With respect to the change/alternation in the tense forms, the concept of story worlds creating different vantage points for the narrator within the same clause enforces the consideration of tense for the stylistic function of point of view as a framework for the analysis of suspense features in detective discourse. The study of point of view in chapter 7, with respect to voice alternation, is in relation to tense aspect in VP.

The present analysis, though is confined to a very short excerpt adopted from the novel Ackroyd, it is interesting to see alterations to HP and future time in the past appear at the point when the narrator's utterance appear in the story. It is also the view that, HP and future time in the past are devices

enabling the reader to distinguish between the narrator's utterance about events and the narration of events.

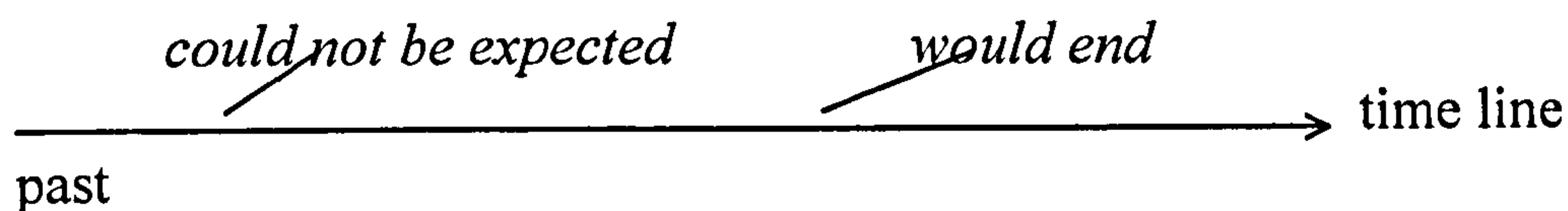
Another dimension/reason for the introduction of future time in the past in the verb form or in the adverbial phrase is to separate the perspective of the narrator; as *raison d'être* for the character, from the event in the story. In so doing, an environment for creating suspense is achieved by the revelation of certain points/events long before they appear in the story, thereby making the event primed in relation to the purpose of the story. This acts as a prelude to the forthcoming murder in the story, a characteristic feature of a classical detective story as expressed in the introductory section about generation of suspense in the detective genre.

As above, with respect to the collapsing of viewpoints and the narrator speaking at the same time from three story worlds, similarly the following clause from Cover Her Face is similarly analysed. Only the clause with tense alternation in the excerpt is analysed (adopted from passage 1, Cover Her Face, chapter 3).

Time line in the clause complex (p.10 Cover Her Face):

*'She could not be expected to foresee the magnitude of those complications nor that they would end in violent death.'*

future time in the past



In the head clause, '*She .... complications*' the verb phrase, '*could not be expected*', is in the future time in the past while the prepositional phrase, '*to foresee the magnitude of those complications*' as an adverbial, providing the semantic value/context for the interpretation of the verb phrase, is in present time in the predicate, '*foresee*'. The deictic '*those*' expresses the magnitude of complications as a past event.

From the fictional context as a retrospective reader it is understood that, in the clausal context before the one which is being analysed - '*Miss Liddell was aware for the first time that the introduction of her favourite to Martingale might produce complications.*' , the omniscient narrator is speaking of Miss Liddell's awareness of how Sally's introduction to Martingale as the housemaid would produce complications. In the story Mrs Maxie, the lady of Martingale House murders Sally the housemaid. The lack of knowledge of whose death is being referred to, and the kind of complications that lead to this violent death, create a restricted information flow-giving rise to a manipulated context. Through the character, Miss Liddell, the narrator only makes us aware of some complications created by Sally, which leads to her violent death. The speaker could have completed the paragraph with Miss Liddell's thoughts but only proceeds to make us aware of the complications that Sally produces, and how they will end in her violent death.

As Polanyi (1982) suggests, in relation to the linguistic understanding, the narrator here illustrates a collapse of viewpoints in two story worlds. The speaker collapses the events in the story world (in the past) with the future time of the story. The deictic '*those*' locates the speaker in the story world relative to the magnitude of complications in the past resulting in a violent death, while '*would end*' and '*could not be expected*' clearly places the time of the magnitude of complications in the future relative to the story as a whole.

How should one treat the time orientation '*foresee*' (past foresaw) in the prepositional phrase? This is to be interpreted with respect to the present state/situation of Sally in the story; she has a child (Mrs Maxie's grandchild) who is born out of wedlock. As a retrospective narrator we know that Mrs Maxie does not approve of her son being keen to marry Sally. Indeed, in order to maintain the house, Mrs Maxie wanted her son Stephen to marry someone from an affluent background. Linguistically, if the narrator had used '*foresaw*' then the utterance had to be relative to the character Miss Liddell in the clause from p.10. By using a prepositional phrase with time reference in the present the narrator removes the act of committing the event (magnitude of complications) from a character and presents the event as narrator's comment. Like clause complex 8 in Christie, in this clause the speaker also talks from three story worlds at once. This narrative technique in my opinion as explained above reveals and conceals at the same time producing suspense, realised as dually functional. Simultaneity of narration from three different narrating

positions so as to produce narrator intervention for narrator perspective and significance of some events as complications produces suspense in the limited, self-reflecting restricted information flow. A tubular arrangement of the story worlds with their respective time orientation would appear thus,

Storyworld	Time orientation markers
magnitude of complications in the future with respect to the portion of the story where the events are first mentioned	<i>could not be expected, would end</i>
speaker in the storyworld relative to the magnitude of complications in the past resulting to violent death	<i>those</i>
present time adverbial position narrator to the moment of speaking	<i>foresee</i>

### 9.3 Additional syntactical constructions (future time in the past)

In the syntactical options for future time in the past, (Quirk, 1972), the negation form of auxiliary verb constructions, ‘be to’, and ‘could’ is not included. In the present study ‘could’ with negation expression of the auxiliary verb construction ‘expected’, as found in the above clause analysed, is also a future time in the past. Verb phrases like ‘*could not be expected*’ may also be added to the constructions given in Quirk (1972), as future time in the past.

Clauses 15 - 22 (Ackroyd)

p.7-8

*15. I don't know how she manages it, but there it is. 16. I suspect that the servants and the tradesmen constitute her Intelligence Corps. 17. When she goes out, it is not to gather information, but to spread it. 18. At that, too, she is amazingly expert. 19. It was really this last named trait of hers which was causing me these pangs of indecision. 20. Whatever I told Caroline now concerning the demise of Mrs Ferrars would be common knowledge all over the village within the space of an hour and a half. 21. As a professional man, I naturally aim at discretion. 22. Therefore I have got into habit of continually withholding all information possible from my sister. 23. She usually finds out just the same, but I have the moral satisfaction of knowing that I am in no way to blame.*

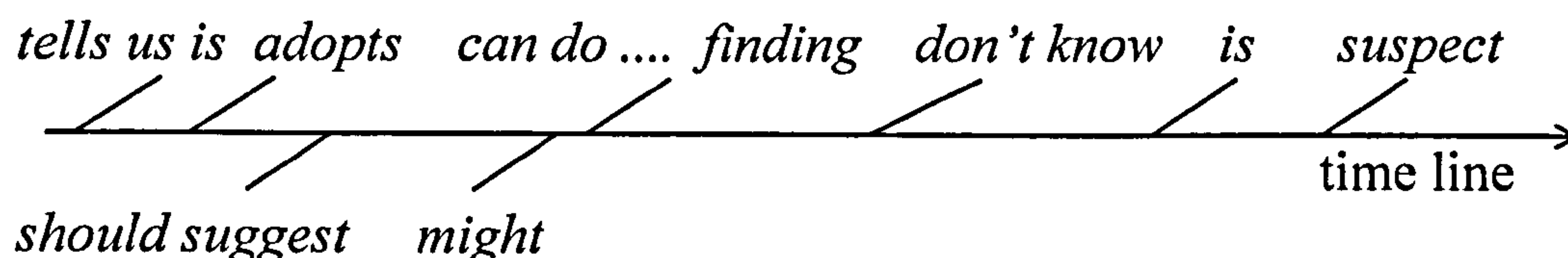
In these clauses there is an unbroken series of time switch, or HP alternation, and one modal 'should'. The modal expression may be treated in the manner that Crystal (1988: 87) observes,

*'Traditional grammars sometimes class the modals into pairs, calling one 'present' and the other 'past': can / could, will / would, shall / should, and may / might. However this distinction operates clearly only in indirect speech ... when there is a change from present to past.'*

In an indirect proposition, hypothetical use (Quirk, 1972: 100) by the narrator, there is tense shift from HP to past form, 'should'. The time line in clauses 11 - 14, is:

11. *The motto of the mongoose family, so Mr Kipling tells us, is: 'Go and find out.'* 12. *If Caroline ever adopts a crest, I should certainly suggest a mongoose rampant.* 13. *One might omit the first part of the motto.* 14. *Caroline can do any amount of finding out by sitting placidly at home.*

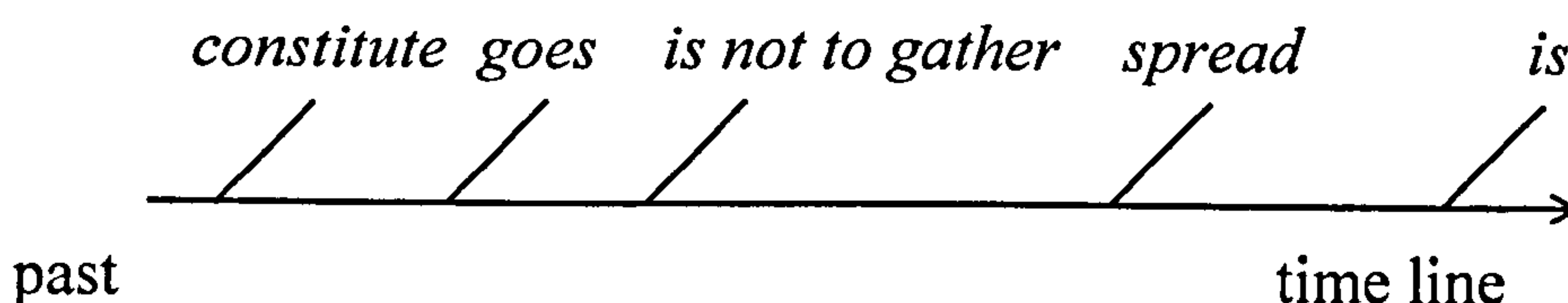
HP



past

In view of the observations made in relation to the clauses analysed above, clauses 15 - 22 perform similar functions. Having two time orientations - the time of the actual moment of narration is expressed in HP form and the time during which the past events are narrated are in the past tense form;

HP



- tense alternation from past to HP enables the narrator to introduce a focus about his sister Caroline,
- HP tense form distinguishes the utterance of the narrator from the narration of an event in the past,
- the act of describing the character Caroline, from the viewpoint of the speaker, Caroline's brother, is divided into separate events.

Wolfson observes that verbs, which are related to the story time (in my understanding, past events), can be rendered in CHP. In the present analysis, the narrator's utterances of certain events in the story are presented in HP or in future time in the past. Clauses with narrator's perspectives are not events. They have not occurred in fictional reality. The narrator when reporting renders verbs in the past tense, in HP and future time in the past; reporting is not related to the past time of the story, but is narrator's utterance associated with events which have occurred in the past of the fictional narrative.

In the light of tense-switches, creating a division of the flow of actions into distinct events, one may realise clauses 1-14 in past tense as events, while clauses 15 - 22 in HP in Christie are narrator utterance, which are separate in status with respect to fictional reality. That is,

clauses 1 - 14 appeared in the story in fictional reality, therefore may be regarded as 'status in reality'

clauses 15 – 22, as perspective clauses are narrative action because they perform the action of utterance performed by the narrator during the moment of narration. They are not clauses as events which occurred in the narrative past, before the narration started. This line of research is picked up in chapter 7 to see, whether 'status in reality' in relation to the distinction of clauses as action and events can reveal how, fictional reality is concealed for the reasons of suspense.



## 10. Summary

Study of tense alternation realises how narrators in the two novels are simultaneously talking from different story worlds. With tense alternation, the climactic moment in a clause is highlighted (in the analysis done so far).

In the process of collapsing the viewpoints of the narrator in different story worlds the narrator intervention is possible which produces limited, self-reflecting narration in relation to the event narrated in the immediate context. As observed in the introduction, such presentation creates suspense. In the present study the attempt is to relate how the above issue is formed, as suspense feature, in the stylistic function of linguistic aspect. So far this is understood in the stylistic function of tense alternation, in the verb action undergoing alternation from the overall narrative aspect used in the fictional narrative.

In the following chapter, passages are selected from the texts analysed to understand the dually functional suspense in the double function of alternation technique. Passages with restricted information flow in each specific frame of an event are selected as manipulated contexts. Linguistic aspects which set up the framework are— transitivity, circumstantial elements, evaluation, point of view and modality in each chapter the discussion of the framework for analysis is followed by the pilot analysis of passage I (Ch3) from the two novels analysed.

## Chapter Three

### Passages

#### 1. Passages from The Murder of Roger Ackroyd

The passages or specific contexts (in the term of Emmott (1997) '*frame specific*') from the novel The Murder of Roger Ackroyd by Agatha Christie are chosen for analysis. These specific contexts are chosen for the analysis of suspense features in sentence structure. With respect to manipulated context (chapter 1), the process of manipulation of events in respective contexts is realised. It is the hypothesis that, implicit/restricted information-flow, as manipulated context in specific context is created in the stylistic function of linguistic aspects in clauses. This can inform the way linguistic clues function as suspense feature.

Passages are isolated from the narrative with respect to key events, the unfolding of which leads to the murderer. From the overall narrative, the progression of the way key events leading to the murder appear is isolated and formed into individual passages. Hence, with respect to particular events it is found that passages will have at the same time sections from the beginning, the middle or from the end of the story. That is, passages as specific frames are isolated, which are dealing with a particular key event responsible for or leading to the murder. Each passage is followed by the explanation of how they are contextually regarded as manipulated. Through a series of questions, it is realised how a particular event described is restricted in its information flow.

Passage I

p. 7

1. Mrs Ferrars died on the night of the 16th-17th September - a Thursday.

2. I was sent for at eight o'clock on the morning of Friday the 17th. 3.

There was nothing to be done. 4. She had been dead some hours.

5. It was just a few minutes after nine when I reached home once more. 6. I opened the front door with my latch key, and purposely delayed a few moments in the hall, hanging up my hat and the light overcoat that I had deemed a wise precaution against the chill of an early autumn morning. 7.

To tell the truth, I was considerably upset and worried. 8. I am not going to pretend that at that moment I foresaw the events of the next few weeks. I emphatically did not do so. 9. But my instinct told me that there were stirring times ahead. ....

10. An unnecessary question, since who else could it be? To tell the truth, it was precisely my sister Caroline who was the cause of my few minutes' delay. 11. The motto of the mongoose family, so Mr Kipling tells us, is: 'Go and find out.' 12. If Caroline ever adopts a crest, I should certainly suggest a mongoose rampant. 13. One might omit the first part of the motto. 14. Caroline can do any amount of finding out by sitting placidly at home. 15. I don't know how she manages it, but there it is. 16. I suspect that the servants and the tradesmen constitute her Intelligence Corps. 17. When she goes out, it is not to gather information, but to spread it. 18. At that, too, she is amazingly expert.

p. 7-8

*19. It was really this last named trait of hers which was causing me these pangs of indecision. 20. Whatever I told Caroline now concerning the demise of Mrs Ferrars would be common knowledge all over the village within the space of an hour and a half. 21. As a professional man, I naturally aim at discretion. 22. Therefore I have got into habit of continually withholding all information possible from my sister. 23. She usually finds out just the same, but I have the moral satisfaction of knowing that I am in no way to blame.*

p. 8

*24. Mrs Ferrars' husband died just over a year ago, and Caroline has constantly asserted, without the least foundation for the assertion, that his wife poisoned him. ....*

*25. Mrs Ferrars, though not in her first youth, was a very attractive woman, and her clothes, though simple, always seemed to fit her well, but all the same, lots of women buy their clothes in Paris, and have not, on that account, necessarily poisoned their husbands.*

p.9

*26. 'She died of an overdose of veronal. She's been taking it lately for sleeplessness. 27. Must have taken too much.' [says narrator]*

*28. 'Nonsense', said Caroline immediately. 29. 'She took it on purpose. Don't tell me!'*

*30. It is odd, when you have a secret belief of your own which you do not wish to acknowledge, the voicing of it by someone else will rouse you to a fury of denial. 31. I burst immediately into indignant speech.*

### Explanation of Passage I as manipulated context

The narrative in Ackroyd begins with this passage where Mrs Ferrars is dead. Narration by the narrator is mostly in the form of the evaluation of events and characters. One can regard this passage as ‘the death frame of Mrs Ferrars.’ The discussion in this passage is centred round Mrs Ferrars’ death.

Close consideration of the second paragraph makes one wonder of what the narrator is upset and worried. At which moment did the narrator foresee which events? It is as if the narrator is summarising some past events before giving details of the way the events came into being, a process of evaluation of Mrs Ferrars’ death frame.

Caroline is described in the third paragraph of this Passage. She is the sister of the narrator, Dr James Shepherd also the murderer in the story. When considered with respect to the view in p.201, one can see the way the narrator’s opinion of Caroline gradually changes from the way it is observed in this paragraph. *‘Buried under curiosity and scandal-mongering there is a lot of kindness in Caroline.’* It is obvious that towards the end of the story, since the truth is gradually being unfolded, views will change

accordingly. The narrator also being the murderer, his speculations and assertions of events and other participants are important for the purpose of suspense.

In the fourth paragraph one may wonder as to what concern the pangs of indecision are related. With respect to the rest of the passage it is understood that '*pangs of indecision*' is concerned with Caroline's nature. When considered with respect to the first two paragraphs, restricted information in the form of summary sets one to wonder, is *indecision* more to do with the content of the information that Caroline might find out despite his concealment since it is Caroline's nature, the narrator himself admits, '*She usually finds out just the same.*'

In the final paragraph of the passage the expression '*secret belief*' leads to the question - why is it that the narrator does not wish to acknowledge Mrs Ferrars (Mrs F) as having committed suicide when Caroline has no reservations about speculating in this line. From the fictional context as retrospective reader we know, the narrator was blackmailing Mrs F for killing her alcoholic husband. This is revealed later in the narrative in a letter to her close friend Roger Ackroyd.

*'..... A life [killing of alcoholic husband] calls for a life [suicide of Mrs F]. I leave to you the punishment of the person [Dr Sheppard] who has made my life a hell upon earth for the last year.'* p. 40

Mrs F was also in love with Ackroyd, later to be murdered by the narrator to elude the revelation of his identity as the blackmailer and hence Mrs F's suicide.

Even before the above fact is in the open, Caroline has drawn the right conclusions about Mrs F committing suicide. Hence it is expected that the narrator, in his own interests, will try to conceal all information from his sister concerning the nature of Mrs. F's death.

The story is a retrospective narration. These contextual frames as *episodic links*, summarising events in the second paragraph, and as *secret belief* in the final paragraph as the narrator's expression, caution the readers of manipulation. *Episodic information* (Emmott, 1997) is about the configuration of characters, location and time at any one point of the narrative).

## Passage II

p. 10

*1. I told her firmly that her whole idea was nonsense. 2. I was all the more firm because I secretly agreed with some part, at least of what she had said. 3. But it is all wrong that Caroline should arrive at the truth simply by a kind of inspired guesswork. 4. I wasn't going to encourage that sort of thing. 5. She will go round the village airing her views, and everyone will think that she is doing so on medical data supplied by me. 6. Life is very trying.*

7. *'Nonsense,' said Caroline, in reply to my strictures.* 8. *'You'll see.* 9. *Ten to one she's left a letter confessing everything.'*

*'She didn't leave a letter of any kind,' I said sharply, and not seeing where the admission was going to land me.*

p. 40

10. *'No,' I cried impulsively, 'read it now.'* [said to Ackroyd]

p. 80

11. *'A test for Parker, you said it was,' I remarked bitterly.* [said to the detective]

P. 80

12. *'What message?' I cried. 'What have they said to you today?'* [said to the detective]

### Explanation of Passage II as manipulated context

If it is merely discussion between the brother (James Sheppard) and the sister (Caroline) as to whether Mrs Ferrars left a letter of confession, as a prospective reader one asks why does the narrator use such an expression as *'sharply'*. Later in the context, as retrospective reader, we know of the doctor's concern regarding the suicide note to Ackroyd and whether it reveals if Mrs Ferrars had expressed her reasons for committing suicide.



*'Had she taken her own life? Surely, if she had done so, she would have left some word behind to say what she contemplated doing? Women in my experience, if they once reach the determination to commit suicide, usually wish to reveal the state of mind that led to the fatal action.'* p. 14

In view of the fictional context, '*state of mind*' is the point when Mrs Ferrars, notwithstanding the pressures of blackmail, reveals to her friend and fiancé Ackroyd, how she had killed her husband and how she was being blackmailed for it. Therefore, being unable to withstand, she resorts to the fatal action of suicide. When the above fact is considered, one can then obviously comprehend why there is the use of the adverbial '*sharply*' by the doctor. At this point of the narrative, we are not aware of the above contextual information. In not being aware of the fictional reality, elements in the language structure as '*sharply*' makes one wonder why the narrator makes his statement in this manner. Similarly in the passage, adverbials such as *impulsively*, *bitterly* and twice the use of the verb *cried* focus the narrator's expressions and what subsequently can be the cause and choice of such adverbials. Even before a systematic linguistic analysis of the passages is undertaken, it can be said syntactical features work as a process of focusing in a particular way the purpose of the participant. The purpose of an individual reacting in a certain way in the specific context is only figured out from the overall fictional context. It is the attempt in the present study to realise that structural elements as linguistic features in clauses act as pointers, as a process of focusing the significance of their function in relation to the murder frame.

### Passage III

p. 15

1. *When had I last seen her? Not for over a week.*
2. *Her manner then had been normal enough considering - well - considering everything.*
3. *Then I suddenly remembered that I had seen her, though not to speak to, only yesterday.*
4. *She had been walking with Ralph Paton, and I had been surprised because I had had no idea that he was likely to be in King's Abbot.*
5. *I thought, indeed, that he had quarrelled finally with his stepfather.*
6. *Nothing had been seen of him down here for nearly six months.*
7. *They had been walking along, side by side, their heads close together, and she had been talking very earnestly.*
8. *I think I can safely say that it was at that moment that a foreboding of the future first swept over me.*
9. *Nothing tangible as yet - but a vague premonition of the way things were setting.*
10. *That earnest tête-à-tête between Ralph Paton and Mrs Ferrars the day before struck me disagreeably.*

p. 37

11. *'Yes,' he went on, in a low, monotonous voice, 'she confessed everything.*
12. *It seems that there is one person who has known all along - who has been blackmailing her for huge sums.*
13. *It was the strain of that that drove her nearly mad.'*
14. *'Who was the man?'*

15. Suddenly before my eyes there arose the picture of Ralph Paton and Mrs Ferrars side by side. Their heads so close together. 16. I felt a momentary throb of anxiety. 17. Supposing - oh! but surely that was impossible. 18. I remembered the frankness of Ralph's greeting that afternoon. Absurd!

19. 'She wouldn't tell me his name,' said Ackroyd slowly. 20. 'As a matter of fact, she didn't actually say that it was a man. 21. But of course -'

'Of course,' I agreed. 22. 'It must have been a man. 23. And you've no suspicion at all?'

### Explanation of passage III as manipulated context

This passage opens with the narrator considering Mrs Ferrars' manner before she committed suicide. Why is it that Mrs Ferrars' talking *earnestly* with Ralph Paton struck the narrator as *disagreeable*? What kind of disaster is the narrator focusing on? In Emmott (1997) the understanding of the above context is made with respect to probability-based interpretation. In explicit information, the manner of the narrator's reaction to Mrs Ferrars' death is interpreted in a way that is dependant on the factors available in the immediate context. For probability-based interpretation, besides the contextual information, consideration of the subjective perspective of participants in the objective functions of linguistic aspects within a specific frame will further inform manipulation of a straightforward event for the purpose of the concealment of the murderer.



From the fictional context as retrospective reader, the *earnest tête-à-tête* between two participants is the purpose of *vague premonition of the way things were setting* for the narrator. At this point of the story as a prospective reader (passage III), it is not made evident how the *earnest tête-à-tête* is a premonition for the way things were setting in the future of the narrative. Contextually, such expressions as a process of focusing can narrate an episode as *primed*. However, one cannot realise how the primed event (*earnest tête-à-tête*) is being focused for the purpose of avoiding suspicion from the narrator as murderer. Until one has travelled to the end of the narrative, as a prospective reader it is difficult to link the perspective of the narrator in this passage as a contributing factor for removing Paton to a mental hospital and consequently framing him as the possible murderer. The process of manipulation in this passage is evident in the light of the whole narrative. Probability-based interpretation can enable the reader to make inferences from the amount of information provided in the frame. Stylistic functions of linguistic aspects in clauses, as deep structure analysis can focus the manner of restricted information flow constructed in the structures of the language to create an outward illusion that does not represent the reality of the event. The reality of the event was that, Ralph at this point of the narrative was speaking to his fiancé to keep secret their relationship from his uncle so as to avoid the possibility of not inheriting his property. Ralph was in need of money; the narrator in relation to the *earnest tête-à-tête* founded and revealed to his brother by Caroline later exploited this fact.

Process of manipulation is further emphasised in p.37. The way the linear arrangement is made of Ackroyd being told of a blackmailer by Mrs F, followed by the narrator's observation of Ralph Paton talking to Mrs Ferrars, but in reality to his fiancé, following the narrator's monologue - *'Who was the man?'* is a way of linking the picture of Paton with Ferrars, and therefore Paton as the man blackmailing for huge sums of money.

#### Passage IV

p. 15-16

*1. Ackroyd stared blankly at me as though he hardly understood. 2. I began to realize that there must be something very wrong indeed somewhere. 3. I had never seen Ackroyd so upset before.*

.....

*4. Immediately after dinner Ackroyd slipped his arm through mine and led me off to his study.*

.....

*5. Parker withdrew. As I was about to speak, Ackroyd threw up his hand. 'Not yet. Don't you see I'm in such a state of nerves that I can hardly contain myself?'*

*7. I saw that plainly enough. 8. And I was very uneasy. 9. All sorts of forebodings assailed me.*

p. 26-27

*10. Don't you realize that it is quite on the cards the old man will cut me off with a shilling? 11. He's been pretty fed up with me for the last few*

years. 12. *A little more would do it.* 13. *And we need the dibs, my dear.* 14. *I shall be a rich man when the old fellow pops off.* 15. *He's mean as they make 'em, but he's rolling in money really.* 16. *I don't want him to go altering his will.* 17. *You leave it to me, and don't worry.'* 18. *Those were his exact words.* 19. *I remember them perfectly.*

..... 20. *Ralph Paton was of those born to charm easily and without effort.* 21. *He was self-indulgent and extravagant, with no veneration for anything on earth, but he was loveable nevertheless, and his friends were devoted to him.*

22. *Could I do anything with the boy? I thought I could.*

#### Explanation of passage IV as manipulated context

The last sentence in the passage appears out of context. Before the final sentence in the passage there is something the narrator has thought, which links up with the description of Paton in the paragraph. The narrator's line of thought is not revealed in the clauses. As a prospective reader we just know that, the narrator is about to do something with Paton, but what and for what reasons or purpose we do not know.

At this point of the narrative the murder of Ackroyd has not happened. In the first paragraph, the narrator notices the way that Ackroyd is very worried about something. The narrator then expresses his inhibitions about the future troubles - *'All sorts of forebodings assailed me.'* If the narrator is

just a participant narrating, a neutral observer, why should all sorts of forebodings assail him? Hence in the light of the whole narrative, as noticed in all passages as a retrospective reader, such a perspective of the narrator can be seen as a way of preparing the readers for the unusual. In the words of Emmott (1997) such contextual hints create *enactor ambiguity* (different versions of the same character in the past as opposed to the present in the narrative) and therefore manipulated context in specific frame.

#### Passage V

p. 29

1. *The last was in allusion to my black bag which I had laid down on the oak chest.*

2. *I explained that I expected a summons to a confinement case at any moment, and so had come out prepared for an emergency call.*

#### Explanation of passage V as manipulated context

The specific frame created in the context of '*black bag*' is explained in view of Emmott's understanding of the anaphoric reference as information-process and hence in the present study a manipulated context is constructed.

In Emmott (1997) the mental representation of the pro-referents as *pro-representation* (nouns and pronouns) takes into account the antecedent noun

phrase and also the information about the noun phrase from its surrounding text. The pronoun and its antecedent thus co-refer much wider information than the immediate context where they appear. Such representation then enables the reader to empathise with the character.

*Priming* as information processing provides the reader with the overall context-knowledge of the time, location, and configuration of the participant, and as a process focuses attention on a specific, or more than one participant within a group. Anaphoric reference is one such means of focusing. Such reference does not necessarily refer back only to the information given before the pronoun or antecedent from where it appears in the text. Emmott argues that anaphoric focusing is also based on the anticipation of the readers, of what will be mentioned next in the text (1997: 198). Such is the case in this passage in the specific frame context in relation to the black bag.

With reference to other psychologists in Emmott (1997: 200),

*‘Anaphors refer to other words elsewhere in the text, but these words may be at some distance from the anaphor’. A response to this criticism might be that this is just a manner of expression, but it does suggest that there is some underlying theoretical confusion which is fairly common in work on anaphora.’*

One can observe the above statement as not confusion, but a possibility. This possibility is explained with respect to the ‘*black bag*’ adopted from Chapter 4 in Ackroyd . The passage from chapter 4 is as follows,



*'Good evening, doctor. Coming to dine? Or is this a professional call?'*  
*The last was in allusion to my black bag which I had laid down on the oak chest.*

*I explained that I had expected a summons to a confinement case at any moment, and so had come prepared for an emergency call. Raymond nodded, and went on his way, calling over his shoulder:*

The narrator had brought the bag (bags which doctor's carry) to the dinner party. Roger Ackroyd's secretary voices doubt about the black bag and enquires whether it is a professional visit. The doctor has come for dinner at Ackroyd's place, Fernly Park. After dinner the two go into the study, where Ackroyd later is murdered. It is in this black bag that the doctor brought along with him a murder weapon, but Ackroyd is murdered with the dagger, which was in the silver table in Ackroyd's drawing room. This dagger leads the evidence away from the doctor as the murderer. In the apologia, the doctor himself confesses how he had intended to murder Ackroyd all along. He therefore came prepared with a murder weapon in his black bag, but as an afterthought the dagger was picked up by the doctor to be used as a murder weapon. In the words of the doctor from Apologia,

*The dagger was an afterthought. I'd brought up a very handy little weapon of my own, but when I saw the dagger lying in the silver table, it occurred to me at once how much better it would be to use a weapon that couldn't be traced to me.*

*I suppose I must have meant to murder him all along.*

It is this black bag that made it possible for the doctor to conceal the murder weapon. The fact that being a doctor it is usual to have his bag with him, this enables the doctor to evade unnecessary speculation from other participants. From the point of view of anaphoric reference, the black bag is reference to the forthcoming confession in the Apologia of the doctor's intention even before the revelation of the suicide note – *'meant to murder him all along'*. We as retrospective readers realise it only when the doctor makes an explicit explanation in the last chapter, Apologia. *'Black bag'* is anaphoric reference relating to the context - *'I'd brought up a very handy little weapon of my own,'* which being at the end of the novel, is at quite a distance from the actual anaphor 'the black bag'. Hence such anaphoric reference, without almost immediate contextual reference, instead of creating confusion has created temporary concealment in the restricted information flow. In agreement with Emmott (1997: 223),

*'It is like searching back'.*

Anaphoric reference of the above type is not synonymous to forward-oriented anaphora in Emmott (1997: 222). In such references, in the words of Emmott,

*'A forward-oriented model of anaphora assumes that the reader is particularly aware of whichever character has been recently mentioned and that on subsequently meeting a pronoun of the same gender the reader automatically assumes the pronoun to refer to this character.'*

The mental representation in '*black bag*' is a reference to distant contextual information rather than a reference to an antecedent. Does such focusing create a process of cataphoric reference? Cataphoric reference is commonly used for reference to aspects of the discourse itself, rather than specific objects or people, as is the convention (Katie Wales, 1990: 59). In the case of '*black bag*', cataphoric reference is made with respect to the information centring on a specific object, rather than aspects of the discourse itself. The above manifestation is different from the traditional use of cataphoric reference.

With regards to '*bridging*' (a backward-oriented anaphoric process/builds a bridge to the intended antecedent), here the intended antecedent is the information about the significance of the black bag giving away the doctor's plan to murder Ackroyd. On adopting Lakoff's example from Emmott, '*John is a democrat. Bill is honest too.*' one agrees with Emmott that backward function of interpretation has occurred - '*Democrats are honest and that John is honest by virtue of being a democrat*'. But the adverb '*too*' can provide a different level of information-processing. If '*Democrat*' is realised as diplomacy, then for such readers the adverb '*too*' bridges the connection between the words '*honest*' and '*democrat*', and directs the readers to interpret honest as democrat and not as a diplomat. In other words, in the above two clauses '*honest*' and '*democrat*' has been further enforced as a connected entity by the adverb '*too*'. Inferences in relation to linguistic structures like above also reflect 'indirect rather than direct antecedent' (my understanding) alongside '*direct rather than indirect*

*antecedence.*’ (Emmott, 1997: 227). If the mention of one character can identify another (Emmott, 1997: 227) then indirect antecedence with respect to linguistic structure can give another dimension of understanding. One has to agree with Emmott (1997: 228) when she states,

*‘To draw empirical conclusions about narrative anaphora .... priming and focusing would need to be investigated in their own right. [Various scholars have shown that] background situational information is used to make forward inferences during narrative processing.’*

In this study the forward inferences are in relation to the linguistic structures as shown above with respect to the adverb *‘too’*.

Anaphoric or cataphoric reference have been commonly used with respect to pronominal references, and aspects (e.g., it) of the discourse itself. With respect to ‘suspense features’ the forward-oriented dimension of anaphoric and cataphoric reference in the present study has been extended to specific objects in the discourse. It is a stylistic function understood to accommodate long stretches of discourse aspect in specific object, ‘a cataphoric use in anaphoric form’ another suspense feature. With the understanding of the above entity representation, there is an additional dimension of embedded context\context effect. Besides flashbacks and background generalisations as embedded texts, future orientation (doctor’s intention/plan to kill Ackroyd in Apologia) with respect to the black bag in this passage is another contextual effect. The specific frame in relation to the *‘black bag’* can be one such future orientation. This reference can be

termed in this study as **framed anaphora** as distinct from the grammatical anaphora, where the antecedent reference is in relation to specific object in the discourse. This is different from the convention of antecedent reference to pronominal or aspects of discourse in a grammatical anaphora.

Passage VI

p. 15

*1. I think I can safely say that it was at that moment that a foreboding of the future first swept over me.*

p. 22

*2. 'Yes,' I said slowly. 3. 'I fancy that that is a common enough occurrence. 4. I myself am perhaps an instance. 5. A year ago I came into a legacy - enough to enable me to realize a dream. 6. I have always wanted to travel, to see the world. 7. Well, that was a year ago, as I said, and - I am still here.'*

p. 27

*.... 8. He was, to a certain extent, the victim of heredity. 9. He had not inherited his mother's fatal propensity for drink, 10. but nevertheless he had in him a strain of weakness.*

p. 51

*11. It was at this moment that it began to dawn upon me that Parker was most suspiciously flustered. 12. The man was shaking and twitching all over.*

p. 93

13. *'Inspector Raglan has been asking me that,' she said resentfully. 14. 'I've told him, and I'll tell you. 15. I'm perfectly certain the dagger was not there. 16. He thinks it was and that Ralph sneaked it later in the evening. 17. And - and he doesn't believe me. 18. He thinks I'm saying it so - to shield Ralph.'*

19. *'And aren't you?' I asked gravely.*

p. 99

20. *'I'm not too flush just now, as a matter of fact. 21. Came into a legacy a year ago, and like a fool let myself be persuaded into putting it into some wild-cat scheme.'*

p. 117

..... 22. *The absence of Ralph Paton was commented on by the coroner, but not unduly stressed.*

22. *Afterwards, Poirot and I had a few words with Inspector Raglan. 23. The inspector was very grave.*

..... 24. *We've got evidence against him, but it's just possible that the evidence could be explained away. 25. Then why doesn't he give an explanation?'*

26. *A lot more lay behind the inspector's words than I knew at the time.*

p. 160

27. *Parker coughed.*

28. *'I understood, sir, that you wished to ask me a few questions about my late master - private like.'*

29. *'Precisement,' said Poirot, beaming. 'Have you made many experiments in blackmail?'*

p. 165

30. *'I will tell you something as to good Major Blunt,' interrupted Poirot.*

31. *'It is my business to make enquiries. 32. I make them. Eh bien - that legacy of which he speaks. 34. I have discovered that the amount of it was close upon twenty thousand pounds.'*

p. 167

36. *We fell to discussing Ralph Paton.*

37. *'A waek nature,' I insisted. 'But not a vicious one.'*

38. *'Ah!' said Poirot. 'But weakness, where does it end?'*

39. *'Exactly,' said Caroline. 'Take James here - weak as water, 40. if I weren't about to look after him.'*

.....

41. *'You are weak, James,' said Caroline, quite unmoved. 'I'm eight olders than you are - oh! I don't mind M. Poirot knowing that - '*

.....

*'Eight years older. 42. And I've always considered it my duty to look after you. 43. With bad bringing up, Heavens knows what mischief you might have got into by now.'*

p. 175

*44. But at the time I had no suspicion of the fact. 45. I over-estimated his general self-confidence, and I took it for granted that the things which puzzled me must be equally puzzling to him.*

p. 189

*46. But at that moment it came to me - the resemblance that had haunted me all along, something familiar in the defiance of Charles Kent's manner.*

#### Explanation of passage VI as manipulated context

Throughout the narrative, events like *'blackmailing'*, and *'coming into legacy'* have been focused on with respect to Parker and Paton. Adverbials like *'at that\this moment'*, *'at the time'* are repeated throughout the narrative.

With respect to cohesion, these above lexical items, as a form of repetition, perform continuity in the narrative. Such a process forms lexical cohesion in the narrative. If lexical cohesion links items at any distance in a text and form a relationship, then such an observation can be slightly extended; the repetition of certain keywords at varying distances forms a relationship between events and eventually with the murder. It can be regarded that, for



the retrospective reader, these keywords are factors that lead to the purpose behind the murder.

Obviously such a hypothesis needs an understanding of the way cohesion is created for the purpose of murder, and subsequently for the sake of suspense. Cohesion has not been picked up for the analysis of the purpose being investigated in the present study. This passage only points out the possible potentiality of cohesion; the way lexical cohesion is formed in the keywords of a text as linguistic clues and can have special significance for constituting the meaning which has the purpose of suspense in detective stories.

#### Passage VII

p. 29

*1. I noticed, just as I was turning the handle, a sound from within - the shutting down of a window, I took it to be. 2. I noticed it, I may say, quite mechanically, without attaching any importance to it at the time.*

P. 30

*3. She passed quickly out of the room. 4. I strolled to the window, wondering at her evident desire to justify her presence in the room. 5. As I did so, I saw what, of course, I might have known all the time had I troubled to give my mind to it, namely, that the windows were French ones opening on the terrace. 6. The sound I had heard, therefore, could not have been that of a window being shut down.*

7. *Quite idly, and more to distract my mind from painful thoughts than any other reason, I amused myself by trying to guess what could have caused the sound in question.*

P. 31

8. *At once I recognized the sound I had heard.* 9. *It was this same table lid being shut down gently and carefully.* 10. *I repeated the action once or twice for my own satisfaction.* 11. *Then I lifted the lid to scrutinize the contents more closely.*

p. 61

12. *'It's so trivial,' I explained apologetically.* 13. *'Only that when I arrived last night for dinner I heard the lid of the silver table shut down in the drawing-room.'*

14. *I saw profound scepticism and a trace of suspicion on the inspector's countenance.*

*'How did you know it was the silver table lid?'*

16. *I was forced to explain in detail - a long, tedious explanation which I would infinitely rather not have had to make.*

.....

*'Was the dagger in its place when you were looking over the contents?' he asked.*

18. *'I don't know,' I said. 'I can't say I remember noticing it - but, of course, it may have been there all the time.'*

*[The inspector calls in the housekeeper]*

19. *'I don't think I went near the silver table,' she said, when the inspector had posed his question.* 20. *'I was looking to see that all the flowers were fresh. Oh! yes, I remember now.* 21. *The silver table was open - which it had no business to be, and shut the lid down as I passed.'*

p. 93

22. *'There's is one thing I should like to know from you, mademoiselle.*

23. *When you were examining the things in the silver table with Dr Sheppard, was the dagger in its place, or was it not?'*

*Flora's chin shot up.*

25. *'Inspector Raglan has been asking me that,' she said resentfully.* 26.

*'I've told him, and I'll tell you.* 27. *I'm perfectly certain the dagger was not there.* 28. *He thinks it was and that Ralph sneaked it later in the evening.*

*And – 29. and he doesn't believe me.* 30. *He thinks I'm saying it so - to shield Ralph.'*

31. *'And aren't you?' I asked gravely.*

### Explanation of passage VII as manipulated context

From the overall fictional context, just as in the significance of the episode concerning the black bag, similarly, the event in this passage concerning the sound from the drawing room is particularly significant to the purpose of manipulation in the story.

In fictional reality, the narrator extracts the Tunisian dagger (murder weapon) from the silver table. At this point (passage VII) as prospective

reader we do not know who at this point of the specific frame/event left open the lid to the silver table.

It is interesting to see in this passage how the narrator presents the episode of the sound from the drawing room, as if he heard it when he was about to enter the room. Linear arrangement of the episodes in the passage lead the prospective readers to assume that the housekeeper had possibly opened the table lid since she was coming out of the room when the narrator was about to enter. There should be no reason for the housekeeper to open the silver table of curios, the narrator therefore realises it as an unusual episode. If Miss Russell found the table lid open (p.61) and the narrator had heard the sound of the lid being closed (p.31), then it leads to the question, other than the narrator (in fictional reality for the murder weapon) who opened the lid of the table? As a retrospective reader we realise the narrator is misleading the prospective readers. Later in chapter 9, p.93 (in this passage) we read that the narrator and Flora Ackroyd were examining the contents of the silver table. This is when Flora notices that the Tunisian dagger is missing. When challenged by Inspector Raglan, Flora makes a clean breast of things. In so doing, she contradicts the view of the Inspector that Ralph later (after the doctor left the study) took the dagger to murder his uncle. When she was examining the contents of the table, she found the dagger was not there along with the rest of the curios. She emphasises that she is not trying to shield Ralph just because she is engaged to him. The narrator's counter question made gravely - *'And aren't you?'* - is interesting, when it is he who has framed Ralph as the suspect, and it is he who removed the dagger to kill Ackroyd.

The linear arrangement of the sound event in the narrative is -

The narrator hears a sound while entering the drawing-room at Fernly Park;  
^ Miss Russell finds the table lid open and therefore closes it; ^ Flora joins the doctor near the silver table and notices the Tunisian dagger is missing.

With this linear arrangement it appears the narrator has extracted the dagger before Miss Russell came into the room. It may be that he was leaving the drawing room when he heard Miss Russell enter and went back into the room, later to be joined by Flora Ackroyd. One can see how the process of retrospection reveals insufficient details and the point where the narrator, to divert suspicion initiates restricted information flow in the above primed event.

With respect to the participant Miss Russell, the narrator was not aware of Miss Russell being a mother. She had been to the summerhouse to meet her son (Charles Kent). From the narrative we know how the housekeeper's son was addicted to drugs and was exploiting his mother's identity as Miss Russell for money. Later in the narrative (chapter 20) it is identified by the detective that, Miss Russell was not arranging flowers in the drawing room but had come into the room and into the house through the French windows

after meeting her son in the summerhouse. The narrator suspects the way Miss Russell justifies her presence in the room and exploits it for the events on p.61 (included in this passage) centring on the dagger, which are to follow later in the narrative. The narrator also does this pattern of exploiting with the event relating to the earnest tête-à-tête between Ralph and his fiancé explained in the few passages above.

Can this manipulation be focused linguistically before travelling to the end of the narrative? Contextually the linear arrangement of events focuses the process of manipulation.

### Passage VIII

p. 40

*1. 'My dear, .... Roger, ..... I leave to you the punishment of the person who has made my life a hell upon earth for the last year. 2. I would not tell you the name, this afternoon, but I propose to write it to you now. ....*

*3. Ackroyd, his finger on the sheet to turn it over, paused. ....*

*4. 'No,' I cried impulsively, 'read it now.'*

*5. But for some reason, obscure to myself, I continued to urge him.*

p. 41

*6. The letter had been brought in at twenty minutes to nine. 7. It was just on ten minutes to nine when I left him, the letter still unread. 8. I hesitated*

*with my hand on the door handle, looking back and wondering if there was anything I had left undone. 9. I could think of nothing. 10. With a shake of the head I passed out and closed the door behind me.*

### Explanation of passage VIII as manipulated context

The frame shift in this passage is to be noted. If one divides the passage into two frames -

Ackroyd and the narrator in the study frame

The narrator leaving the study frame

There is no mention of the time as to when Ackroyd and the narrator had entered the study. In the second frame of the passage the narrator makes explicit the time when he left the study. From the fictional context it is known, between the two frames presented in this passage that there is another frame where the narrator has killed Ackroyd before he leaves the study. As prospective reader, at this point of the narrative, the murder frame is left inexplicit and therefore creates an inexplicit environment/restricted information flow in the second frame. This inexplicit information between the frames leads to a manipulated context in the second frame.

Passage IX

p. 45

*1. I did what little had to be done. 2. I was careful not to disturb the position of the body, and not to handle the dagger at all. 3. No object was to be attained by moving it. 4. Ackroyd had clearly been dead some little time.*

*p. 47*

*5. I looked down. 6. Three or four letters still lay where Ackroyd had dropped them earlier in the evening.*

*7. But the blue envelope containing Mrs Ferrar's letter had disappeared. 8. I half opened my mouth to speak, but at that moment the sound of a bell pealed through the house.*

*p. 51*

*9. It was at this moment that it began to dawn upon me that Parker was most suspiciously flustered. 10. The man was shaking and twitching all over.*

*p. 57*

*11. I took an instant decision.*

*p. 147*

*12. 'Sometimes,' I said, 'I wonder if we haven't rather jumped to conclusions on one point.'*

*'What is that?'*



13. *'We've assumed that the blackmailer of Mrs Ferrars is necessarily the murderer of Mr Ackroyd. 14. Mightn't we be mistaken?'*

*Poirot nodded energetically.*

*'Very good. Very good indeed. 15. I wondered if that idea would come to you. Of course it is possible. 16. But we must remember one point. 17. The letter disappeared. 18. Still, that, as you say, may not necessarily mean that the murderer took it. 19. When you first found the body, Parker may have abstracted the letter unnoticed by you.'*

*'Parker?'*

*20. 'Yes, Parker. I always come back to Parker - not as the murderer - .... but who is more suitable than he as the mysterious scoundrel who terrorized Mrs Ferrars? .....*

*21. 'Parker might have taken the letter,' 22. I admitted. 23. 'It wasn't till later that I noticed it was gone.'*

*'How much later? After Blunt and Raymond were in the room, or before?'*

*24. 'I can't remember,' 25. I said slowly. 26. 'I think it was before - no, afterwards. 27. Yes, I'm almost sure it was afterwards.'*

p. 129-30

*28. 'These four points go to show that the person with Mr Ackroyd at nine-thirty was Ralph Paton. 29. But we know Mr Ackroyd was alive at a quarter to ten, therefore it was not Ralph who killed him. 30. Ralph left the window open. 31. Afterwards the murderer came in that way.'*

*33. 'And who was the murderer?' 34. inquired Poirot.*

*'The American stranger. 35. He may have been in league with Parker, and possibly in Parker we have the man who blackmailed Mrs Ferrars. 36. If*

*so, Parker may have heard enough to realize the game was up, have told his accomplice so, and the latter did the crime with the dagger which Parker gave him.'*

*37. 'It is a theory that,' admitted Poirot. 38. 'Decidedly you have cells of a kind. 39. But it leaves a good deal unaccounted for.'*

*'Such as -'*

*'The telephone call, the pushed-out chair -'*

*40. 'Do you really think that latter is important?' I interrupted.*

### Explanation of passage IX as manipulated context

At this point of the narrative the narrator and the butler of Fernly Park are in the study and they have found Ackroyd murdered.

The narrator himself admits in the Apologia, '*... what a judicious use of words: 'I did what little had to be done.'*' (the narrator's use of italics).

Having read the whole story, as a retrospective reader the purpose of the above action is realised from the fictional context. On reading the specific frame – the narrator with Ackroyd murdered in the study, (we readers as prospective reader at this point do not know this) makes the remark, '*I did what little had to be done.*'; this remark is not followed by what precisely the narrator did. One just reads the passage as, the narrator before leaving the study did what little had to be done. From the fictional reality, at this point of the narrative the narrator times the Dictaphone in a way that sets it off long after the narrator has left the study. The Dictaphone had the voice of Ralph recorded, so that it appeared that Ralph was in the study having an

argument with his uncle long after the murderer had left the scene of crime. The narrator also arranges the furniture in such a way that, anybody entering the study would not notice the Dictaphone hidden by the Grandfather armchair. The armchair was moved from its place to conceal the Dictaphone. Parker later revealed this to the detective. At this point of the specific frame, the above frame shift is left inexplicit. We readers are only made aware of the frame shift - *'I did what little had to be done.'*

The second paragraph of the passage is at the point of the narrative, where the whole household is now aware of Ackroyd's murder. Major Blunt, Ackroyd's friend, points out letters lying on the floor. We read how the narrator notices the missing letter of Mrs Ferrars, when in reality it is he who has removed it after committing the murder of Ackroyd and before leaving the study. He also goes on to explain how he was about to mention the letter written by Mrs Ferrars as being missing from the pile, but the sound of the bell distracted him from his intention. Later in the narrative (towards the end of this passage) when asked by the detective, the doctor makes up a neat picture of how he thinks Parker had probably taken the letter. The way Parker is framed is found in the passage with sections from p.51 and p.57 in the novel.

What was only a thought by the narrator, *'It was at this moment that it began to dawn upon me that Parker was most suspiciously flustered.'*, a few pages later in the narrative, is the narrator framing the butler as the person possibly responsible for the missing letter. The observation therefore, *'I took an instant decision'*, is the thought of the narrator to frame Parker as

the blackmailer of Mrs Ferrars. The act of framing Parker as the suspect is also attempted with the detective (p.147), *'Parker might have taken the letter'*. However the role here changes; on p.38 chapter 4, the narrator narrates as if Ackroyd knew that a member of the household was the blackmailer,

*'Something she said made me think that the person in question might be actually among my household - but that can't be so. I must have misunderstood her.'*

On p.51 and p.57 (in this passage) the narrator goes on to do just that to the inspector; on p.147 the narrator is not narrating what he did, but leading the detective to speculate about Parker as the possible blackmailer. The linear arrangement of Parker as the suspect is -

Ackroyd assuming, but not certain of a household member as the blackmailer; ^ the narrator narrating to the inspector the way Parker removed the letter written by Mrs. F to Roger Ackroyd; ^ the narrator leading the detective to consider Parker as the blackmailer because Parker appeared flustered.

From the fictional context of the story, it is known that the narrator had arranged for a phone call to be made at his residence (by the American stranger, Sheppard's patient). It is done so that he reaches the house first to discover the body and remove the evidence of the manipulation of the time of murder. The evidence was the Dictaphone with Ralph's voice on it,

framing the event in such a way that, after the narrator had left the study Ralph had visited his uncle when he was alive and when not persuaded to not to cut him off from his will, Ralph murdered him. When Parker is asked to ring the police, the narrator takes the opportunity of being alone and removes the Dictaphone. The Dictaphone was set for 9.30 p.m. with the idea that anybody outside the study would hear Ackroyd talking to somebody when in reality it was the recorded voice of Ralph on the Dictaphone which Parker had heard. The narrator did not realise that, as soon as he had entered the study with Parker, the efficient butler had noticed that the position of the Grandfather chair had moved. In fictional reality, as mentioned above this was done to conceal the Dictaphone from anyone entering the study.

With respect to time, the fictional reality is that the narrator, after killing Ackroyd left the study at twenty minutes to nine. He then came back into the study before leaving for home. On his way back to the study he bumped into Miss Russell's son with the American accent, Charles Kent. At this time the narrator uses Ralph's boots to leave marks on the study wall and place the Dictaphone on the grandfather chair. This was all done with the purpose of creating an event where Ackroyd is seen alive at 9.30 p.m. and the suspect would be Paton, the stepson of Ackroyd (explained in this light by the inspector to Poirot, p.83-84). Bearing in mind the financial difficulty which Paton is always in, from the information gathered from his sister Caroline (p.26), the authorities will naturally suspect Paton as the murderer desperate to inherit from his stepfather so as to pay off his debts. The use of the Dictaphone, revealed later by the detective, removes the link with the

time at which the narrator leaves the study, and the time the murder was committed. The use of the Dictaphone also helps the narrator to lead the inspector and the detective, in the way expressed above, to suspect Ralph.

One has to remember the narrative is narrated retrospectively.

..... *'I now know the whole thing lay unravelled before him. He had got the last thread he needed to lead him to the truth.*

*But at the time I had no suspicion of the fact.'* (p. 175)

The narrator has therefore all the information as to why most of the participants had something to hide.

*On looking back, the thing that strikes me most ..... . Everyone had a hand in the elucidation of the mystery.'* (p. 132)

Considering the position of the narrator, with respect to the story, the narrator is aware of Parker's past act of blackmailing his masters in his previous jobs (passage V, p.160). As retrospective narration, the narrator uses his overall information of the fictional context to manipulate the readers, and consequently the detective. The above manipulation is in order to avoid the truth, and is constructed in the light of the logic that since no one else was in the study soon after the murder was discovered, hence Parker with his previous record of blackmailing had removed the letter. To conceal his identity as a blackmailer, Parker will therefore now be suspected of murdering Ackroyd.

As a key participant/murderer in the narrative, the narrator has two positions in the narrative - one as a narrator of the narrative keeping track of the way events take shape, and also as a murderer. With respect to the narrator's twofold position in the narrative, his perspective is employed at specific points of the narrative - as the narrator, or that of the narrator\murderer. With linguistic choices of point of view and modality features, distinction between the subjective perspectives is made later in the analysis.

All along the narrative, from when the detective comes into the realm of the story, we find hints dropped by the detective (p.75, 208) to the narrator, as to how Paton has been presented as a possible suspect. The narrator fails to respond to the hints and simply plays along with the detective or explains the way the participant can be responsible. In the fictional reality it is to be borne in mind that the narrator is aware of what the reality is.

#### Passage X

p. 66

1. *'Ralph may be weak,' continued Flora.*
2. *'He may have done foolish things in the past - wicked things even - but he wouldn't murder anyone.'*
3. *'No, no,' I exclaimed. 'I never thought it of him.'*
4. *'Then why did you go to Three Boars last night?' demanded Flora, .....*
5. *I was momentarily silenced.*
6. *I had hoped that that visit of mine would remain unnoticed.*

p. 69

7. *I paused a moment to choose my words carefully.*

8. *'I thought someone ought to inform the young man of his uncle's death.*

9. *It occurred to me after I had left Fernly that possibly no one but myself and Mr Ackroyd were aware that he was staying in the village.'*

*Poirot nodded.*

*'Quite so. 10. That was your only motive in going there, eh?'*

11. *'That was my only motive,' I said stiffly.*

p. 219

12. *It was a very uncomfortable minute for me. 13. I hardly took in what happened next, but there were explanations and cries of surprise! 14. When I was sufficiently master of myself to be able to realize what was going on, 15. 16. Ralph Paton was standing by his wife, her hand in his, and he was smiling across the room at me.*

.....

*[Says the detective] ..... 'Dr Sheppard was a friend of Captain Paton's, and he had come straight from the scene of crime. 17. He must know that things looked very black against him [Ralph]. 18. Perhaps he knew more than the general public did - '*

19. *'I did,' I said ruefully. 20. 'I suppose I might as well make a clean breast of things now. 21. I went to see Ralph that afternoon. 22. At first he refused to take me into his confidence, but later he told me about his marriage, and the hole he was in. 23. As soon as the murder was discovered, I realized that once the facts were known, suspicion could not fail to attach to Ralph - or, if not to him, to the girl he loved.*



## Explanation of passage X as manipulated context

Besides the case of the dagger (passage VII), Flora also reveals the narrator's visit to The Three Boars where Ralph was staying at the time when Ackroyd was murdered. The narrator narrates this in p.27, soon after he had learned from his sister of Ralph's financial condition, revealed in the earnest tête-à-tête between Ralph and his girlfriend. In the fictional reality, the narrator had been to the Three Boars to persuade Ralph to go and indeed eventually to take him to the mental hospital with the view that it was safer for him to be there, as he was being suspected. By leaving Ralph's boot marks on the study wall, the narrator makes Ralph appear as the murderer. Exploiting Ralph's financial situation (p. 219), the narrator manipulates the situation. The narrator convinces Paton that the way the case appears, he is seen as the suspect (the last paragraph of the passage). The explanation of the visit to The Three Boars made by the narrator in chapter 24 is in direct contrast to the observation made in chapter 7, p.69. As was found later in the story, this was a benefit for the narrator and not for Paton. It is confirmed by Paton in chapter 24, p.221, *'I see now, from what M. Poirot has told me, that it was not really the best. I should have come forward and faced the music.'*

Contextually (section from p.114) it is interesting to note, how the narrator challenges Ralph's continued absence and then goes on to explain the reason for keeping Ackroyd's stepson in a mental hospital away from the police

p.219.

In the above passages adopted from the narrative in Ackroyd, an event is narrated long before the explanation is given of the way the event took place, or of the gradual unfolding of the way the event occurred in the fictional reality for the benefit of the murderer. As is characteristic of Christie novels, the process of retrospection and investigation/story of detection occurs at the same time and this occurs along a shared time line. This is the point where one story action includes the other and gets blurred. Thus this plot structure makes it harder for the readers to assess the real sequence of events before and after the murder. In the nature of unfolding the reality of key events leading to the murderer, explanations appear throughout the narrative in restricted or as in explicit information flow. As expressed in the introductory section, the story of investigation is interrupted by the story of the criminal and this is where interesting plot structure generates suspense. The manipulated contexts discussed so far are to do with the way the story of the criminal is interrupting the story of investigation, a characteristic of a classical detective story.

#### Passage XI

p. 42

1. *I ran down the stairs and took up the receiver.*
2. *'What?' I said. 'What? Certainly, I'll come at once.'*
3. *I ran upstairs, caught up my bag, and stuffed a few extra dressings into it.*

4. *'Parker telephoning,' I shouted to Caroline, 'from Fernly. 5. They've just found Roger Ackroyd murdered.'*

P. 77

*'But why telephone at all?' demanded Melrose. 6. 'That is what I find so extraordinary. There seems no rhyme or reason in the thing.'*

*7. Poirot carefully straightened a china ornament on one of the bookcases.*

*8. 'Be sure there was a reason,' he said over his shoulder.*

*9. 'But what reason could it be?'*

*10. 'When we know that, we shall know everything. 11. This case is very curious and very interesting.'*

*12. There was something almost indescribable in the way he said those last words. 13. I felt that he was looking at the case from some peculiar angle of his own, and what he saw I could not tell.*

p. 115-116

*14. 'Did Poirot ask you any more questions?' I inquired.*

*15. 'Only about the patients you had that morning.'*

*16. 'The patients?' I demanded, unbelievably.*

*'Yes, your surgery patients. How many and who they were.' .....*

*17. 'Precisely the remark Mrs Ackroyd made to me yesterday,' 18. I said.*

*19. 'That there was something fishy about Miss Russell.' [Sheppard talks about the housekeeper who was the patient among others.]*

*20. 'Ah!' said Caroline darkly, 'Mrs Ackroyd! There's another!'*

*'Another what?'*

*21. Caroline refused to explain her remarks. ....*

22. *I stayed there staring into the fire and thinking over Caroline's words.*  
23. *Had Poirot really come to gain information about Miss Russell, or was it only Caroline's tortuous mind that interrupted everything according to her own ideas?*

24. *There had certainly been nothing in Miss Russell's manner that morning to arouse suspicion. At least -*

25. *I remembered her persistent conversation on the subject of drug-taking - and from that she had led the conversation to poisons and poisoning.* 26. *But there was nothing in that.* 27. *Ackroyd had not been poisoned.* 28. *Still, it was odd . . . [dots in the text]*

p. 118

29. *'Well it's on the cards.* 30. *That telephone message from the station, just three minutes before the Liverpool express left - there ought to be something in that.'*

31. *'Unless it was deliberately intended to throw you off the scent.* 32. *That might just possibly be the point of the telephone message.'*

33. *'That's an idea,' said the inspector eagerly.* 34. *'Do you really think that's the explanation of the telephone call?'*

35. *'My friend,' said Poirot gravely, I do not know.* 36. *But I will tell you this: I believe that when we find the explanation of that telephone call we shall find the explanation of the murder.'*

37. *'You said something like that before, I remember,' I observed, looking at him curiously.*

*Poirot nodded.*

38. *'I always come back to it,' he said seriously.*

39. *'It seems to me utterly irrelevant,' I declared.*

### Explanation of passage XI as manipulated context

Each key participant has been dealt within the narrative in separate chapters. The narrator being also a participant in the story does not assign a chapter to himself. As the investigation progresses, the narrator is found present alongside the inspector investigating or narrating the story. When other characters are questioned, the narrator contributes information rather than appearing as being questioned in the narrative.

The point of the story at which the dagger was noticed missing, the narrator visiting The Three Boars, and the mysterious way the Grandfather chair had been moved back to its position are being highlighted as key events. Until the end of the narrative, these key events do not have any logical connection with the murder. Like the key events above, the telephone call received by the narrator (p.42) is also a curious event, after which the narrator is made aware of Ackroyd's murder, when in fictional reality Ackroyd was left murdered by the narrator before the telephone call.

At the end of the passage, once again the narrator's reaction to the detective's angle of interpretation is like one who is giving his views as an assistant in the inquiry. The narrator makes explicit the view of the phone call and describes the line of investigation as *'utterly irrelevant'*. Is it because the narrator is aware that once the identity of the person who made

the phone call is discovered, it will lead directly to him as the murderer? This is also because the American stranger was the doctor's patient. This revelation will consecutively lead to the purpose of the rest of the key events in the narrative in relation to the murder. The detective makes clear how the telephone call can be an explanation for the murder, '*... when we find the explanation of that telephone call we shall find the explanation for the murder.*' We readers read how the narrator thinks the enquiries are to do with Miss Russell; this ties up neatly with the narrator's observation of how Miss Russell tried to justify her presence in the drawing room. But Caroline does point out gently of another patient - '*There's another*'; that is where the remark ends. We read on, '*Caroline refused to explain her remarks.*' This way the narrator keeps his focus on the manner of Miss Russell's ambiguous nature, while the '*another patient*' is not focused on until later in p.118, when the detective insists on the importance of the telephone call. Contextually, on going back into the narrative, it is understood how the enquiries made by the detective of the narrator's patients on the day before the murder struck the narrator as - '*Still, it was odd ....*' (p.116).

## 2. Passages from Cover Her Face:

Compared to Christie's Ackroyd, P.D. James' Cover Her Face has a more straightforward plot structure. The narration is mainly through the thoughts of the characters. The narration is also made through the perspective of Inspector Dalgleish, in the way events are represented by the characters and his view of the representations.

Manipulated events as manipulated contexts are only found in the events concerning Martha; when Martha denies hiding the sleeping tablets under her master's bed. She had done this to drug Sally Jupp, the new maid, in order to present her as incompetent and therefore be sacked by Mrs Maxie, the lady of Martingale House.

Mrs Maxie's presentation of the night she murdered Sally Jupp is obviously the other manipulated context in the narrative where the murder frame is left inexplicit.

Hence in the narrative of Cover Her Face, unlike Ackroyd, contextual manipulation is relatively less. Passages from the narrative with respect to the above mentioned manipulated contexts are selected.

### Cover Her Face

#### Passage I

p. 5

*1. Exactly three months before the killing at Martingale Mrs Maxie gave a dinner party. 2. Years later, when the trial was a half-forgotten scandal and the headlines were yellowing on the newspaper lining of cupboard drawers, Eleanor Maxie looked back on that spring evening as the opening scene of tragedy. 3. Memory, selective and perverse, invested what had been a perfectly ordinary dinner party with an aura of foreboding and unease. 4. It became, in retrospect, a ritual gathering under one roof of victim and suspects, a staged preliminary to murder. 5. In fact not all the*

*suspects had been present. 6. Felix Hearne, for one, was not at Martingale that week-end. 7. Yet, in her memory, he too sat at Mrs Maxie's table, watching with amused, sardonic eyes the opening antics of the players. 8. At the time, of course, the party was both ordinary and rather dull. 9. Three of the guests, Dr. Epps, the vicar and Miss Liddell, Warden of St. Mary's Refuge for Girls, had dined together too often to expect either novelty or stimulation from each other's company. 10. Catherine Bowers was usually silent and Stephen Maxie and his sister, Deborah Riscoe, were obviously concealing with difficulty their irritation that Stephen's first free week-end from the hospital for over a month should have coincided with a dinner party. 11. Mrs Maxie had just employed one of Miss Liddell's unmarried mothers as house-parlourmaid and the girl was waiting at the table for the first time. 12. But the air of constraint which burdened the meal could hardly have been caused by the occasional presence of Sally Jupp who placed the dishes in front of Mrs Maxie and removed the plates with a dextrous efficiency which Miss Liddell noted with complacent approval.*

## Passage II

p. 42

*1. Mrs Maxie was aware of a curious moment in which each person present seemed separately aware of Sally and in which they yet moved quietly together as if tensed to face a challenge. 2. In an effort to restore normality she spoke casually. 3. I'm glad you're in, Stephen. 4. Sally, you had better change back into your uniform and help Martha.'*



p. 43

*4. Simon Maxie had a night which was no worse and no better than any other. 6. It was doubtful whether anyone else beneath his roof was as fortunate. 7. His wife kept her vigil on the day bed in his dressing-room and heard the hours strike while the luminous hand on the clock beside her bed jerked forward towards the inevitable day. 8. She lived through the scene in the drawing-room so many times that there now seemed no second of it which was not remembered with clarity, no nuance of voice or emotion which was lost. 9. She could recall every word of Miss Liddell's hysterical attack, the spate of vicious and half demented abuse which had provoked Sally's retort.*

*..... [Sally's retort follows]*

p. 57

*.... 10. Mrs Maxie kept her eyes on the strong hands folded in her lap but her mind was on her son.*

*11. 'He will get over it, the young always do. 12. Thank G Simon will never know. 13. It's going to be difficult to manage the nursing without Sally. 14. One oughtn't to think about that I suppose. Poor child. 15. There may be finger-prints on that lock. 16. The police will have thought of that. 17. Unless he wore gloves. 18. We all know about gloves these days. 19. I wonder how many people got through that window to her. 20. I suppose I ought to have thought of it, but how could I? 21. She had the*

*child with her after all. 22. What will they do with Jimmy? 23. A mother murdered and a father he'll never know now. 24. That was one secret she kept.*

p. 76

*25. 'I am paying her the compliment of assuming that it was. [Stephen's affection for Sally] What difference does that make? 26. I would still have disapproved. 27. They had nothing in common. 28. He would have had to support another man's child. 29. It would have hindered his career and they would have disliked each other within a year. .... 30. No girl of spirit likes to think she's been condescended to and Sally had plenty of spirit even if she chose not to show it. 31. Furthermore, I fail to see what they would have married on. 32. Stephen has very little money of his own. 33. Of course I disapproved of this so-called engagement. 34. Would you wish for such marriage for your son? [asked to the inspector]*

.....

*'Naturally. 35. From your point of view it provides a motive for several people, myself particularly. 36. But one does not kill to avoid social inconvenience. 37. I admit I intended to do all I could to stop them marrying. 38. I was going to have a talk with Stephen next day. 39. I've no doubt we should have been able to do something for Sally without the necessity of welcoming her into the family. 40. There must be a limit to what these people expect.'*

p. 174

41. In the years that followed when Eleanor Maxie sat quietly in her drawing-room she would often see again in her mind's eye that gangling and confident ghost from the past confronting her from the doorway and 42. could sense again the shocked silence which followed his words. 43. That silence could only have lasted for seconds yet, in retrospect, it seemed as if minutes passed while he looked round at them in confident ease and they gazed back at him in incredulous horror. 44. Mrs Maxie had time to think how like a tableau it was, the very personification of surprise. 45. She felt none herself. 46. The last few days had drained her of so much emotion that this final revelation fell like a hammer on wool. 47. There was nothing left to discover about Sally Jupp which had power to surprise any more. 48. It was surprising that Sally was dead, surprising that she had been engaged to Stephen, surprising to learn that so many people were implicated in her life and death. 49. To learn now that Sally had been a wife as well as a mother was interesting but not shocking. 50. Detached from their common emotion she did not miss the quick glance that Felix Hearne gave Deborah.

Explanation of passage II as manipulated context:

Contextually, as embedded contexts, sections in this passage concern future orientations of trouble leading to the death of Sally Jupp. Linguistic patterns as a process of focusing death or murder should be interesting with respect to suspense.

The first passage may be regarded as a frame concerning Mrs Eleanor Maxie. In order to prevent her son Stephen Maxie from marrying the newly

employed maid Sally, Mrs Maxie murders Sally Jupp. She herself admits in p. 202 how the murder was - *'...so very quick. One second she was alive and laughing. The next she was a dead thing in my hands?'*

Unlike Ackroyd the murder in Cover Her Face was an unpremeditated one. Hence in James' narrative manipulation of events and consequently specific contexts as manipulated are not so many as in Ackroyd.

In passage I, the way Mrs Maxie explains herself with regard to the murder is isolated from the narrative. Unlike Ackroyd, there are no manipulated events, the unfolding of which could lead to the murder. As observed by Mrs Maxie's son to Catherine -

*'Cathy,' he said. 'Why on earth did she confess? Hearne was perfectly right. They would never have proved it if she'd only kept quiet.'* p. 204

Mrs Maxie does not confess to the murder until the end of the narrative. Hence the passage is chosen with the hypothesis that there will be linguistic patterns in the way Mrs Maxie presents herself which can contribute towards the understanding of the way concealment is created. At this point of the narrative we do not know that Mrs Maxie had confessed her committing of the murder. Hence it is understood that Mrs Maxie will conceal and divert the inspector from the revelation of her identity as the murder.

The points of the narrative from where the sections of the passage are chosen are as follows -

In the first two paragraphs we see Mrs Maxie in retrospect remembering the dinner party organised by her for the arrangement of the annual church fete.

The family is surprised by the announcement made by Stephen about his wish to marry Sally Jupp. It is at this point of the narrative that the third paragraph of the passage is selected. Being the murderer, Mrs Maxie's reaction to the announcement should have significance for the forthcoming murder committed by her and also therefore possible linguistic significance in the section concerning her reaction.

On page 43 the murder is committed. Mrs Maxie is remembering the night before, when her son announced his wish to marry Sally Jupp. In this section from p. 57, Mrs Maxie's thoughts are presented by the narrator as she waits for interrogation by Inspector Dalglish. Having committed the murder, Mrs Maxie's thoughts with regards to the events before the murder may have significance for the suspense. The sections adopted from the above mentioned pages are sequenced in the way Mrs Maxie is reacting to the inspector's enquiry about the murder in the section from p. 76.

Finally, the section from p. 174 is very similar to the sections from p. 5. Different positions of the participant with respect to her perspective in relation to different events are to be noted. Such understanding must reveal linguistic manipulation with respect to suspense.

Passage III

p. 10

..... 1. *The girl [Sally Jupp] was a most superior type. Too good for the job at Martingale really.* 3. *The decision had been taken.* 4. *It was too late to doubt its wisdom now.* 5. *The worst that could happen would be Sally's ignominious return to St. Mary's.* 1. 6. *Miss Liddell was aware for the first time that the introduction of her favourite to Martingale might produce complications.* 7. *She could not be expected to foresee the magnitude of those complications nor that they would end in violent death.*

p. 18

8. *'At least she had a very vigorous champion in you, Stephen.* 9. *It's a pity you'll almost certainly be safely away at hospital when the trouble starts.'* [says Deborah]

*'What trouble, for God's sake? What's the matter with you all? 10. Why on earth should you assume that the girl's going to make trouble?'*

11. *Deborah walked over to the door.* 12. *'Because,' she said, 'she's making trouble already, isn't she? Good night.'*

p. 26

..... 13. *Besides, I have a feeling that the week-end will be interesting.* 14. *A house full of people all disliking each other is bound to be explosive.'*

*'Oh, it isn't as bad as that!'*

*'Very nearly. 15. Stephen dislikes me. 16. He has never bothered to hide it. You dislike Catherine Bowers. 17. She dislikes you and will probably extend the emotion to me. 18. Martha and you dislike Sally Jupp and she, poor girl, probably loathes you all. 19. And that pathetic creature, Miss Liddell, will be there, and your mother dislikes her. 20. It will be a perfect orgy of suppressed emotion.'*

p. 26 - 27

*22. Suddenly Deborah felt again familiar malaise of nostalgia and regret. In this mood she watched Felix writing under Saturday's date in his cramped meticulous hand as if he were making a date with death.*

p. 34

*23. Martha lurched over to the sink and clutched it with shaking hands. ....  
24. When her body stopped its shaking, nausea gave way to hate. 25. Her mind solaced its misery with the sweet images of revenge. 26. She indulged in fantasies of Sally disgraced, Sally and her child banished from Martingale, Sally found out for what she was, lying, wicked and evil. 27. And, since all things are possible, Sally dead.*

Explanation of passage III as manipulated context:

Contextually, as embedded contexts, sections in this passage concern future orientations of trouble leading to the death of Sally Jupp. Linguistic patterns as a process of focusing death or murder should be interesting with respect to suspense.

#### Passage IV

p. 56

*.... 1. Eleanor Maxie sat calmly in a chair apart. 2. She was either numbed by grief or thinking deeply. 3. Her face was very pale but the brief panic, which had caught her at Sally's door was over now.*

p. 75

*.... 4. Watching her across the desk Dalgleish could see what her daughter might become in thirty years' time. .... 5. With greater interest he noticed that the nails, like the nails on the surgeon's fingers, were cut very short. He could detect no sign of nervousness. 6. She seemed rather to personify the peaceful acceptance of an inevitable trial. 7. It was not, he felt, that she had schooled herself to endurance. 8. Here was a true serenity based on some kind of central stability which would take more than a murder investigation to disturb. 9. She answered his questions with a deliberate*



*thoughtfulness. 10. It was as if she was setting her own value on every word. 11. But there was nothing new that she could tell.*

p. 77

*.... 12. 'Picture of an English lady at home,' he [Dalgleish] thought, and wondered what the chief superintendent would make of her and, if it ever came to that, what a jury would make of her. 13. Even his mind, accustomed to finding wickedness in strange as well high places, could not easily reconcile Mrs Maxie with murder. 14. But her last words had been revealing.*

p. 201

*[Dalgleish thought] 15. Eleanor Maxie's face was grey, but the folded hands lay relaxed in her lap. 16. He could almost believe that her thoughts were elsewhere.*

#### Explanation of passage IV as manipulated context:

In this passage sections are separated narrating the inspector's observations of Mrs Maxie. In the context '*fingernails*', are focused on by the inspector. On reading the narrative the purpose of the focus comes to light. It is however the attempt in the present study to realise if linguistic features can perform in the prospective reading before one has travelled to the end of the narrative.

Passage V

p. 33

1. 'Sally,' she said, 'did you take anything from the master's bed when you made it this morning? Anything belonging to him? 2. I want the truth now!'

3. 'Its obvious from your tone that you know I did. 4. Do you mean that you know that he had those tablets hidden? 5. And you said nothing about them?'

6. 'Of course I knew. 7. I've looked after him now for five years haven't I? 8. Who else would know what he does, what he's feeling? 9. I suppose you thought he'd take them.

p. 88 - 89

10. Patiently he [Dalgleish] went on to enquire about the missing Sommeil.

11. But here he was less successful. 12. Martha Bultitaft did not believe Sally had found any tablets in her master's bed.

13. 'Sally liked to make out that she nursed the master. 14. Maybe she took a turn at nights if Madam was extra tired. 15. But he never liked anyone about him but me. 16. I do all the heavy nursing. 17. If there was anything hidden in the bed I should have found it.'

Explanation of passage IV as manipulated context:

In this passage contextually there is manipulation of event. In p. 33 Martha challenges Sally for taking the sleeping tablets (Sommeil) from under the master's bed (Mr Maxie). Martha has been drugging Sally with the sleeping tablets with the purpose of discrediting Sally so that she consistently

overslept and would therefore succeed in getting her out of the house. In p.89 we read how Martha denies her knowledge of Sommeil to the inspector.

In this paragraph manipulation with respect to linguistic structures can be compared with the passages above to see how suspense features work for the purpose of manipulation.

### 3. Summary

Emmott's entity representations are based on the way known information may be mentally represented for narrative comprehension (1997: 245).

Suspense as a feature and purpose in detective stories is based on inexplicit/restricted information, information which is manipulated by the narrator. Information presented to the readers in the immediate specific context is manipulated in the narrative for reasons of concealment. The narrator is priming one event, but focusing only on that information in the event, which will successfully deflect the readers from the truth, thereby producing double function, the purpose of this study. The narrator for the sake of suspense or, concealment in the partial revelation, a double function, adopts such means. How does one figure out the manipulation in the contextual frames, may be it primed or unprimed? In an attempt to do this,

linguistic features or grammatical structures are adopted as ways of dealing with the understanding of manipulation.

From the discussion of the passages it is evident that, context effects of the manipulated kind are of primary significance for the analysis of suspense features. In manipulated contexts there is the process of 'inexplicit contextual modification' (frame modification - Emmott, 1997) of information.

This chapter is followed by the analysis of the passages in relation to inexplicit contextual modification or restricted information flow. Analysis is in relation to the linguistic features chosen for the study in the introductory chapter.

## Chapter Four

### Transitivity System

In this chapter, frameworks for the transitivity systems from different theorists are first considered in relation to each other. The framework used for the analysis is then discussed. The analysis is done on the first passage of the two novels (chapter 3). The significance of the transitivity system for informing the process of concealment and revelation, therefore realising suspense features is considered in the analysis. A similar method of analysis is applied to other linguistic features selected for the present study. The rest of the passages selected from the novels (chapter 3) is analysed in the light of only those linguistic features, which inform objectively the process of concealment and revelation in 'suspense features'. Theorists, from which the frameworks have been adopted, are to be referred to for definitions in the transitivity system, and for the examples of the respective experiential functions.

As expressed in the introductory chapter, transitivity as an ideational function, as a grammar of representing experience presents the pattern in which experience and ideas are transmitted in the verb action of the clause. In the balancing of the plausible with the technical, the semantic with the grammatical, the focus in this chapter will be; how language enables human beings to build up a mental picture of reality. With the help of the three components in the semantic framework of the transitivity system, it is studied how the narrator represents his/her experiences about the crime and creates illusions and allusions to avoid suspicion or maintain interest as suspense. Once again to repeat, this is understood through the alternation technique at the climactic moment of the narrative,

when the narration is temporarily suspended. The alternation considered in this chapter is in relation to the change from the dominant participant role within the excerpt, or within a particular clause complex. Explanations of steps I and II explain the significance of classifying certain structures in clauses as an element. The double function performed for the linguistic clues as suspense in the alternation of participant role in certain clauses is discussed in explanation for step III.

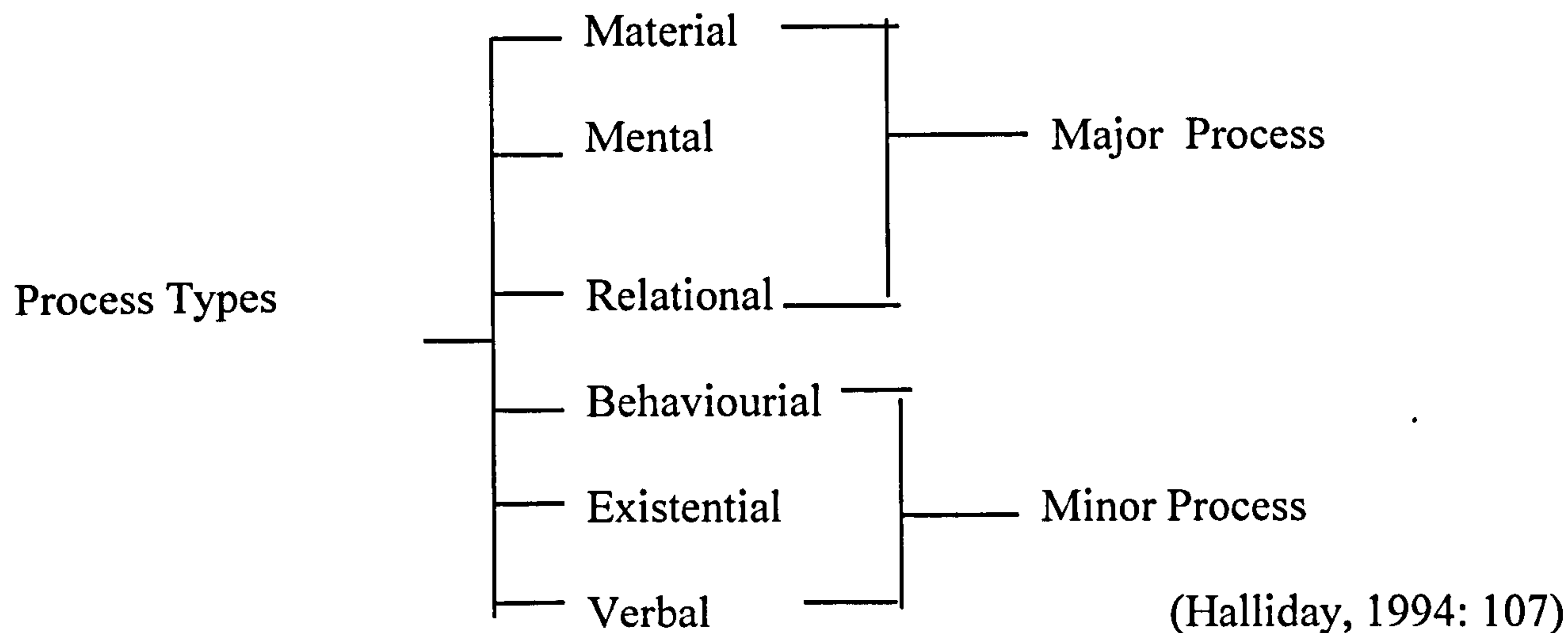
### 1. Semantic framework for transitivity system

The semantic framework for the transitivity system is:

- i process represented by the verb
- ii participants, roles of persons and objects
- iii circumstances in English adverbials of time, place and manner

Process types may appear within any particular subtype of the voice system; transitive or intransitive voice system; ergative, non-ergative voice, or middle, non- middle voice system. Depending on the voice, process types involve different participant types. Also process types have different types of participants. The types of processes in the English system, also followed for the present analysis is as follows:

## 1.1 Different process types



material process:

process of doing

‘Involve doing words’. (Bloor and Bloor, 1995: 111)

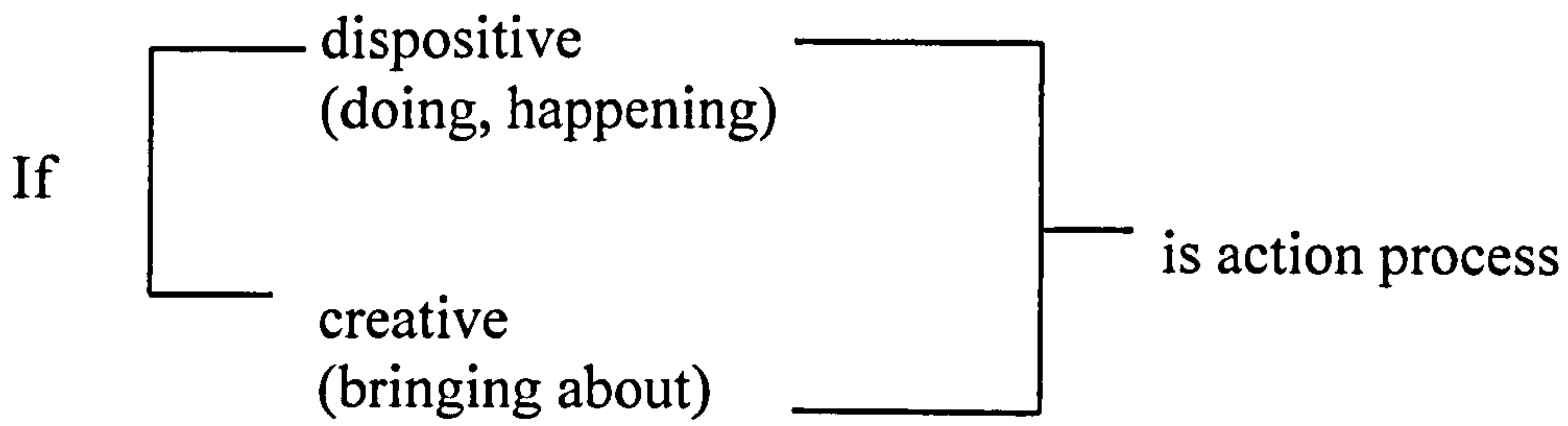
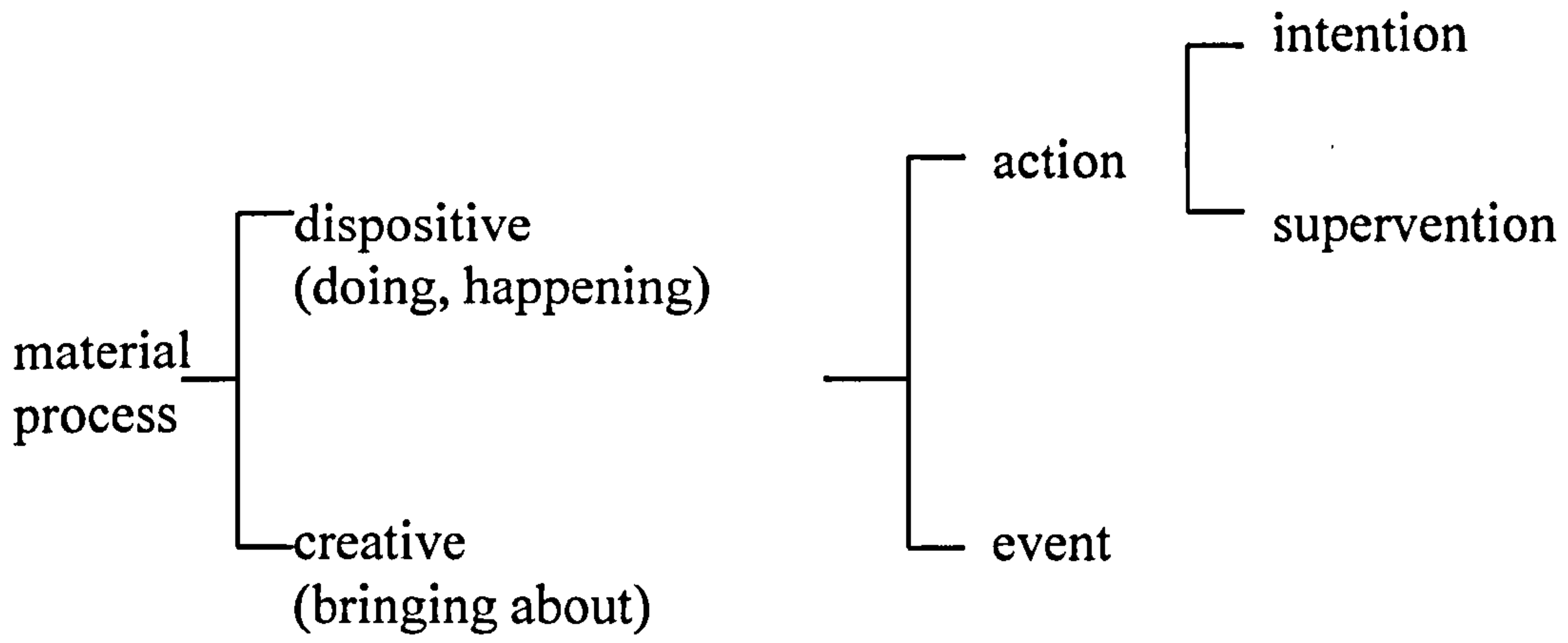
‘Process of ‘doing’.....express the notion that some entity [obligatory actor] ‘does’ something - which may be done ‘to’ some other entity ..... can distinguish between a ‘doing to’ ..... and a bringing about’. (Halliday, 1985: 103)

Physical or material process. (Berry, 1989: 150)

unmarked present tense is present continuous/present in present.

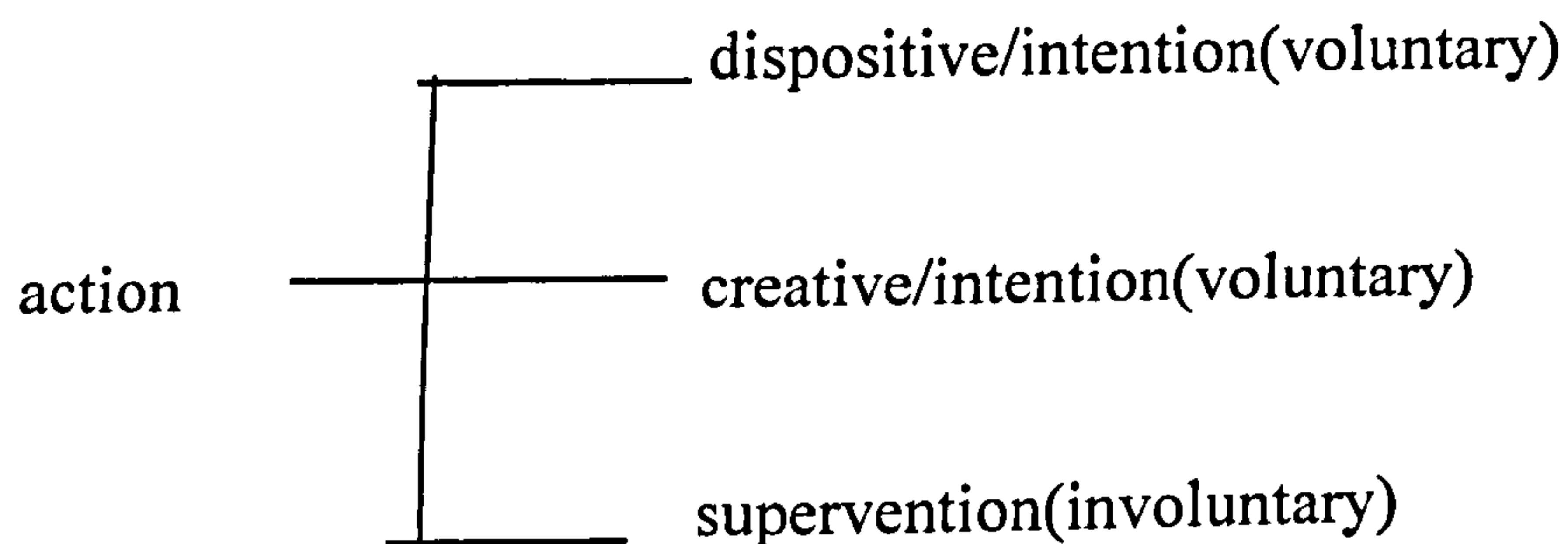
Halliday, 1994

Berry, 1989



For present analysis,





mental process:

process of sensing (*that* clause as a fact is sensed)

In a clause with mental process, there is always one participant that senses, feels, thinks or perceives. The participant as a senser may be a thing or a fact. The typical way of expressing a fact is, by means of a 'that' clause, i.e., the fact. Grammatically 'fact' can be sensed.

Unmarked present tense is the simple present.

Some processes involve phenomena, described as states of mind or psychological events.

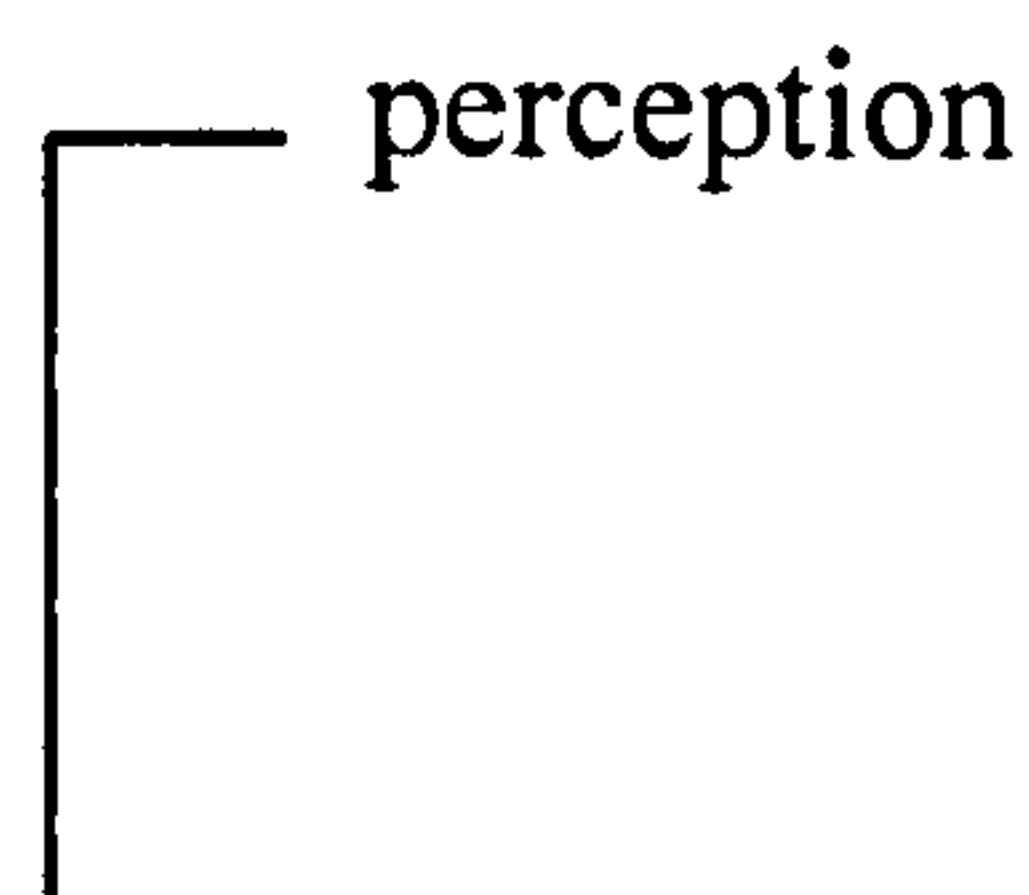
(Bloor and Bloor, 1995: 116)

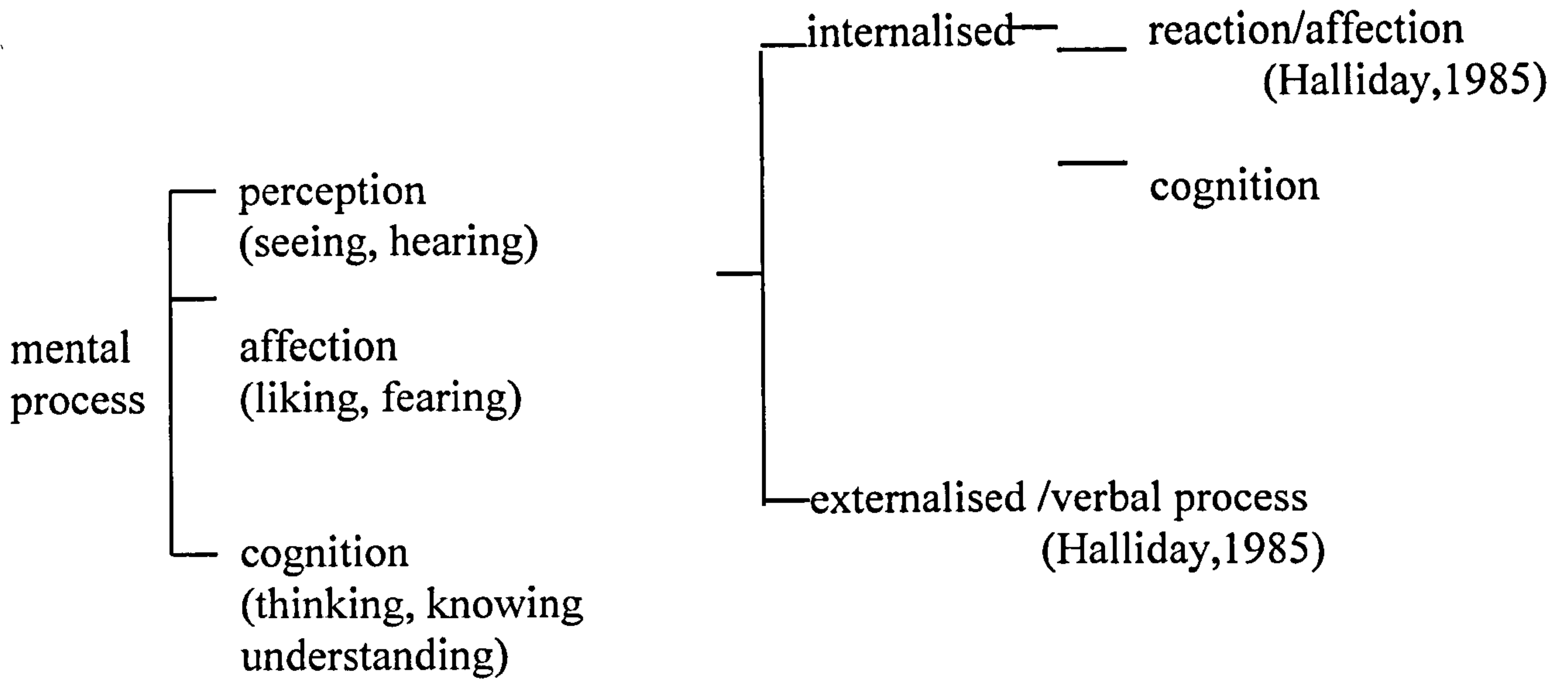
For the verb types see, Bloor and Bloor (1995: 116).

Halliday 1994

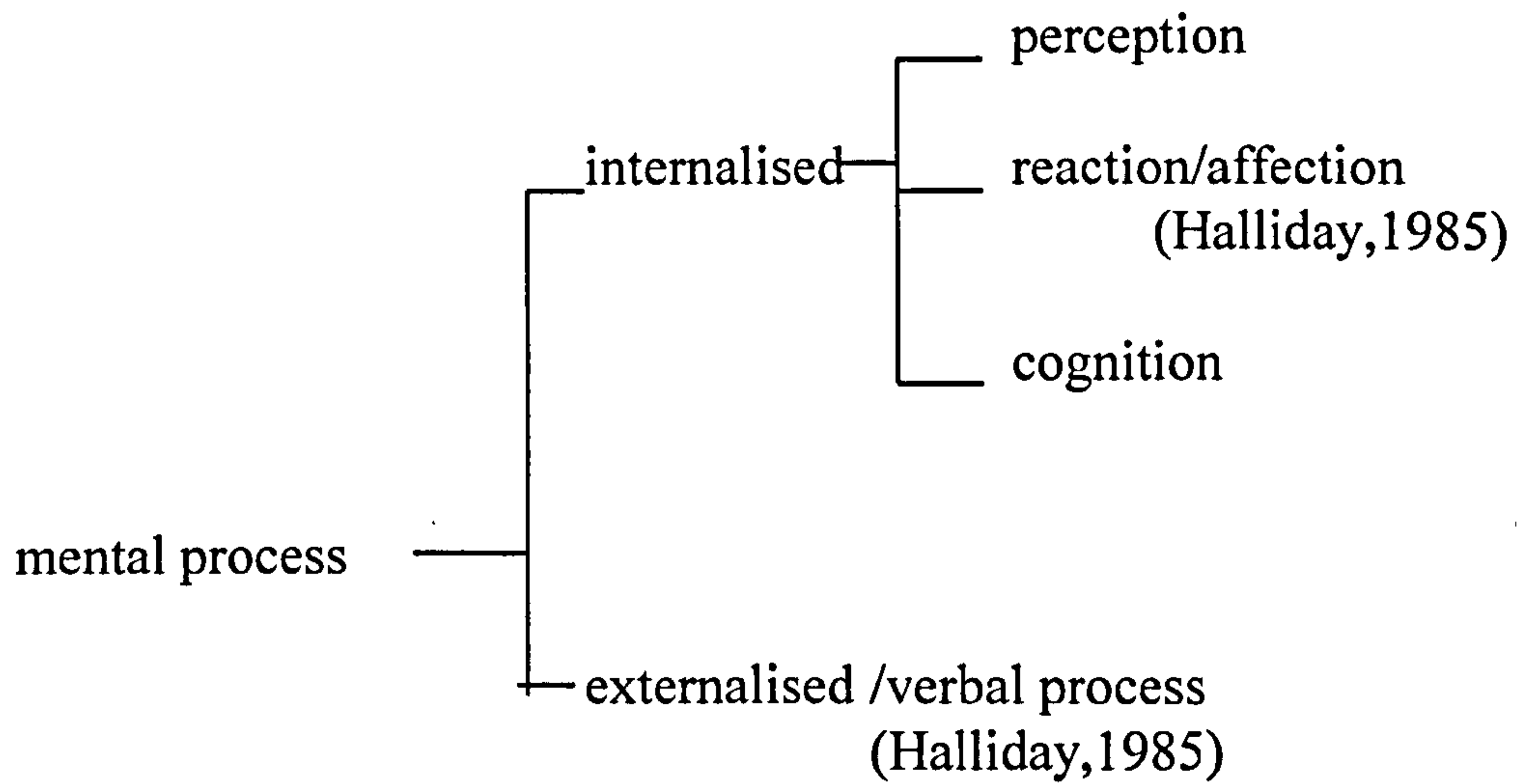
Berry, 1989

154





For present analysis



relational process:

process of being

The central meaning is that something is the process of being.

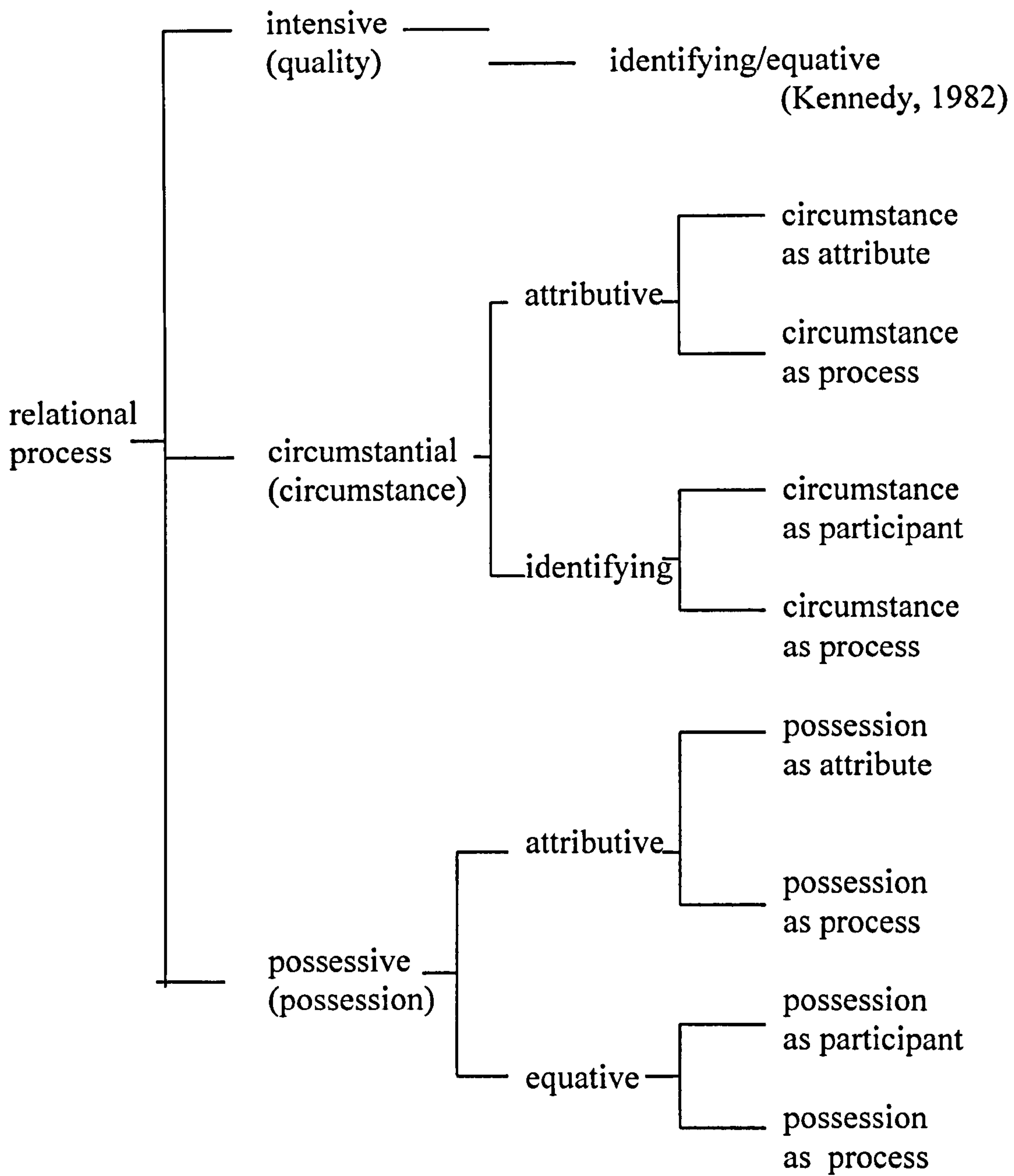
Attribute is ascribed to some entity; as a quality, as a circumstance or as a possession. Attribute clauses have only one participant as a carrier because attribute is not a participant.

One entity is used to identify another; the relationship of token and value. In identifying the clauses there are two participants.

For verb types see, Bloor and Bloor (1995: 120).

Halliday, 1985

┌────────── attributive  
│  
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Behavioural process:

intermediates between material and mental process

the process of psychological & physiological behaviour

The participant as a behavior is a conscious being like a senser; the process functions like one of doing.

The unmarked present tense is, present continuous.

There is only one participant - the behavior.

Between material and mental process is existential.

E.g. There are two forms of grammatical realisations; the copular verb form, '*were*', and empty '*there*' as subject. (Halliday, 1995)e.g., *Ten of us* (existent/subject) *were* (copular verb) *in the party* (circumstance/adjunct)or *There were ten of us* (existent) *in the party*. (Halliday, 1995)

existential process:

something exists or happens

verbal process:

process of saying

In formal grammar what is said is the noun clause, the object of the verb 'say', meaning a down-ranked or embedded clause. But functionally, the verbalised clause, direct or indirect quote, is the secondary clause of the clause complex. The participant, who is performing the verbal process or speaking is the 'sayer' and the participant to whom verbalisation is addressed is the 'receiver'. The other name for verbalisation itself is 'verbiage'. In the words of Bloor (1995: 124), '*[verbiage] rather refers to what is said*

by classifying it in terms of its character as an expression. .... Verbiage is really Range within the framework of a special set of terms for Verbal process.' The minor processes are adopted from Halliday (1985).

## 1.2 Participants and roles for consecutive processes

PROCESS	PARTICIPANTS
material	actor, goal, beneficiary, client, range
mental	sensor, phenomenon
relational attribution identification	token, value carrier (attribute-not exactly a participant) identified, identifier
verbal	sayer; quoted/reported (one or the other), receiver, verbiage, target
existential	existent
Behaviourial	behave, process, circumstance

(Adopted from Bloor & Bloor, 1995: P126-27, and Halliday,1985)

Participant role based on voice system

<b>PROCESS TYPES</b> (BASED ON VOICE SYSTEM)	<b>PARTICIPANTS</b>
middle	medium + process
non-middle/effective- <input type="checkbox"/>	active agent/subject+process+medium
<input type="checkbox"/>	passive medium/subject+process+agent
transitive(active)	actor+process+goal/medium
intransitive(passive)	actor/medium + process
ergative (active)	agent+process+medium
no-ergative (passive)	medium+process

### 1.3 Circumstance

(Halliday, 1985)

extent and location

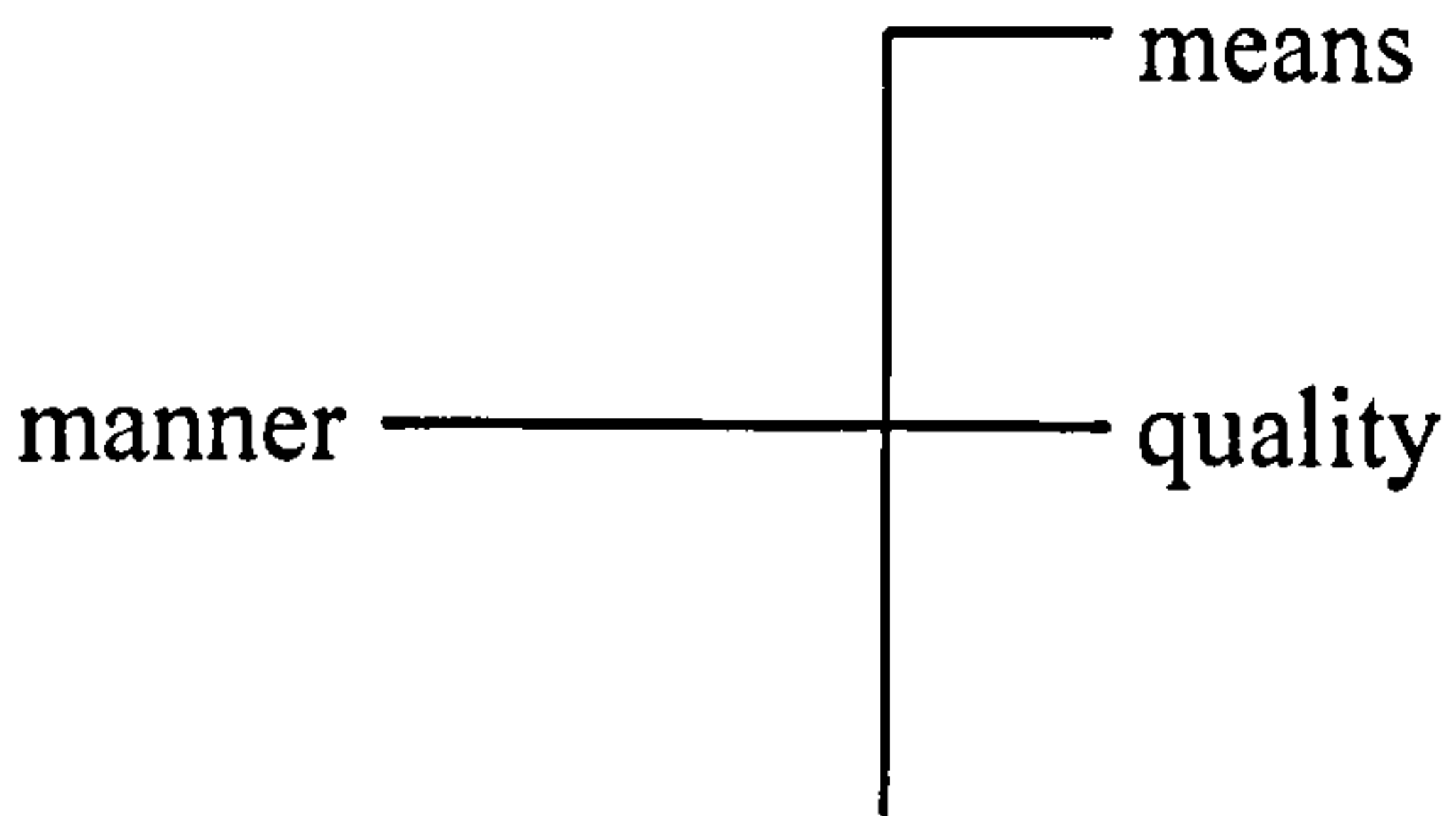
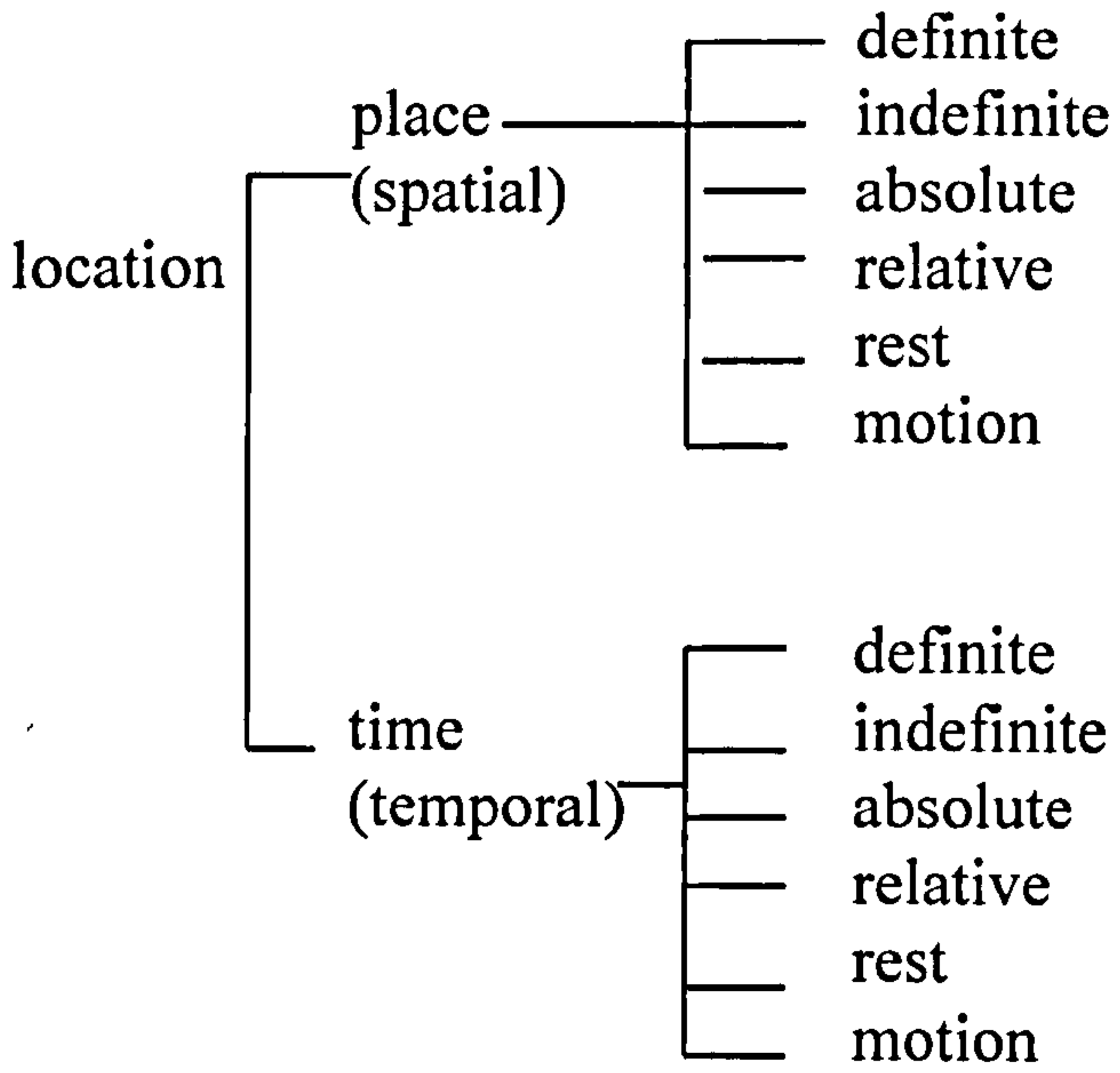
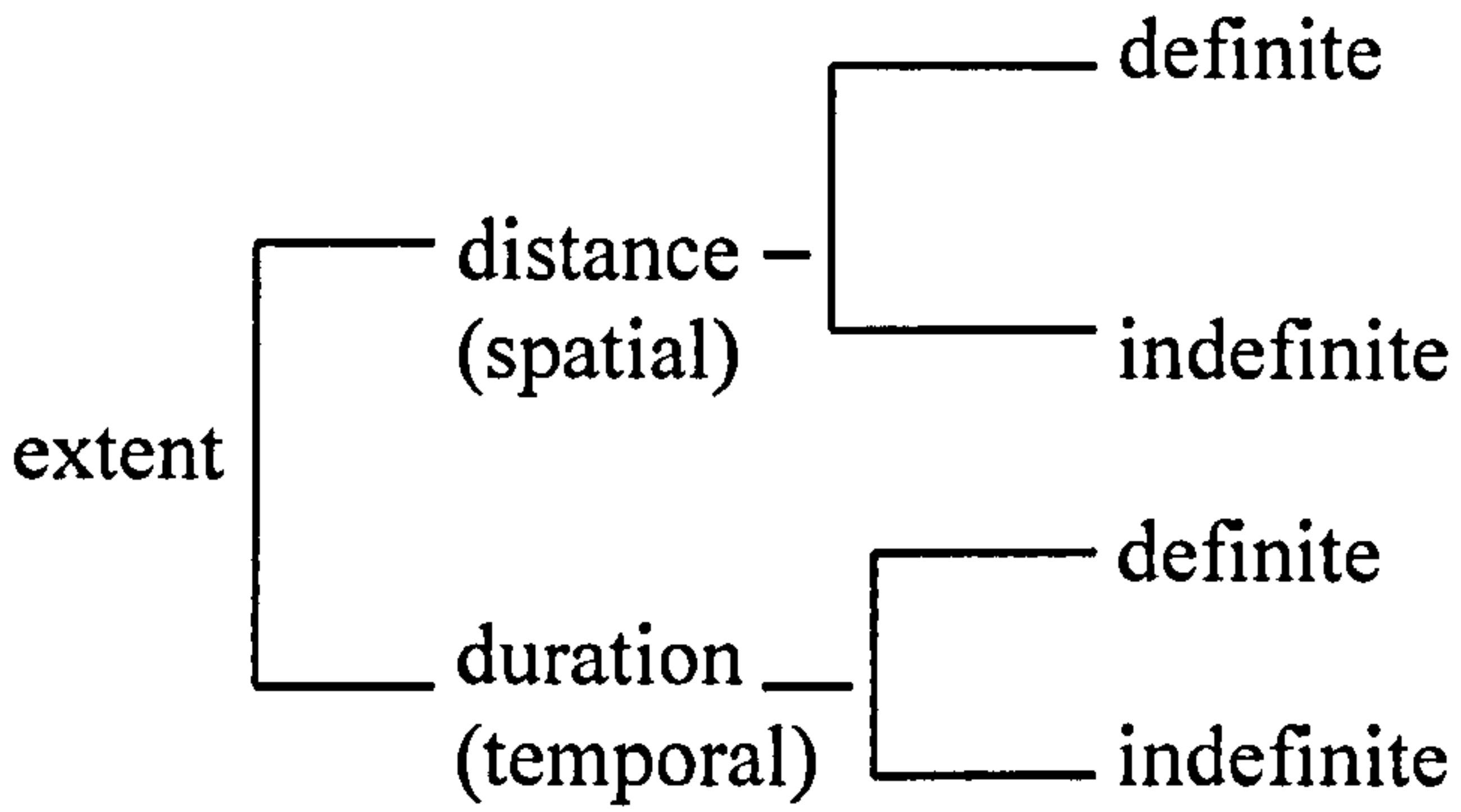
— manner

— cause

Circumstantial — accompaniment  
elements

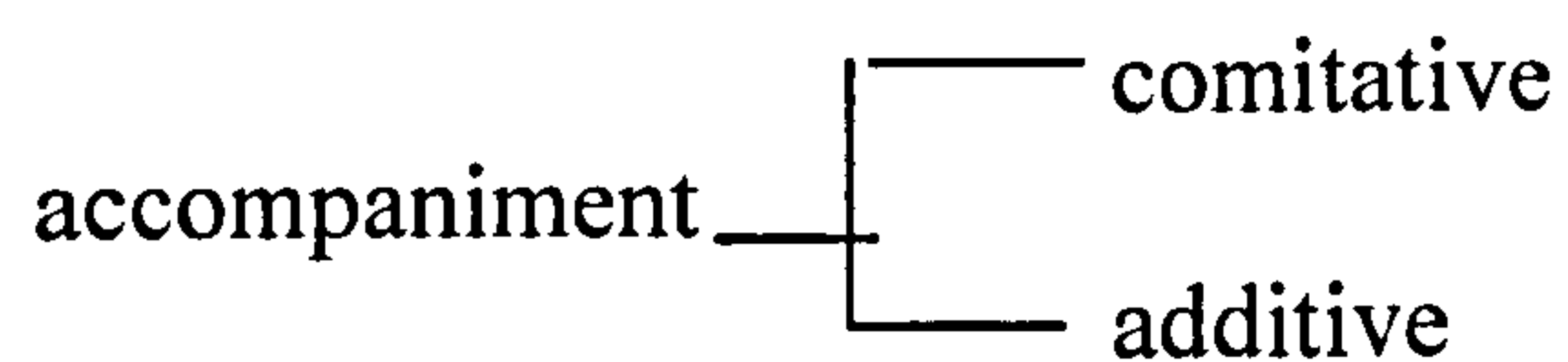
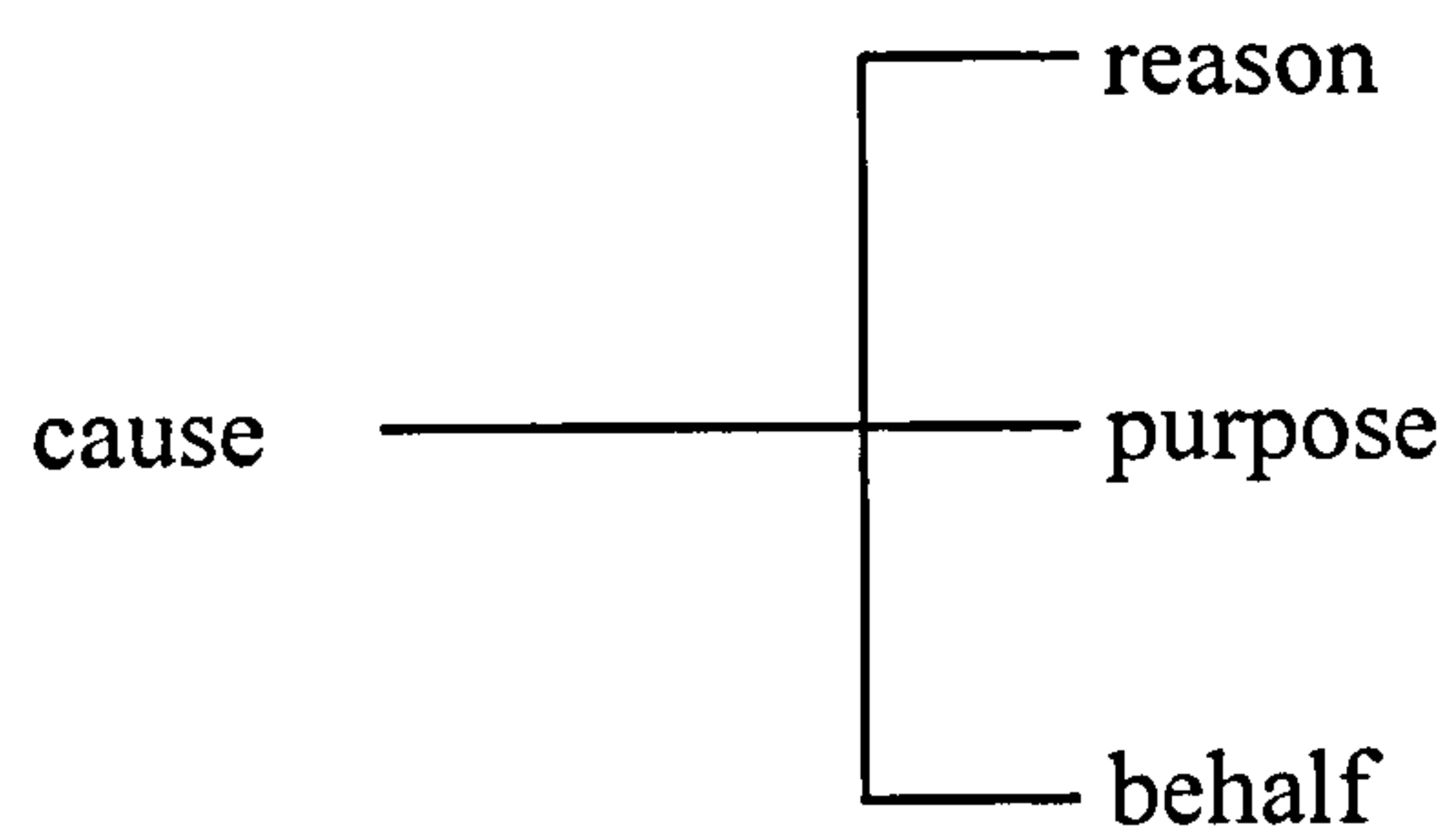
— matter

— role





—— comparison



Circumstances in English adverbials of time, place and manner introduce further entity as an indirect participant in a clause.

## 2. Discussion of the framework for analysis

In this section the method for the present analysis is compiled from the following theorists.

Halliday, 1985, 94

Berry, 1989

Bloor and Bloor, 1995

Kennedy, in Carter, 1982

MA dissertations,

Mouedden, 1988, and

Pui-viu, 1991. (See reference for details)

The transitivity system in Martin (1992: 9) is very similar to that in Halliday and Berry. Since there are more subclasses for experiential functions in the above theorists than Martin, hence the framework for the present study is in relation to the theorists above.

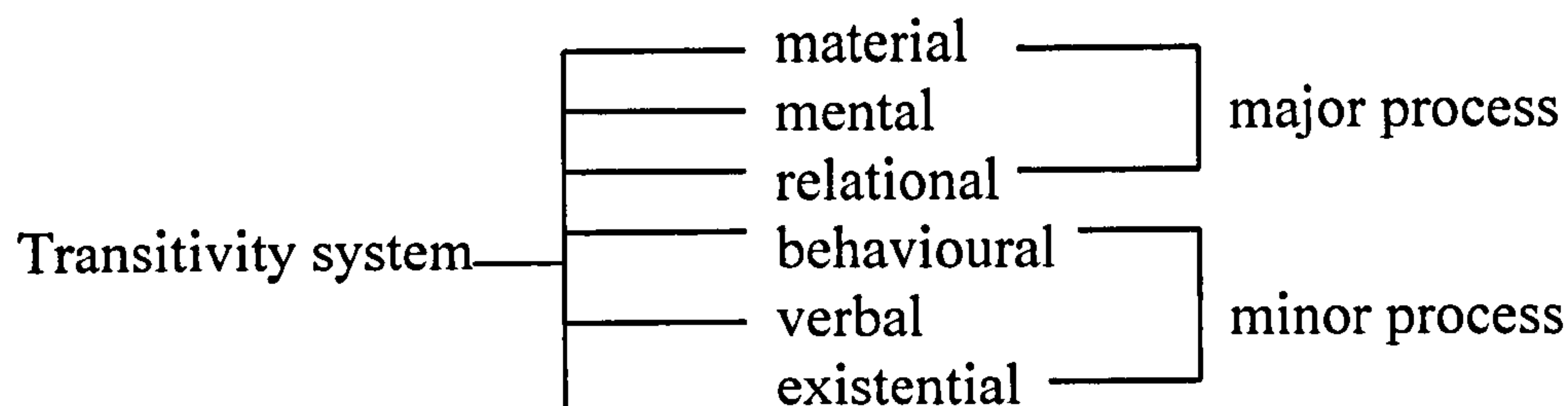
### 3. Steps for the analysis

In this chapter the analysis is based on the three components of the semantic framework of transitivity. The tubular arrangement followed for the analysis of all the components in a clause is done in three steps. It is as follows:

Step I:

Adverbial/circumstantial	Participant	Process	Participant	Circumstance/adverbial
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Step II:



Step III:

Material - Actor, Process, Goal

Mental - Senser, Phenomenon

Relational -

Attribute - Carrier, Process, Attribute

Identified - Identifier, Process, Identifier

Behavioural - behavior, process, circumstance

Verbal - sayer, quoted/reported, (one or the other); receiver, verbiage, target

Existential - circumstance, existential: there, process,

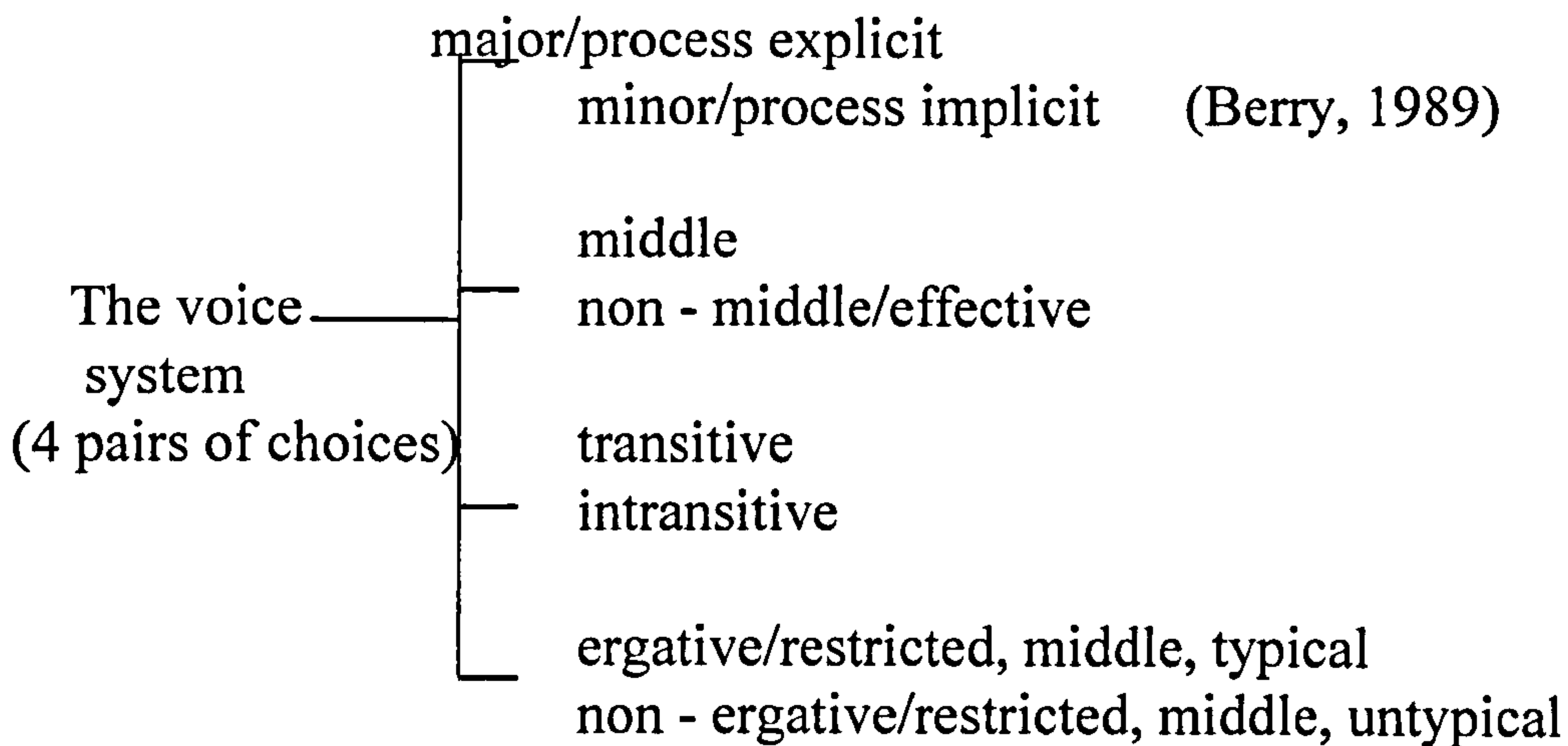
existent: event

(Bloor and Bloor, 1995)

The following two steps are a further understanding of the above three steps. In this study, the voice system in step IV and V is understood in chapter 7 in relation to point of

view. This is analysed in the light of elements expressing passivity. With the analysis of modality in the VP in chapter 8, the agent/subject and medium/subject representation of the participant, step V, is understood and picked upon to see how the participant uses a passive agent form to emerge limited. Such function produces linguistic clues to create elusive language and therefore suspense, the focus of this study.

#### Step IV



#### Step V

Process types in the voice system	Participants
major minor (based on actualisation of process)	process explicit process implicit
middle  non - middle/effective active passive (based on agency/person or thing producing effect)	no active passive voice participant (depending on the major process types), process  agent/subject, process, medium medium/subject, process, agent
transitive intransitive (based on extension)	actor, process, goal/medium actor/medium
ergative non - ergative (based on causation)	agent, process, medium medium, process

#### 4. Analysis

Process types in the voice system	Participants
major minor (based on actualisation of process)	process explicit process implicit
middle  non - middle/effective active passive (based on agency/person or thing producing effect)	no active passive voice participant (depending on the major process types), process  agent/subject, process, medium medium/subject, process, agent
transitive intransitive (based on extension)	actor, process, goal/medium actor/medium
ergative non - ergative (based on causation)	agent, process, medium medium, process

#### 4. Analysis

## Step I

Structural framework of the transitivity system:

Note: Sentences are subdivided into main and subordinate clauses.

\* - see explanation

n - absence

sometimes the position of a certain element in a clause is altered depending on which structure the element occupies.

The term context is used in the sense that, on reading the text the interpretation of a clause is in relation to the immediate text/context it appears in the narrative.

sent. no	circumstance/ adverbial	participant	process	participant	circumstance/adverbial
1	n	Mrs Ferrars	died	n	on the night of the 16th-17th September - a Thursday.
2	n	I	was sent for	n	at eight o'clock on the morning of Friday the 17th.
3 *	n	There	was	n	nothing to be done
4	n	She	had been dead	n	some hours

5 a *	n	anomalous It	was	n	just a few minutes after nine
b, *	It was just a few minutes after nine, when	I	reached	home	once more
6a	n	I	opened	the front door	with my latchkey
b	and purposely	ellipted I	delayed	n	for a few moments in the hall,
c, i	n	n	hanging up	my hat and my light over-coat that I had deemed a wise precaution against the chill of an early autumn morning	n
6, c, ii	n	that I	had deemed	a wise precaution	against the chill of an early autumn morning
7 *	To tell the truth	I	was	n	considerably upset and worried



8,a	n	I	am not going to pretend	that at that moment I fore-saw the events of the next few weeks	n
8, a, i	that at that moment	I	foresaw	the events	of the next few weeks.
9	emphatically	I	did not do	n	so
10, a *	n	But my instinct	told	me that there were stirring times ahead	n
10, a, i	n	that there	were	stirring times ahead.	n
11	From the dining - room on my left	there	came	the rattle of tea cups .... ... Caroline	n
12 *	n	She	called	'Is that you James?'	n
13	An unnecessary question since,	who else	could it be?	n	n

14, a*	To tell the truth,	it	was	my sister Caroline	precisely
b	To tell the truth it was precisely,	my sister Caroline who	was	the cause	of my few minutes delay'
15 *	The motto of the mongoose family,	so Mr Kipling	tells .... Is,	us...,	'Go and find out'
16, a*	If ever	Caroline	adopts	a crest	n
b	If Caroline ever adopts a crest	I	should suggest	a mongoose rampant	certainly
17	n	One	might omit	the first part of the motto.	n
18	n	Caroline	can do finding out of	any amount of finding out	by sitting placidly at home.
19	n	I	don't know		how she manages it.
20, a*	n	I	suspect	that the servants and the tradesmen constitute her Intelligence corps.	n

20, a, i	n	that the servants and the tradesman	constitute	her Intelligence Corps.	n
21, a	When	she	goes	out,	n
b *	n	it	is not to gather	information,	but to spread it.
c *	when she goes out,	it	is not to gather	information,	but to spread it.
22	At that too,	she	is	expert	amazingly.

### Explanation of Step I

The semantic significance of the syntactical structures is only considered in the tubular arrangements. The excerpt analysed is mainly of clause complexes. In the following two sections (explanation of steps I and II) it is therefore mainly explained how certain words are classified as a particular component. The semantic significance of linguistic aspects in relation to the restricted/inexplicit information flow and consequently manipulated context for the sake of concealment is discussed in the explanation of Step III.

Clause 3.

In this clause, '*nothing*' may be regarded as circumstance or, as it appears in the text, remain as part of the process expressing a negative process. The noun '*nothing*' corresponds more to the process, and describes the process as negative. The verb phrase therefore, as process in clause 3 is - '*was nothing to be done.*'

#### Clause 5.

5,a. The ellipted participant is '*the time*', which is expressed by the anomalous character '*it*'.

5,b. If clause complex 5 is considered as a whole, instead of two clauses with two processes, 5a becomes the adverbial of time/circumstance, in which the process is implemented. Furthermore, depending on the concept of full or lexical verb or fused verb, also explained later for clause complex 10, the lexical verb '*reached*' has a clearly stateable meaning of reaching home, and therefore acts as a main verb. In the later analysis of step II and III the lexical verb in 5b is only considered.

#### Clause 7.

Adjectival elements - '*To tell the truth*', and '*upset and worried*' are regarded as circumstantials in the analysis. According to traditional grammar, adjectives describe a noun or a pronoun - in this case the narrator, I.

On realising adjectives as circumstantial elements, adjectives like adverbs are circumstantial elements. In the clause the adverbial, '*considerably*', characterises the process '*was*', and subsequently a circumstance into which the process is situated. Similarly, it may be analysed that, the adjectival phrase '*upset and worried*' in clause 7 mentioned above, is a circumstance where the pronoun I is situated. Following traditional grammar, it is therefore the assumption that, like adverbials, adjectives in this clause as circumstance for the pronoun, creates an environment for the process. Hence it is justified to realise adjectives as circumstance.

According to Bloor and Bloor (1995: 126), circumstances are elements, which are concerned with people or other entities accompanying the process. Such observation can also realise adjectives as circumstances. Taking clause 7 as an example, the phrase, '*upset and worried*', adds further information about the participant in the clause. '*upset and worried*' also qualifies the state of mental process of the narrator. In taking into account Quirk et al (1972: 232), there are different types of adjectives, some of which are borderline cases. The borderline cases extend the treatment of words as adjectives, which are generally assigned to the traditional clauses of adverb. '*upset and worried*' are such borderline adverbial words also functioning as adjectives, modifying the mental state of the participant 'I' in the clause.

Depending on the process, clause complexes 6, 8, 10, 14, 16 and 20 are subdivided and analysed. In clauses 6 c, i; 8 a; and 10 a, the '*that*' clause as participant role/phenomenon is of particular significance. These are discussed in Step III, in relation to the types of participant roles and process types in Step II.

Depending on the process, clause complex 10 has been analysed as two clauses. On adopting the fused, unfused verbal group, based on the functions of grammatical elements - finite and predicator (Bloor and Bloor, 1995:41) - 'told' is the fused verb, where the finite and predicator functions are fused. The verbal element 'were' is the finite form of 'be'. In this analysis 'told' as a fused verb is regarded as the main verb. It is also supported by Crystal (1988: 53); '*Full or lexical verbs, with a clearly stateable meaning ..... act as main verb.*' Hence clause 10 a, is analysed, where the 'that' clause is a phenomenon according to Halliday (1985). The 'that' clause, where the process has been implemented, cannot be a circumstance. As a reported element, the 'that' clause - 10, a, i, - is analysed. Besides being a phenomenon, which is of particular significance and discussed in Step III, further analysis of this clause is not of particular importance.

The reported speech in this clause is analysed as participant/goal. Within the reported speech of clause 12 the participant 'James' is embedded. It is to him that the process is directed; therefore the reported speech is treated as an element with the participant role goal.

#### Clause 15.

Just as the phenomenon '*that the ..... Intelligence Corps.*' is regarded as a participant/goal, similarly the reported speech in clause 15, as a situation being asked to observe is treated as a goal. If clause 15 is rephrased as below, then the participant role

of the phrase '*Go and find out*' is construed as circumstance. The rephrased clause with the *that* clause is,

*The motto of the mongoose family so Mr Kipling tells us is that, 'Go and find out'.*

In 14 b clause 14 a, has been regarded as a circumstantial element. The finite element '*was*' in 14 b, has more importance of meaning than the finite element '*To tell the truth*' as a circumstantial element. 14 b is therefore considered for further analysis in steps II and III.

Clause 16.

In clause complex 16, '*If Caroline ever adopts a crest*' (clause 16 a), is the environment into which the rest of the clause 16 b, is implemented. The above dependent/hypotactic clause 16a is attached to the rest of the clause with a lower status, thereby causing a dependency. Hence 16 b will be considered in Steps II and III.

In this clause the phenomenon, 20 a,i, has been further analysed into process and participant types. However, clause 20 a, will be analysed as a whole in the following steps II and III without further analysis of the phenomenon - 20 a,i.

Clause 21 b,c.

In this clause the clause *'but to spread it'* is realised as circumstance. Circumstance in Halliday (1994: 150), is expressed as *'circumstances associated with'* or *'attendant on the process'*. It is parasitic to the process *'goes'*, and *'is not to gather'* in clauses 21 a, and 21 b. In the words of Halliday (1994: 151), *'Instead of standing on its own, it serves as an expansion of something else.'*; the something else here is the manner/purpose of Caroline's gathering information.. That is, the dependant clause as circumstantial, refers to the manner of information gathered by the narrator's sister Caroline. According to Halliday (the reference above), circumstantials are mostly expressed in adverbial or prepositional phrases, and adverbial groups are largely confined to the manner circumstantial, hence the above dependant clause is circumstantial.

To summarise, in this study adverbial groups or prepositional phrases performing circumstantial functions are realised as minor clauses. In addition to these above syntactical elements, adjectival phrases are also regarded as elements functioning as circumstantials giving further information about the main clause.

## Step II

sent./clause no.	process types
1	material, action, dispositive, supervision
2	material, action, dispositive, intention
3	existential



4	relational, attributive, intensive
5, b	material, action, dispositive, intention
6, a	material, action, dispositive, intention
b	material, action, dispositive, intention
c, i	material, action, dispositive, intention
c, ii	mental, internalised, cognition
7	relational, attribute, intensive
8, a	mental, internalised, cognition
a, i	mental, internalised, perception
9	based on actualisation - material, action, dispositive, intention based on context - mental, internalised, perception
10, a	verbal, mental/externalised
11	material, action, dispositive, intention
12	verbal
13	relational,
14, b	relational, attributive, intensive
15	verbal
16, a *	material, action, dispositive, * conditional
b	verbal,
17 *	material, action, dispositive, * conditional
18 *	material, action, dispositive, * conditional
19	mental, internalised, cognition
20, a	mental, internalised, cognition

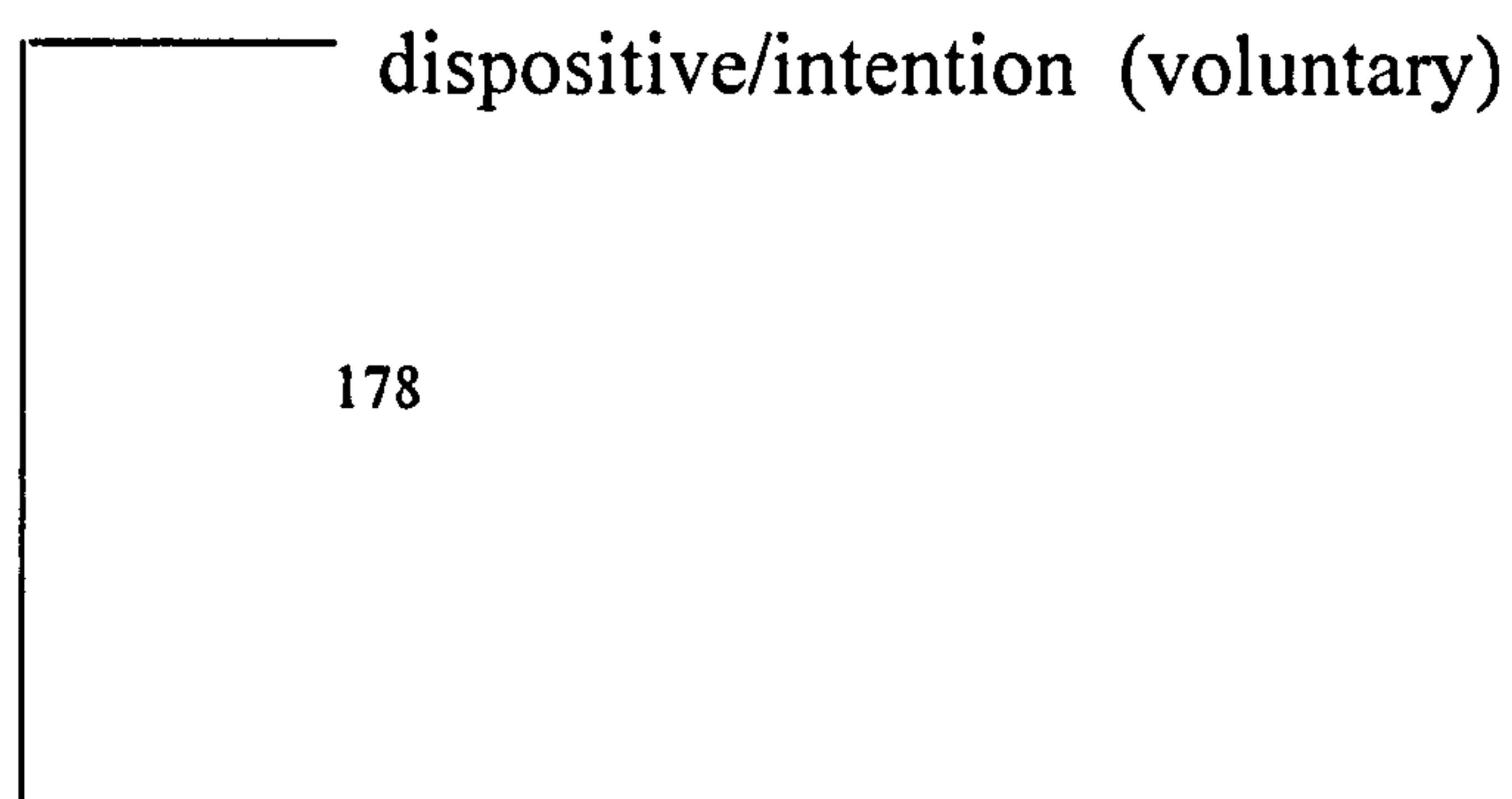
21, c	material, action, intention
22	relational, attributive, intensive

### Explanation of Step II

Clauses 16 a, 17, and 18 are of significance. In considering the process type in clause 17, the presence of the auxiliary/modal verb '*might*' alongside the main verb '*omit*' cannot be classified as an intentional, material, action. The verbal element '*might*' is the past form of '*may*'. Crystal (1988: 86) observes that, modal meanings express or reflect the writer or speaker's judgement, such as permission, obligation, volition etc. Based on this observation, point of view as a narrative framework and modality is considered in chapters 7 and 8 to understand the narrator's process of manipulation in the form of speaker's judgement of key events leading to the murder, which is different from the fictional reality. In clause 17, '*might*' expresses possibility. Contextually in clause 17, '*might*' has been used in a futuristic, conditional sense. The conditional sense is synonymous to the conditional 'if'. This leads to another category of material, action besides intention and supervision (my understanding). The subcategory is material, action, conditional.

Similarly in clause 16a, the conditional elements '*if*' and '*ever*', constitute an instance of material, action, conditional.

The above observation is represented in the following diagram:



material process/action      ————— creative/intention (voluntary)  
    ————  
   ————— supervention (involuntary)  
   ————— conditional \*

Note: \* has been added to the existing subtypes.

**Definition: material, action, conditional**

This subdivision is understood as: when auxiliary modal verbs accompany the main/lexical/full verbs, expressing or reflecting judgement or modal meanings, they can be classified as a material, action, conditional process.

Dispositive and creative, material, action can be intentional as well as conditional.

### Step III

sent. no.	circumstance	participant	process	participant	circumstance
1 *	n	goal	material	n	location, temporal, time, definite

2 *	n	goal	material	n	location, temporal, time, definite.
3	n	existent	existential	n	n
4 *	n	goal	material	n	extent, duration, temporal, indefinite
5, b clause complex	location, time, temporal, definite	actor	material	goal	manner, quality
6, a *	n	actor	material	goal	manner, means
b *	manner, quality	ellipted actor	material	n	'a few moments' extent, duration, temporal, definite;  'in the hall' location, place, spatial, definite
c, I *	n	n	material	goal, phenomenon	n
c, ii *	n	senser	mental	phenomenon	manner, quality

7 *	manner, quality	senser	relational	n	'considerably' manner, quality 'upset and worried' adjective (under what category?)
8, a * clau-se complex	n	senser	mental	phenomenon	'at that moment', extent, duration, temporal, definite.  'of the next few weeks' (see below, 8, a, i)
8, a, i	'at that moment', extent, duration, temporal, definite.	senser	mental	phenomenon	'of the next few weeks' extent, duration, temporal, definite.
9	manner, quality	actor	material	n	'so' adverb manner, quality

10, a clau-se com- plex	n	sayer	verbal	receiver (‘me’) phenomenon (‘that there were stirring times ahead’)	n
10, a, i	n	empty subject ‘there’	existential	existent	n
11	location, place, spatial, definite, absolute	n	material	actor	n
12	n	sayer	verbal	reported	n
13	adverbial, manner, quality	?	relational	n	n
14, b* clau-se complex	adverbial, manner, quality	carrier	relational, intensive, attributive	attribute	extent, duration, temporal, definite
15	adverbial, manner, quality	sayer	verbal	receiver, quoted	n

16, b clause complex	adverbial, manner, quality	sayer	verbal	receiver	reported - manner, quality
17	n	actor	material	goal	n
18	n	actor	material	goal	manner, quality
19	n	senser	mental	phenomenon	n
20, a	n	senser	mental	phenomenon	n
21, c clause complex	quality, manner	anomalous 'it'	material	goal	n
22	manner, quality	carrier	relational	attribute	manner, quality

### Explanation of Step III

#### Clause7.

In step I the consideration of adjectives as circumstance is explained. Following Halliday (1985, 1994), adverbials are realised as manner, quality. In this study the

functions of adjectives as circumstance, is considered synonymous with the functions of adverbials as circumstance. Adjectives as circumstance are of manner, quality.

Note: The term 'reality' in this study is used in the sense where actions/events take place in the fictional reality of the narrative, i.e. events occurred in reality.

Clauses 1, 2, 4.

With the above understanding of circumstantials as elements introducing a further entity as an indirect participant in a clause, an introductory attempt is made to associate certain circumstantial types with the understanding of narrative, evaluative clauses. Narrative and evaluative clauses (Labov, 1972) have not been systematically analysed in this section. It is done in depth in chapter 6.

On analysing the types of participant and circumstantial elements it is seen that, the distinction of definite, indefinite in the system of circumstantial elements as extent or location can be used as criteria for the distinction of narrative, evaluative clauses. For example, following Labov's (op-cit) criteria for narrative clauses, clauses 1 and 2 are narrative clauses. This again can be confirmed by the definite nature of circumstantial elements. In clauses 1 and 2 it represents that events took place in the narrative reality. Events presented may not be in the same sequential order as they occurred in the fictional reality, but the definite nature of circumstantial elements in clauses realise events as having a status in reality. This is my understanding. Hence clauses 1 and 2 are not a process of manipulation. These events occurred in the narrative reality. Such



definite nature of understanding can enable one to overrule the possibility of manipulation at the microscopic level of analysis. While the indefinite type analyse and express events as not with 'status in reality'.

The concept of 'status in reality' in relation to the statement, utterance distinction of clauses is analysed in depth in chapter 7. In relation to Emmott (chapter 1) representations, it is like realising the truth and falsity of an event (belief frames). Only in this study unlike Emmott, it is realised in the syntax. Such understanding provides possibilities of distinguishing further the truth of an event as narrative clause from evaluative clause/clause manipulated for the sake of suspense. With the understanding of definite or indefinite circumstantial elements, the truth-value of an event can be evaluated, when it is presented in the mind's eye of the narrator.

For example, in the light of clauses 1 and 2, there is ambiguity presented in clause 4 with the time of the death of Mrs Ferrars. Circumstantial elements, '*some hours*', does not specify the specific time, therefore it is an indefinite, extent, duration, temporal type circumstantial element. Maybe the narrator, by choosing an indefinite circumstantial element is evaluating rather than narrating a fact. It may be that the narrator is possibly avoiding the revelation of the exact time of death. Moreover, being a retrospective narration and the narrator also being the murderer in the narrative, he is aware of the cause of Mrs Ferrars' death. Hence in the light of this fictional reality it is only logical to analyse the indefinite use of the circumstantial element '*some hours*' as a means to keep the readers away from the fictional reality; the forthcoming awareness of the suicide of Mrs Ferrars and thereby create a restricted/inexplicit information flow.

In relation to circumstantial elements, the terms narrative and evaluative clauses are employed in a slightly different way from that of Labov's understanding of narrative and evaluative. Clauses without syntactical elements expressing the narrator's perspective, such as clause 4, may be regarded as evaluative with respect to the indefinite, temporal, circumstantial element. This hypothesis is further discussed in the summary at the end of this chapter. The link between 'status in reality' or truth-value of an event in fictional reality with the definite, indefinite nature of circumstantial elements (further distinctive criteria of narrative and evaluative clauses) is touched upon in Ch 7. In this chapter, this observation applies for clauses marked \* in step III – definite as opposed to indefinite informing the truth-value of an event in fictional reality. With such understanding, it is attempted to understand a further criterion for realising the narrative and evaluative clauses. It also attempts to understand the truth-value of an event, when suspense is created by the narrator to conceal events leading to murder and therefore definite events will be made to be indefinite and vice versa.

#### Clause 6.

The presence of the 'that' clause as observed by Halliday (1985: 109), expresses a fact and therefore a phenomenon - *'that I had deemed a wise precaution against the chill of an early autumn morning.'* Bloor and Bloor (1995: 116) also observe that the mental process involves phenomena, which are the states of mind of psychological events. The

above 'that' clause as a phenomenon is a description of the inner state of mind. The clause level analysis in step III, of 6a, b, c, i and ii are considered for the double function performed through participant role alternation in the clause complex.

The participant, ellipted 'I' as the actor in clause 6 b, '*purposely delays*' a few moments in the hall. The absence of a participant role as a goal, describing the purpose why the participant was delayed leaves the readers without any reason for the participant/narrator's '*deliberate delay*'.

In clause 6 c,i - '*hanging up my hat and my light overcoat*', the process type is material, where the ellipted actor is 'I', the participant/narrator. Clauses 6 b and c,i, involve material process, where clause 6 b is without a participant role as a goal while the latter is without an actor. Clauses 6 c,ii as a 'that' clause appears as a phenomenon with no participant role as a senser. In clause 6 c,ii, as phenomenon, the participant senser is incorporated. The type of participant roles in clauses 6 a,b,c,i, and ii - actor and phenomenon do not narrate the conscious delay of the participant/narrator 'I' in clause 6,b. Within the same clause complex we have at the same time the participant roles of an actor and senser. The same pronoun I (the narrator) has a shift in his role as a participant. Initially he is as an actor (6a,b) followed by the role as a senser (6c,ii). The clause complex encompasses at the same time a process of 'doing' and a process of 'sensing' involved with the same participant 'I', thus performing a double function. Such a change or shift in the participant role/role alternation within the same clause complex 6, from actor to senser in the course of three clauses, a, b, c, produces a sense of caution in or alerts the readers to the fact stated in the clause complex; which is, are the processes '*deemed a wise precaution*' and '*purposely delayed*' related, or is there some

other reason for the wise precaution and purposely delayed on the part of the narrator? The narrator's reasons of caution is expressed only few clauses below in p.10 of the novel.

With respect to the process of concealment and revelation, from the overall narrative, as a retrospective reader who has travelled to the end of the story it is the assumption that, the narrator being also the murderer purposely delays in the hall to think out how he is going to explain to his sister Caroline the past events (the nature of Mrs Ferrars' sudden death). As a narrator he has committed the crime of blackmailing Mrs Ferrars, which causes her to commit suicide. The narrator therefore has to be cautious about how he presents the events to his readers and, in this case, to his sister Caroline. Is it therefore that the use of the adverbial element '*purposely*' is employed to side track the readers from what is in reality in the mind of narrator and correlates it to the wise precaution associated with the chill of the autumn morning. The call for precaution may also be due to the nature of Caroline to gather information, mentioned a few clauses below.

A sudden switch from one narrative action, '*delayed a few minutes*' in the hall' to another action, '*hanging my hat and my light overcoat*', does not express or co-ordinate the consecutive nature of the events. This uncoordinated manner of the events in clause 6 is objectively construed in the change of role of the same participant I, from actor to senser, encompassing at the same time a 'process of doing' and 'a process of sensing'. The uncoordinated manner of the events is also reinforced in the analysis of the static aspects as modality in chapter 8.

The keyword *'purposely'* in 6b builds up the expectation of the readers; the readers are expecting the purpose of the delay to be narrated in the following clauses – 6 c,i,ii. The change of participant relationship or alternation from actor, goal to senser, phenomenon refrains from expressing the reality of the delay. At this point of the story as a retrospective reader we know, in narrative reality the death of Mrs Ferrars is discovered and the narrator is concerned about whether she has left behind a suicide note disclosing the narrator as the participant blackmailing her for the murder of her alcoholic husband. It is the assumption that, the narrator *'purposely delayed'* in the hall to correlate *'deemed a wise precaution'* in the following clause with the *'autumn chill'* to conceal his concerns as to whether Mrs Ferrars committed suicide and left a suicide note and how his sister is capable of finding out the truth.

Hence, to understand the dually functional property of suspense, in relation to the fictional context, a shift in the participant role within a single clause complex is for the purpose of concealment, while initiating revelation in the narrator's perspective with the adverbial element, *'purposely'*. The adverbial element, while expressing the perspective of the narrator involves narrator intervention to emerge limited and self-reflecting, as linguistic clues producing elusive language and hence suspense. Similarly, the shift/alternation in the participant relationship - actor, goal to senser, phenomenon also involves a process of evasion and in explicit information flow on the part of the narrator, which is concealment, while revelation is in the narrator intervention to correlate a definite event *'purposely delayed'* with perspective *'had deemed'*.

Furthermore, to inform the duality of function in relation to circumstantials (as a possible additional criterion to distinguish narrative from evaluative clauses), if adverbials

express a clause as evaluative (Labov, 1972) in clause 6, in relation to detective discourse the adverbial *'purposely'* is representing a process of revelation. In the narrative reality, the narrator does perform a conscious delay, an event, which did occur and is therefore a narrative clause. As observed by Toolan (1988: 159) this is possibly because, Labov is observing a duality of motivation and function, where the narrator is guided by the order of impulses - *'prior awareness of the tellability - requirement, our [narrator's] evaluations shape our plots.'* Moreover, Toolan (1988: 159), while discussing the narrative/ evaluative dichotomy, perceives the caveat *'that core narrative clauses may be ones of speech rather than action, and look very like evaluations'*. Does this mean that clause 6b is really a narrative action, an observation which can be backed by the presence of circumstantial definite type elements and appears as an evaluation in the use of the adverbial element *'purposely'*? The following taxonomy attempts to see the way indefinite and definite circumstantial types can inform narrative as evaluative or vice versa and hence realise how the truth-value of an event is presented to the prospective reader.

In view of the above perceptions, the dichotomy of narrative, evaluative clauses in clause complex 6, in relation to the adverbial and circumstantial elements is as follows:

cl. no	narrative/evaluative clause (Labov, 1972)	narrative/evaluative clause (present day study)
6, a	narrative ( narrative action)	narrative (an event in reality)

b	evaluative (adverbial element - <i>purposely</i> )	narrative (narrative action occurred in reality, because of the syntactic element: definite circumstantial)
c, i	narrative (narrative action)	narrative (narrative event in reality because of the participant role as a fact/phenomenon)

The dichotomy of narrative/evaluative clauses in clause complex, 6 (For the sub clauses see analysis Step I and III):

clause complex 6 -

Labov - narrative (6 a) + evaluative (6 b) + narrative (6 c, i)

according to the present study - narrative (6,a) + narrative (6,b)+ narrative (6 c)

Clause 8.

In considering the tense aspect in the mental process (chapter 2), the tense form '*am not going to pretend*' in the clause complex 8 is present continuous. Within the phenomenon (see step I), the tense form in the mental process is in past form. The *process* '*am not going to pretend*' is a fused or main verb. The rest of the clause 8 a,i, i.e. the phenomenon therefore, is a hypotactic clause dependent on the main verb.

In a mental process the present continuous form is a marked form. The unmarked form is simple present, (Halliday, 1985: 109). In the light of the narrative, evaluative

dichotomy, clause 8 is external evaluation (Labov, 1972), where the narrator/participant takes a brief time out of his narration to express the phenomenon, which he is sensing in the course of his narration. Two tense forms in the same clause complex achieve two purposes, the double function. With the present continuous form as the marked effect, the narrator realises the course of narration in the 'now' tense form of the narrator, while the past tense form *'foresaw'* is reporting the past events, *'the events of the next few weeks'*, and thereby conforming to the overall narrative tense form. The temporal reference, *'at that moment'*, locates *'the events of the next few weeks'* into the time/moment of narration. In this clause complex two purposes are being achieved:

expressing the course of narration (present continuous)

expressing a past event (past tense form)

The definite form of circumstantial elements in the phenomenon of clause 8 a, analysed as clause 8ai, as observed earlier in the analysis of clauses 1, 2 and 4, identifies a narrative event and consequently a narrative clause. The circumstantial element *'I am not going to pretend'*, which expresses the perspective of the narrator, following Labov (1972), makes the clause complex an external evaluative clause. At the same time, it is also the assumption that the definite nature of the adverbial of time *'at that moment'* realises that the events have taken place in reality. It is also enforced by presenting the event in the way of expressing a fact in the participant role, phenomenon. The past tense form of presenting the fact also goes on to confirm that events have taken place in reality and the adverbials of time reveal the way the events affect the narrator. Taking this into consideration, adverbials/circumstantial elements are creating criterion for the understanding of clauses as narrative or evaluative. The definite nature of the



circumstantial elements, along with the tense form (past tense) realise a narrative event.

As Crystal (1988: 79) observes:

*'.....past tense refer to an action or state which has taken place in the past, at a definite time, with a gap between its completion and present moment. Specific events ..... can be expressed using past tense.'*

Thus the characteristic use of past tense form informs the clause as a narrative event.

Does the tense form in the definite nature of circumstantial elements inform the evaluative clause as narrative, while evaluative markers perform the revelation of the narrator's perspective - dually functional property of linguistic clue in this clause complex as suspense feature? For the sake of manipulation, is the clause evaluative? The narrator is trying to convince his readers with his point of view, when in fictional reality the story is retrospective narration, the narrator should only report and not try to convince. Thus one can argue the specific event as manipulated.

##### **5. A dichotomy of narrative evaluative clauses**

(In relation to adverbial and circumstantial element different from Labov, 1972)

In the view of the above perceptions, the dichotomy of the narrative, evaluative clauses in relation to the present study is: (For the clause complex see step III):

cl. no	narrative/evaluative clause (Labov, 1972)	narrative/evaluative clause (present day study)
8, a	evaluative (adverbial, <i>'I am not going to pretend that at that moment',</i> )	narrative (an event in reality by the syntactic elements: past tense form, 'that' clause as a fact/phenomenon)

One should note that, passive voice is used in the adverbial element, when it could be presented in active. The use of passive to active voice removes the narrator as an active participant and presents the event as something beyond his control, when in narrative reality it is the narrator who committed the murder and is in control. In this light, point of view and modality in relation to voice alternation is discussed in chapter 7 and 8. It is interesting to note that, in clause 8a, adverbial as evaluative element is also presented in passive voice.

Similarly, clause complexes, 10, a; 14, b; 16, b; 20, a and 21, c, (step III) are realised.

cl. no	narrative/evaluative clause (Labov, 1972)	narrative/evaluative clause (present day study)

10, a	evaluative (adverbial, ' <i>stirring</i> ')	narrative event (event in reality because of the 'that' clause as a fact/phenomenon)
14, b	evaluative (adverbials, ' <i>To tell the truth it was precisely, few minutes</i> ')	narrative event (event in reality because of the definite circumstantial element)
16, b	evaluative (circumstantial of manner, ' <i>If ever Caroline adopts a crest, certainly</i> ')	? contextually a conditional event.
20, a *	? contextually a conditional narrative action	? contextually a conditional event.
21, c	narrative action	narrative event (event in reality because of the definite circumstantial ' <i>When she goes out</i> ')

## 6. Conditional narrative action

### Clause 20a.

The clause complex is realised as conditional narrative action. The narrator is making assumptions as to how Caroline is being successful in gathering information about the

neighbourhood *'by sitting placidly at home'*. According to the narrator this is achieved through the servants, who constitute the *'Intelligence Corps'*. The narrator is expressing a narrative action. But the process *'suspicion'* does not confirm the certainty of the event, and thereby the action is analysed as conditional in relation to the narrator in the context of the story. The conditional action process as a criterion is introduced to the existing criteria in this study.

The narrator in clause complex 20 is assuming Caroline's nature of gathering information. The narrative action in 20 a, is not of the kinds - dispositive, creative or supervention - and is therefore regarded as conditional narrative action. There is no particular significance of this clause in relation to the manipulated context or concealment, other than an additional linguistic criterion.

## 7. Summary

Following Toolan's (1988: 159) observation, *'the narrative/evaluative dichotomy is broaching a very important topic, for in Labov as in other fibula/sjuzhet theorists the separability of the plot from surrounding or interpolated discursal elaborations and recastings is an operational necessity.'* At the microscopic level of the present analysis, conditional narrative action; definite, indefinite circumstantial elements are stylistic representations as linguistic clues for the process of manipulation. The alternation technique in clauses 6 and 8 restrict information focus in the linear arrangement of sub clauses in the clause complex to perform the dual function of revealing and concealing in a way suited to create the elusive language for suspense.

The following table shows how there is deviation from Labov (1972) in the understanding of narrative, evaluative clause. This deviation in detective discourse is for the purpose of manipulation. The choice of the definite circumstantial elements and the choice of tense other than the overall narrative tense, point towards reconsideration of the narrative, evaluative clauses in relation to the interplay of ‘concealment and revelation’ in detective discourse. The observations made so far are assumptions.

The following tubular arrangement informs ‘status in reality’ of clauses in relation to circumstantial elements and therefore as as narrative or evaluative in the present study.

<b>clause complex no.</b>	<b>circumstantial/adverbial types and participant roles</b>	<b>narrative/evaluative clause types (present study based on ‘status in reality’)</b>
1	location, temporal, time, definite	narrative event
2	location, temporal, time, definite	narrative event
4	extent, duration, indefinite, temporal	evaluative
6, a	with my latchkey’ manner, quality	narrative action/event
b	‘ <i>purposely</i> ’ manner, quality; ‘a few moments’ extent, duration, definite, temporal; ‘ <i>in the hall</i> ’ location, place, definite, spatial.	narrative event
c, i	phenomenon (participant role)	narrative event

8, a	'at that moment' - location, time, temporal, definite  'of the next few weeks' - extent, temporal, duration, definite	narrative event
10, a	phenomenon (participant role)	narrative event
14, b	'To tell the truth it was precisely' manner, quality  'few minutes' extent, duration, temporal, definite	narrative, event
16, b	manner, quality (conditional)	conditional narrative event ?
20, a	conditional phenomenon	conditional narrative event ?
21, c	manner, quality	narrative event

Note: See Step I for the classification of structural elements in each clause.

As has been observed by Labov (1972: 378), '*minor syntactic elements in narrative clauses express the perspective of a narrator*' and create a process of evaluation. The syntactic elements, comparators, intensifiers, correlatives, explicatives (Labov, 1972) in narrative clauses as evaluative elements, make the otherwise narrative clause become evaluative. From the above analysis, adverbials as circumstantial elements also express the perspective of the narrator or character. The participant roles appear to analyse a narrative action as an event, performing as a revelation of the narrator's perspective in the syntactic elements as circumstantials while the shift in the participant relationship (clause 6)/ participant roles, such as in 'that' clause as phenomenon, realise the events as a reality. Such observation can cause deviation in relation to Labov's taxonomy of

evaluative clauses as a narrative event, and vice versa. For examples see the analysis of clause complexes above.

Labov also observes, '*syntactic complexities are relatively rare in narrative*' (1972: 378). When they occur they have a marked effect. The marked effect in detective discourse within clauses or clause complexes is to achieve interplay of concealment and revelation or the process of manipulation. The appended clauses as phenomenon, the adverbial group or prepositional phrase as circumstantial elements, express the perspective of the narrator about an event in the detective discourse. The perspective of the narrator as narrator intervention, limited and self-reflecting makes the prospective reader focus the event from his point of view by presenting it along side the event in reality – thus performing the dually functional property of suspense in such clause complexes. Perspectives are constructed for the reasons of the narrator as murderer, which surface in the functions of alternation and the marked effects in linguistic choices of continuous tense form.

The narrative clauses within the detective discourse may not have temporal sequence but they are the clauses representing events, which have occurred in the fictional reality within the course of the story. Being a detective/mystery narrative, the narration may start with the event, i.e. the murder. In other words, in the order of narration the narration starts right in the middle of the narrative - events leading to the murder and the events leading to the revelation of the criminal/murderer may follow later in the story. In the detective discourse unlike Labov's observation on oral narrative, narrative clauses recapitulating past experience are not characteristically ordered in the temporal sequence. The narrator then for the reasons of manipulation, to conceal himself as the

murderer, manipulates events in the manner to achieve restricted information flow. This does not prevent one to realise the clauses as narrative, or clauses, which occurred in narrative reality.

On the basis of the pilot analysis it is found, in the above mentioned linguistic functions that there is interplay of concealment and revelation in the key specific contexts. For a linguistically aware prospective reader, the linguistic clues as suspense features are formed in the sub clauses of clause complexes with the shift in the participant role and verb action as process types. The linguistic clue is also in the shift from the unmarked tense – simple past or present to static aspects in the verb actions in the sub clauses of the clause complex. Such clues formed in the stylistic function of linguistic aspects like tense switch, participant role and process types foregrounds frame modification within a single clause complex. The linguistic clues understood, as suspense features, are further enforced in the retrospective reading.

The excerpt passage I from Cover Her Face is also analysed in the same light as above. As seen in the analysis of transitivity, as an indirect participant in the clause (Halliday, 1994: 152) adverbial and adjectival elements in the prepositional phrase as circumstantials introduce a different way of understanding narrative, evaluative clauses. As a minor process, prepositional phrase/nominal phrase can further inform about an event in the main clause. The analysis is going to focus on whether definite, indefinite circumstantial elements as features informing the process of manipulation (further criterion to distinguish narrative and evaluative clauses, therefore observing the truth-value of events narrated in the contextual monitoring) along with the shift in participant role and process types, inform these functions as linguistic clues and is investigated in



the next chapter. This is done in the following chapter in order to focus in depth on the analysis of circumstantial types.

## Chapter five

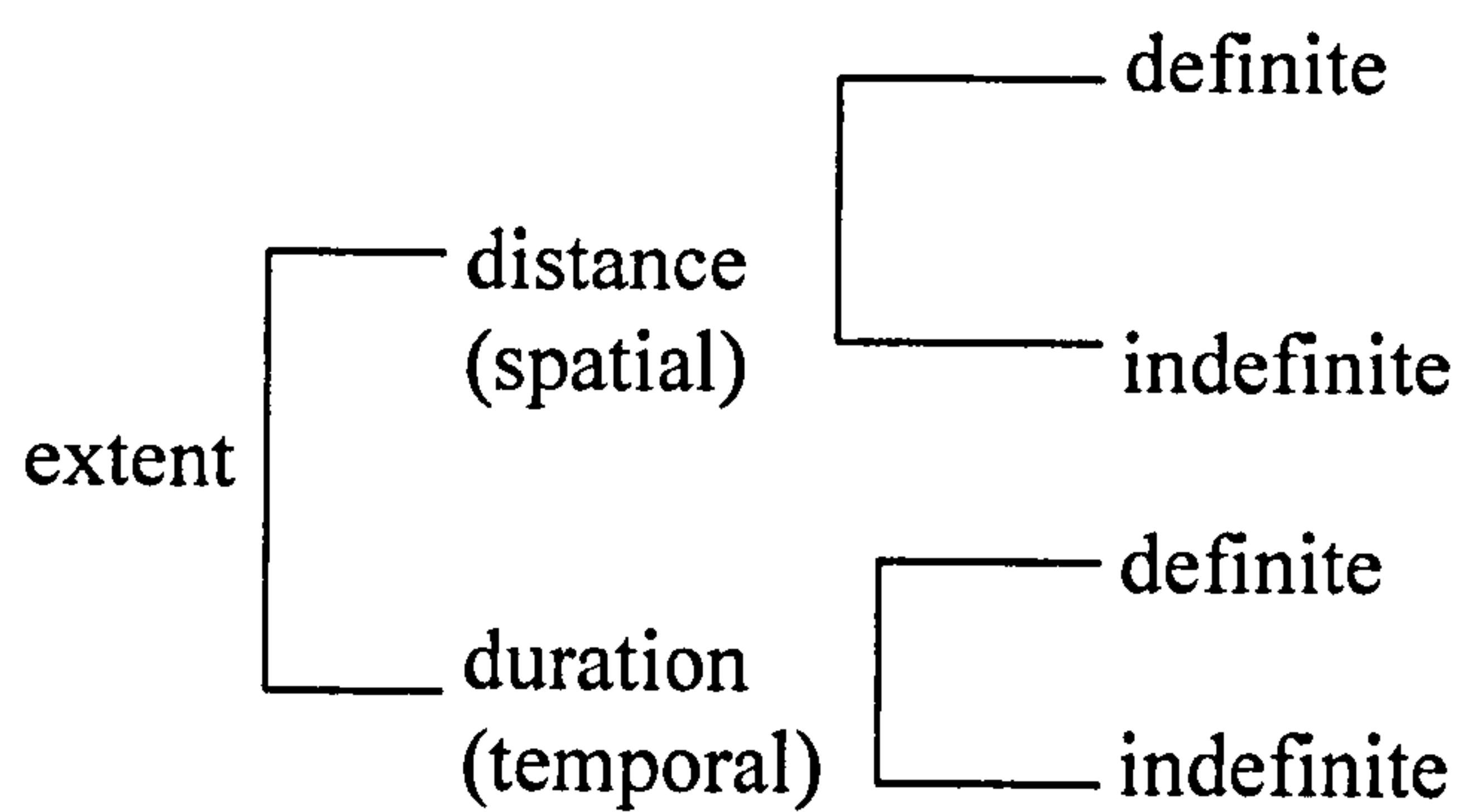
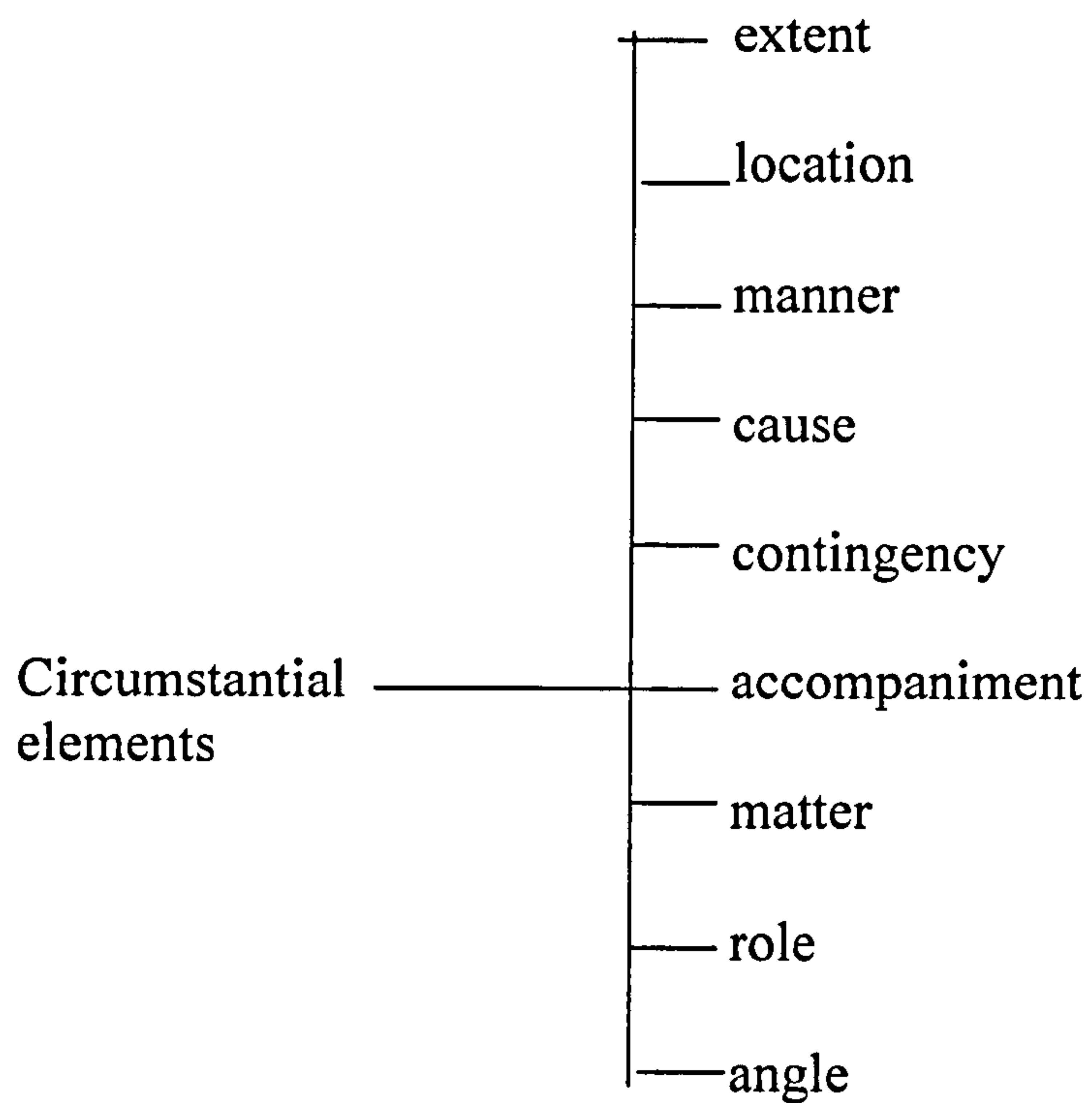
### Circumstance

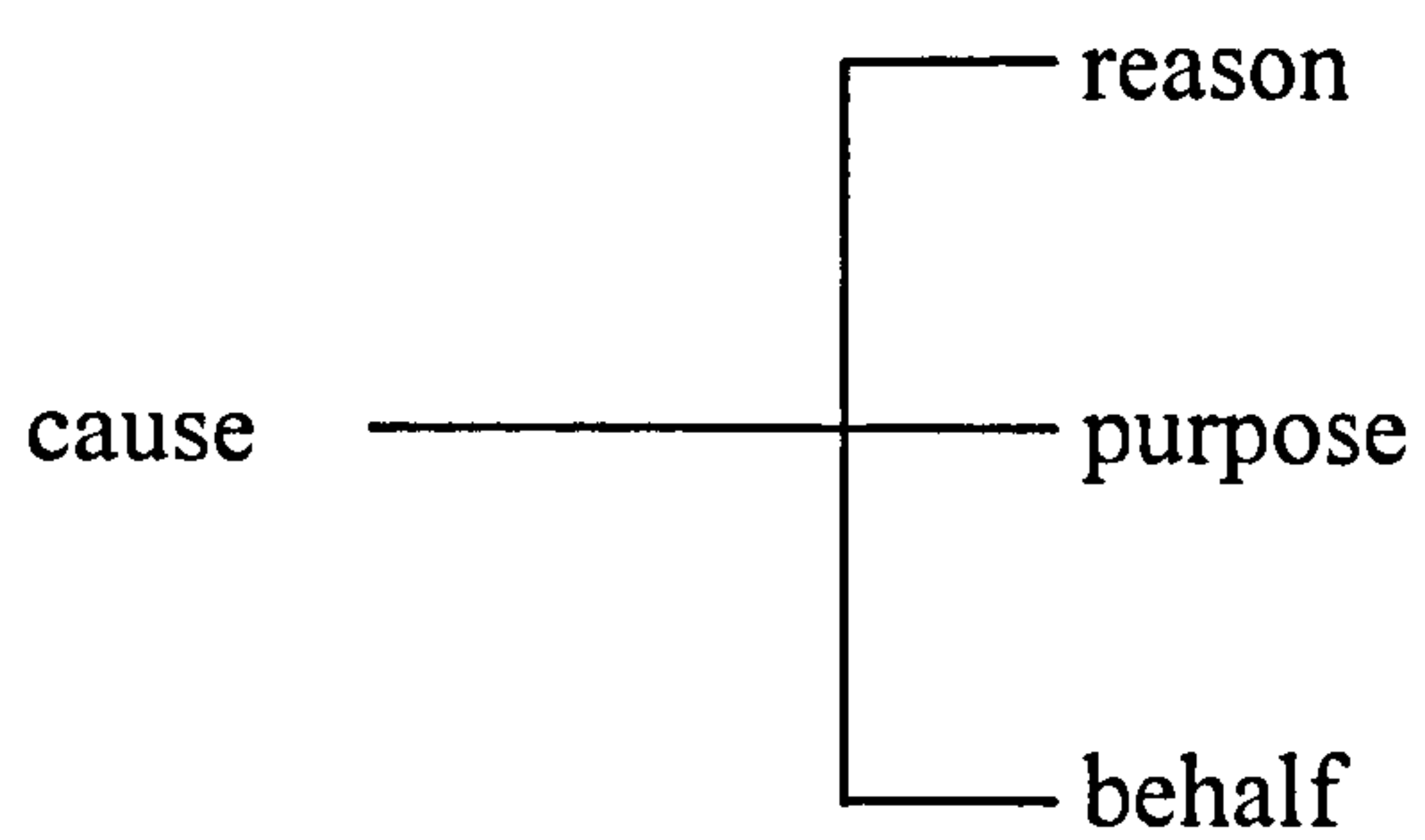
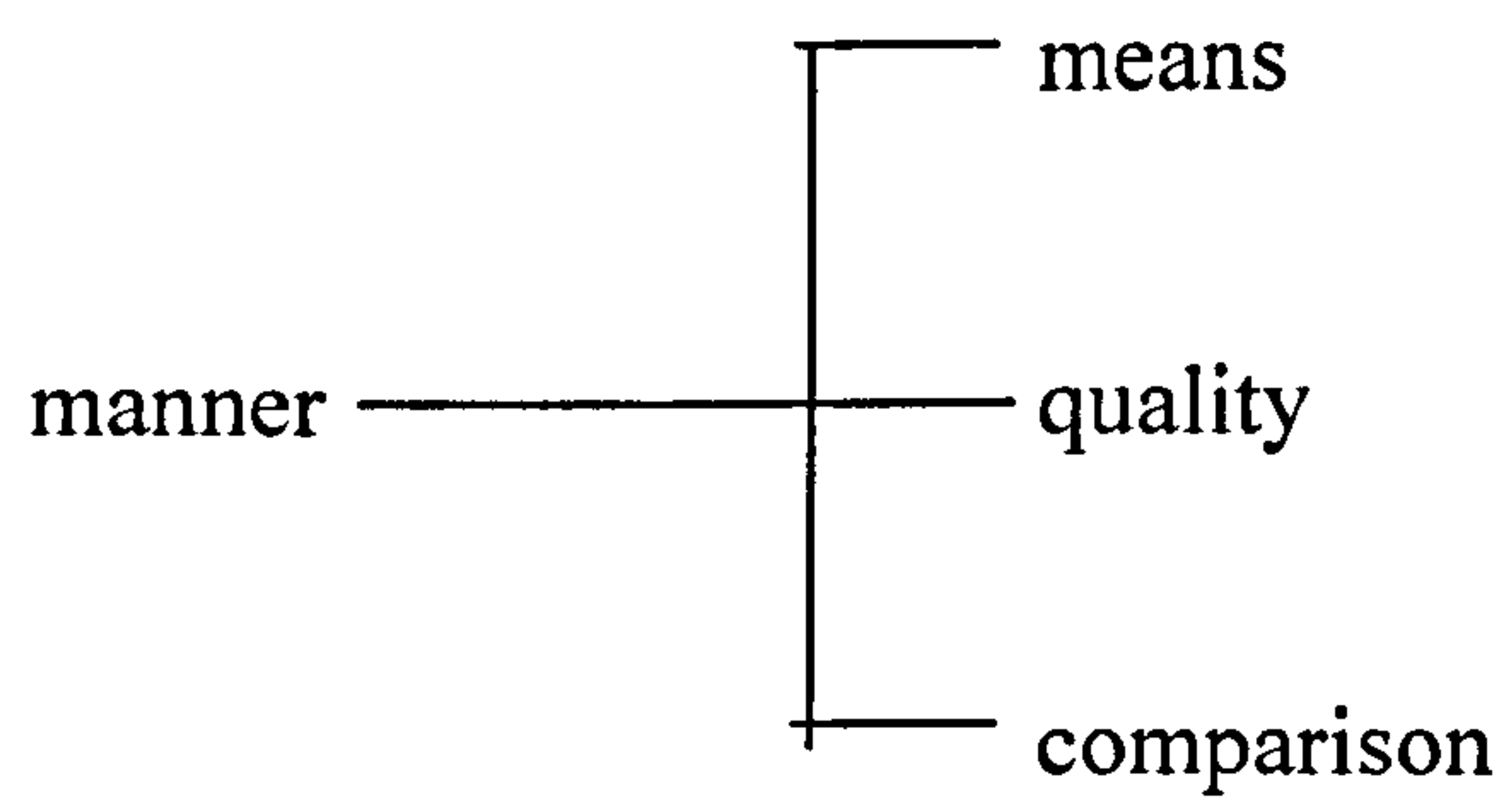
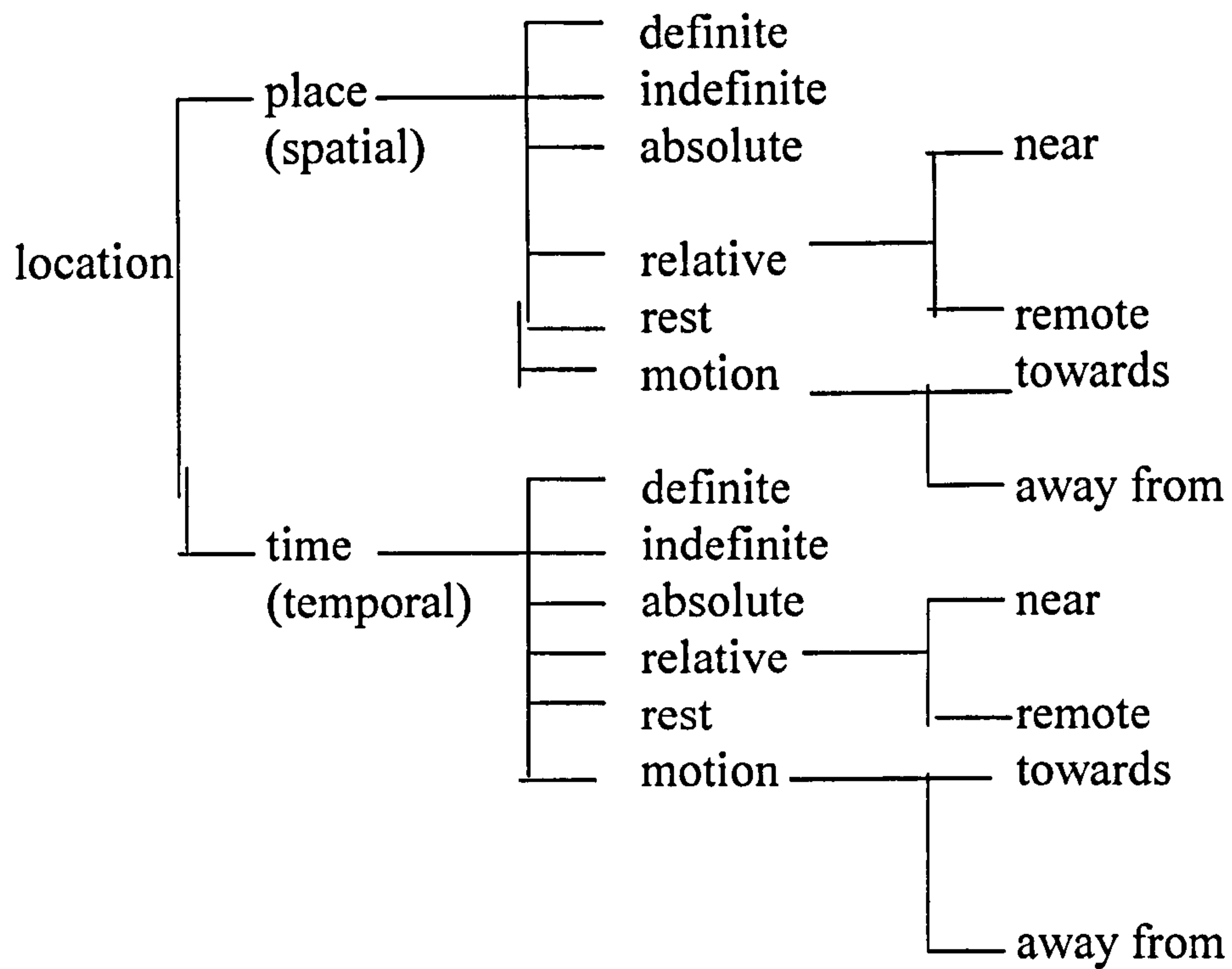
In this chapter the element circumstance as a subordinate clause providing further entity/information about the main clause is considered. This is because, in the previous chapter adverbials and adjectives as circumstantials, represented in the prepositional/nominal phrase provided further criteria to analyse clauses as narrative or evaluative, which is different from Labov (1972). This understanding informed the way clauses are presented in the text specific knowledge of the clause in relation to the fictional reality. A separate chapter for a consistent focus therefore was considered appropriate for the analysis.

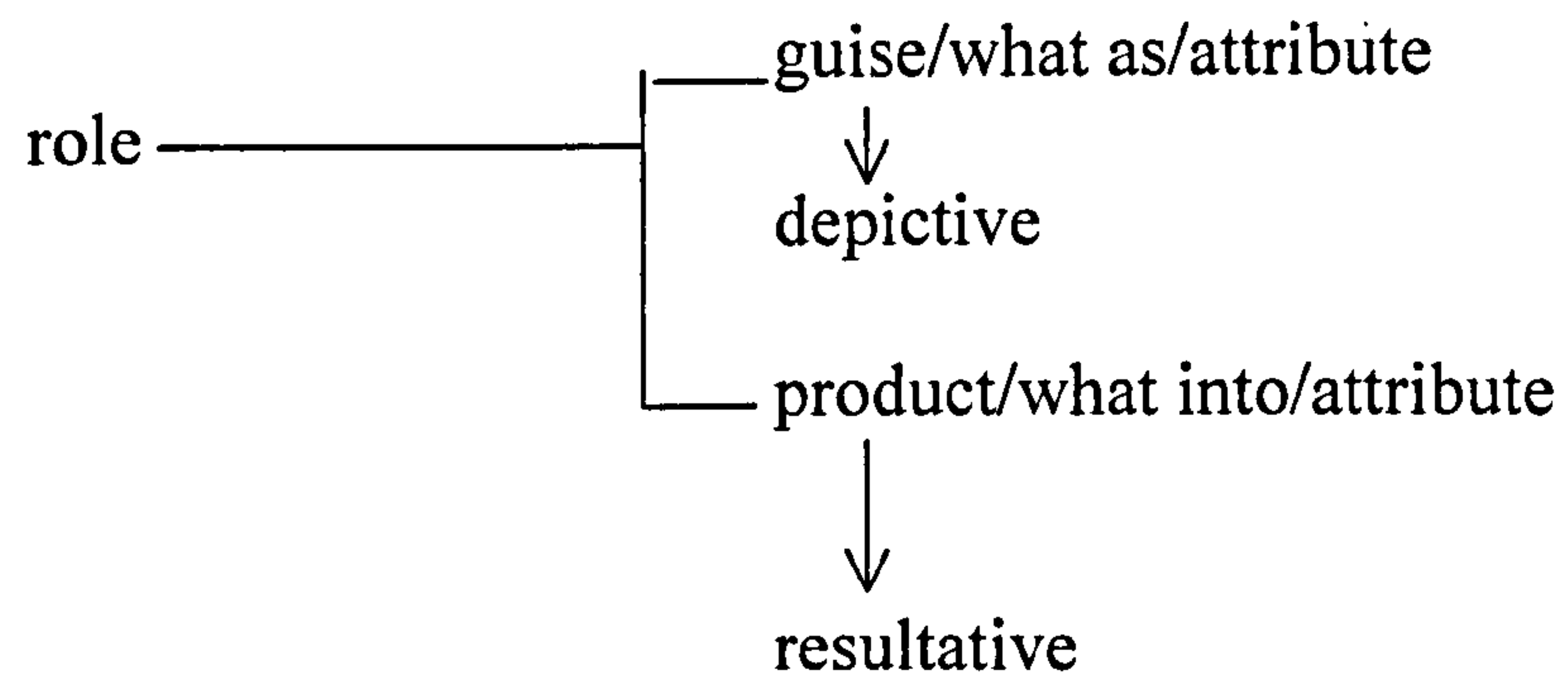
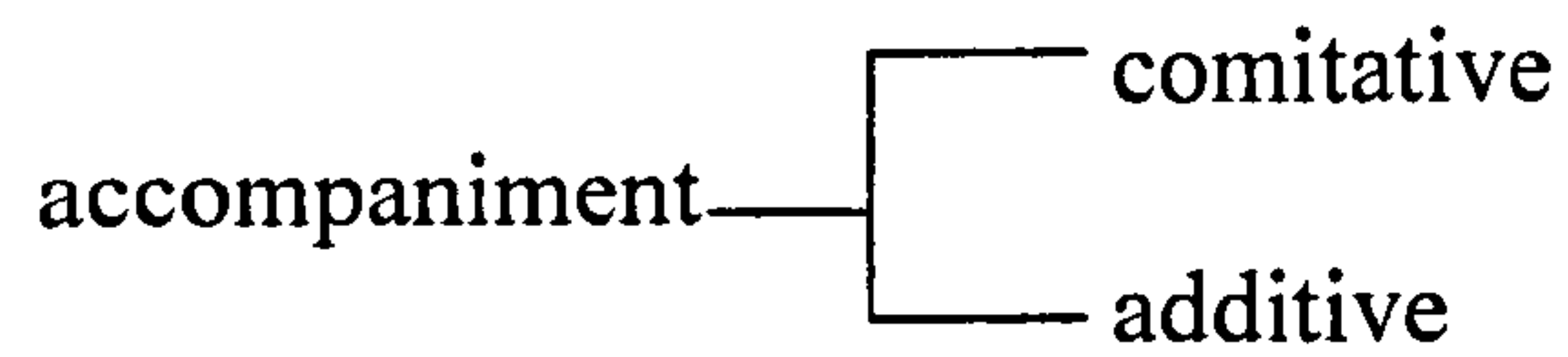
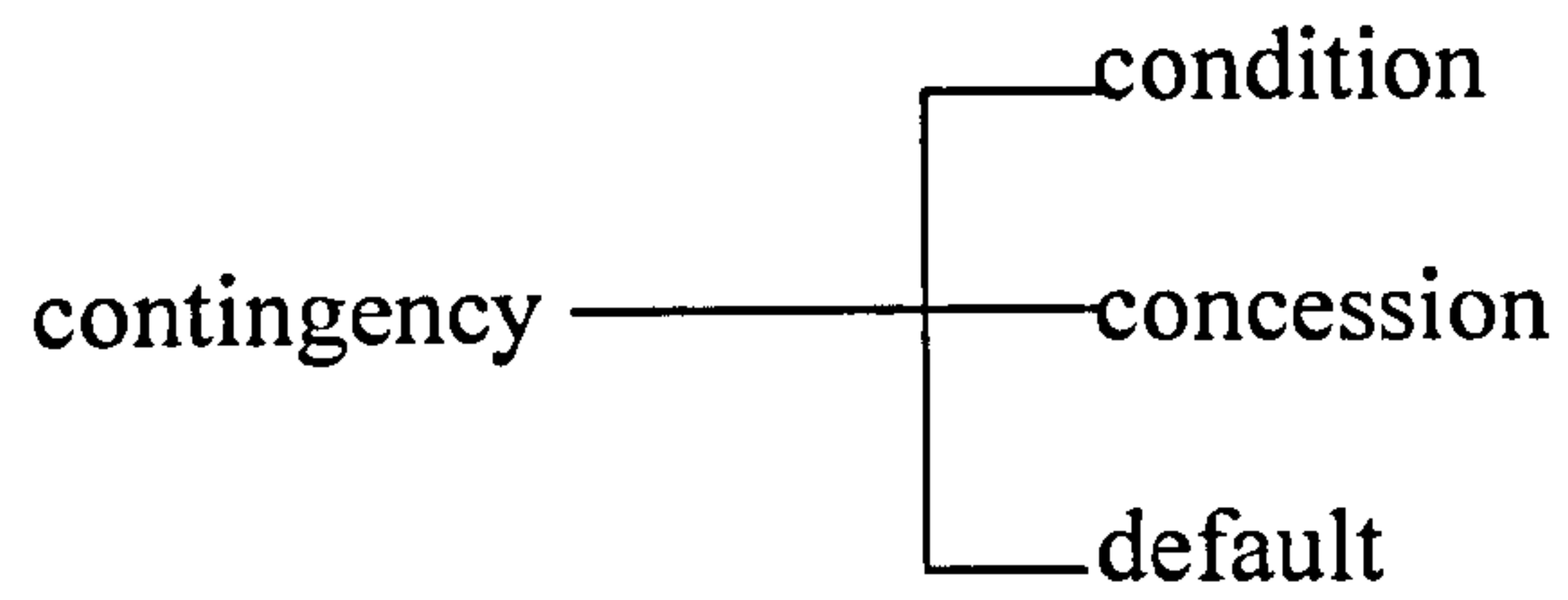
The three steps for the analysis of transitivity is also done along side the alternation technique in relation to the shift in participant role and process types in clause complexes.

A description of circumstantials as a semantic component and its characteristic properties is made before the analysis of passage I from Cover Her Face.

# 1. Circumstantial types and explanation (Halliday, 1985 and 1994)







For the definitions of different circumstantial types and its understanding, see Halliday (1985 and 1994).

## 1.1 Elements as circumstantials

Halliday, (1985) expresses circumstantials as prepositional phrases expressing a minor process and interpreting a preposition as a kind of mini-verb.

Apart from circumstances of quality expressed by an adverbial group, circumstantial elements are usually expressed by a prepositional phrase. A prepositional phrase consists of a nominal group, which is related to the process indirectly with the preposition acting as an intermediary; that is, the preposition expresses the indirect relationship by which the nominal group is linked to the rest of the clause.

The preposition has some qualities of a verb and sometimes a non finite verb is found, which is similar in meaning and thus expresses the relationship in the form of a dependent clause.

## 1.2 Exceptions to the norm as circumstantials

Under certain conditions prepositional phrases express participant function. This happens when, the participant in question occurs at the end of the clause, e.g. *I baked a pie for my child.*

Instances with an expression consisting of verbal group + prepositional phrase may include the preposition as part of the process. E.g. *look (process) at (preposition) the match.*

### 1.3 Distinction between participant and circumstance

As observed in Halliday (1985), the distinction between the participant and circumstance is becoming increasingly blurred. In 1994 edition, Introduction to Functional Grammar, Halliday goes on to observe the following as circumstantial elements:

The three perspectives/notion of circumstance and an additional, the adverbial circumstance in the present study:

- Circumstances associated ‘with’ or ‘attendant on the process’ providing the traditional explanation - when, where, how and why by linking to the four WH – forms, and circumstances that are adverbs rather than nouns.
- Participant function in mood grammar is associated with subject or complement. In mood grammar adjuncts are circumstances, which cannot become subjects or take over modal responsibility for the clause as exchange.
- Circumstances are typically expressed as either prepositional phrase or adverbial phrase but mostly the former. It is found in this study that circumstantial elements are also expressed as adverbial phrases. In detective discourse, adjectives/adjectival elements are found to perform similar functions as adverbials and thus realised as circumstantial elements.

## 2. Understanding and framework for analysis

### 2.1 Prepositional phrase as circumstance and participant

Prepositional phrase:

It is a hybrid construction with a nominal group as a constituent, with a minor process indirectly relating the nominal phrase to the main clause. It looks bigger than a group yet it is not a clause.

According to Halliday (1994: 150), in principle every nominal group can occur in either of the two contexts:

As participant in a clause e.g. *little drops of water make the mighty ocean*  
(direct participant)

As circumstance in a clause e.g. *I will sail across the mighty ocean*.  
(indirect participant).

### 2.2 Characteristic features of circumstantial elements

What is circumstance:

The indirect participant is the circumstantial element. It is linked into the process of the main clause, via some prepositional phrase.

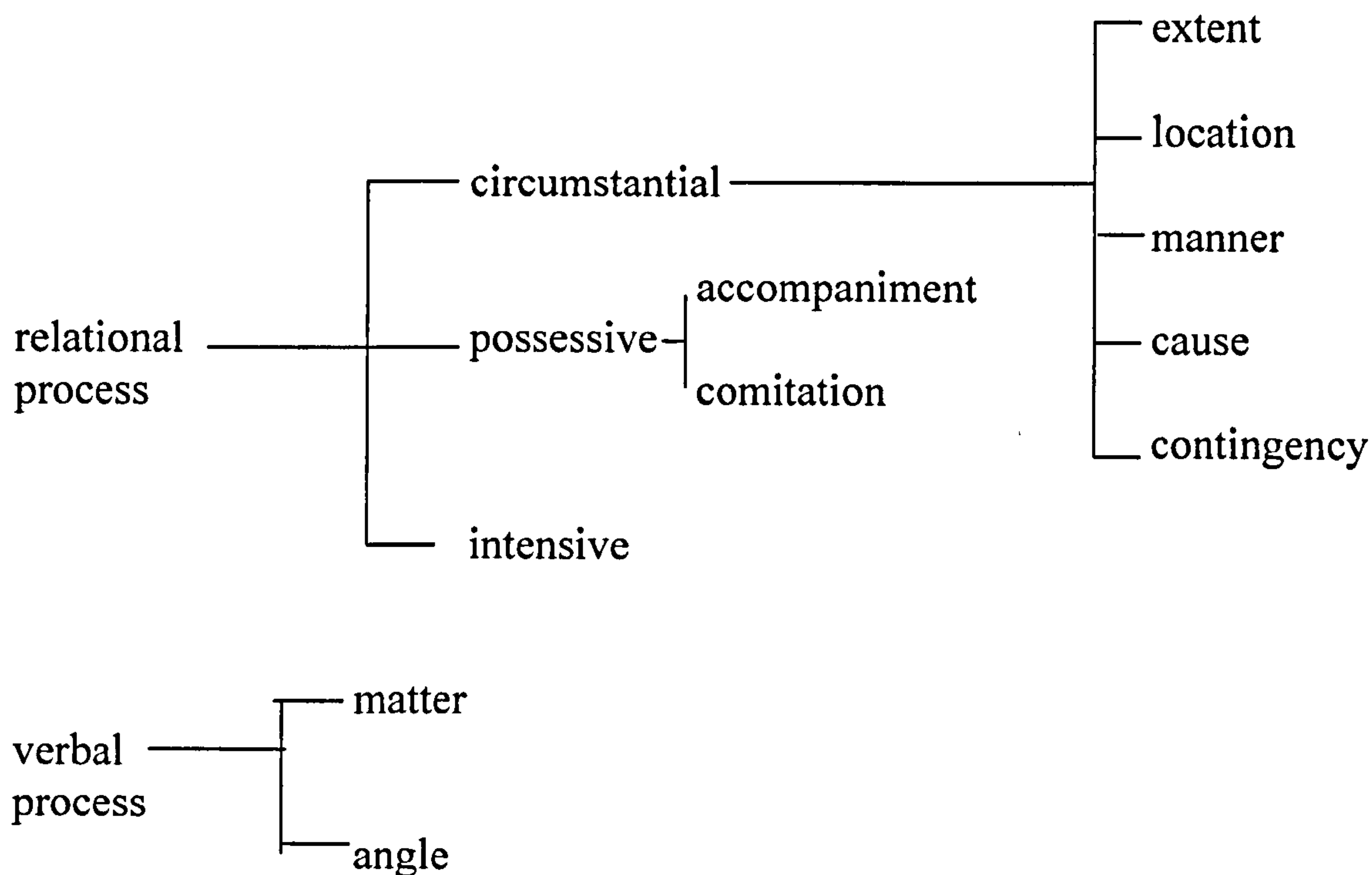
Circumstance is itself a process, which has become parasitic on another process. Most circumstances are derived from three relational processes



and the other two are from the verbal process. In the words of Halliday, (1994: 152):

*The notion of 'circumstance' is a kind of additional minor process, subsidiary to the main one, embodying some features of relational or verbal process and introducing a further entity as an indirect participant in a clause.*

### 2.3 Circumstantial types within respective process types (Halliday 1994)



process types	circumstantial types / functions
relational circumstantial:	when? extent: duration where? location: place how? manner: means why? cause: purpose under what condition? contingency: concession
relational possessive:	who with? accompaniment
relational intensive:	role
verbal	matter angle

To summarise:

Circumstance as a prepositional phrase expresses a minor process where the preposition is a kind of mini verb.

A prepositional phrase introduces a nominal element/a further entity as an indirect participant, with the preposition acting as an intermediary.

Prepositions are derived from non-finite verbs, e.g. concerning, according to, given, expecting.

A nominal group within a prepositional phrase stands up to the preposition in a transitivity relation. It is similar to a relationship, like that of complement to predicator in mood structure.

Circumstances as participant suggest that, the line between the two is not clear.

### 3. Sources of difficulty in identifying circumstances

N. B. In the first two characteristics, circumstantial phrases have a participant function.

Whenever in a clause the prepositional phrase (pp) functions as agent, beneficiary, range, the element in pp is a participant.

Sometimes prepositions are closely bonded with or attached to a verb functioning as a process e.g. 'turn into', 'sent for'.

*I was waiting on the shore.* (circumstance)

*I was waiting for (verb + preposition) the boat.* (participant)

A prepositional phrase as quantifier inside a nominal group; such characteristics are found in adult writing e.g. *The report favours the introduction of water spray system in aircraft cabins.*

A prepositional phrase as modal or conjunctive adjunct as circumstance e.g.

*I disagree on principle.*

*I disagree in principle.*

#### 4. Analysis

(Passage I from Cover Her Face)

Note: Clauses displaying anomaly; deviation from the convention or alternation from the overall narrative mode are only discussed in the explanation of each step.

#### Step I

Sn. no.	circumstantial	participant	process	participa nt	circumstantial
1	Exactly three months before the killing at Martingale	Mrs Maxie	gave	a dinner party	n
2	Years later, when the trial was a half - forgotten scandal and the headlines were yellowing on the newspaper lining of cupboard drawers,	Eleanor Maxie	looked	n	back on that spring evening as the opening scene of tragedy.

3	..... selective and perverse,	Memory	invested what had been	a perfectly ordinary dinner party	with an aura of foreboding and unease.
4 *	n	It	became	a ritual gathering	in retrospect, .... under one roof of victim and suspects, a staged preliminary to murder.
5	In fact	the suspects	had not been present	n	n
6	n	Felix Hearne for one	was	n	not at Martingale that week - end.
7	Yet, in her memory,	he too,	sat	n	at Mrs Maxie's table, watching with amused, sardonic eyes, the opening antics of the players.
8	At the time, of	the party	was	n	both ordinary

	course,				and rather dull.
9	Three of the guests,	Dr Epps, the Vicar and Miss Liddell, Warden of St. Mary's Refuge for Girls	had dined too often to expect	either novelty or stimulation from each other's company	n
10 a	n	Catherine Bowers	was silent		unusually
b	n	and Stephen Maxie and his sister, Deborah Riscoe,	were concealing	their irritation that Stephen's first free week - end from the hospital for over a month should have coincided	obviously

				with a dinner party.	
10 c	that for over a month	Stephen's first free week - end from the hospital	should have coincided	with a dinner party	n
11 a	n	Mrs Maxie	had just employed	one of Miss Liddel's unmarried mothers	as house parlourmaid.
b	n	and the girl	was waiting	n	at the table for the first time
12 a	But	the air of constraint which	burdened	the meal	n
b	n	(contextually, the air of constraint)	could hardly have been caused	n	by the occasional presence of Sally Jupp
c	n	who (Sally Jupp)	placed	the dishes	in front of Mrs Maxie
d	n	and (ellipted	removed	the plates	with dextrous

		Sally Jupp)			efficiency
e	n	which Miss Liddell	noted	n	with complacent approval.

### Explanation of step I

clause 4.

*'a staged preliminary to murder'* - a noun phrase positioned at the peripheral part of clause 4. This noun phrase is describing the dinner party and is therefore adjectival.

According to Quirk et al (1985, 1356 - 7) the final position of a sentence highlights or organises the information structure/focus of a clause. Hence it is analysed, the final position of the noun phrase describing the nature of the *'dinner party'* serves as a locus of 'new information' in the clause.

As expressed earlier, characteristics or functions of adjectives describing a noun or a pronoun are similar to circumstantial elements, where the perspective of a narrator is realised. Thus, adjectives such as *'just'* or *'yet'* also express the perspective of the narrator in relation to the item described. On this observation, adjectives may be regarded as adverbials like *'almost'*, *'always'* and others.



In view of the above observation, the noun phrase '*a staged preliminary to murder*', as an adjective describing the '*dinner party*', is also expressing the narrator's perspective and is a manner circumstantial. To recapitulate, adverbials are a circumstantial type of manner, quality. Since adjectives perform similar function as adverbials, they are also regarded as manner, circumstance (my understanding in this study).

Furthermore in clause 4, the anomalous '*it*' or existential '*it*' as grammatical subject allows the information to focus on the constituent '*dinner party*'. In clause 3, the existential '*it*' thereby effectively undercuts the agency of the grammatical subject Eleanor Maxie. The function of the undercutting agency role for limited, self-reflecting presentation in linguistic choices is discussed in depth in chapter 7. This function is employed to shift and evaluate the participant role associated with murder.

The unmarked sentence is:

Eleanor Maxie looked back on that spring evening /dinner party as a staged preliminary to murder.

Such a pattern would invest the participant role as actor/agent to Eleanor Maxie and assign her as the direct participant who staged the party as a preliminary to murder. Also in the employment of linguistic choices the following duality of motivation and function takes place -

Organising the information focus to the noun phrases occupying the peripheral position of a clause (clause 4) and  
 Personification of 'memory' (clause 3) by giving agency role

In doing the above, the narrator (Eleanor Maxie) conceals from the readers her responsibility in staging the party as a stage for the forthcoming murder. The concealment is produced in the lack of agentive role and presenting the direct participant, Eleanor Maxie as an indirect participant. The double function is in the presentation/revelation of the direct participant as an indirect participant and in so doing concealing the direct participant.

In the following tubular arrangement steps II and III are analysed together.

Steps II and III

sn. no	circumstance	participan t	process	participan t	circumstance
1	(Exactly) manner, quality (three months) extent, definite, duration (before the killing) location, time, definite	actor	material	goal	n

	(at Martingale) location, place, definite				
2 *	(Years later) extent, duration, indefinite (when the trial ..... drawers) location, time, definite	actor	mental	n	(back on that spring evening) location, time, definite (as the opening scene of tragedy) role, guise
3 *	(.... selective and perverse,) manner, quality	inanimate actor	(investe d what had been) material	(a perfectly ordinary) adjective, manner, quality? (dinner party) goal	(with an aura ...unease) manner, means
4 *	n	anomalous it	relation al	goal	(in retrospect .... under one roof of victim and suspects, a staged preliminary to

					murder)
5 *	(infact) noun	actor	material	n	n
6	n	actor	relation al	n	(at Martingale) location, place, definite (that week - end) extent, duration?, definite
7	(Yet, in her memory) location, place, definite	actor	material	n	(at Mrs Maxie's table) location, place, definite (with amused, sardonic eyes,) manner, means (the opening antics of the players.)
8	(At the time,) location, time, definite (of course)	carrier	relation al	attribute of quality / intensive	n

	related adverbial word - naturally, admittedly. Therefore, manner, quality				
9 *	(Three of the guests,) extent, cannot include under the subcategories available.	actor	material and mental incorporated in the verb phrase	n	hybrid construction with a nominal group
10 a *	n	carrier	relational	attribute, quality	(unusually) ly word - adjective
b *	n	actors	material	(their irritation) seems like an attribute / quality (that Stephen's ..... party.) phenomenon	(obviously) manner, quality

c	(that for over a month) extent, duration, definite	actor	material	goal, prepositional phrase as participant	n
11 a *	n	actor	material (just) adjective	goal	(as house parlourmaid) role, depictive
b	n	actor	material	n	(at the table) location, place, definite (for the first time) extent, duration, definite
12 a *	(But) used here as conjunction	actor	material	goal	n
b	n	n	material	n	(by the occasional presence of Sally Jupp) manner, means
c	n	actor	material	goal	(in front of Mrs Maxie) location,

					place, definite
d	n	n	material	goal	(with dextrous efficiency) manner, means
e	n	senser	mental	n	(with complacent approval) manner, means

## Explanation

clause 2.

According to Halliday (1994) circumstantial as a minor process is related to the main relational process type.

In this clause the anomaly is in the circumstantial type, role presented within mental process. As is the norm, the circumstantial element as role is parasitic to the relational process. Does that mean the application in clause 2 of the circumstantial element as role within mental process and not within material process is a form of deviation and therefore a suspense feature?

In this clause, from the overall fictional narrative, Mrs Maxie as the murderer is recapitulating past events that led to the murder. In fictional reality, the spring evening was the opening scene of the tragedy/murder. It is the assumption that, if elements expressing circumstantial properties were chosen within the relational process, the scene as an opening scene of the tragedy would be related to Mrs Maxie and not just implying that Mrs Maxie looked at the *dinner party* as an opening scene of the tragedy. In fictional reality however, Mrs Maxie is recapitulating the *dinner party* as an opening scene for the forthcoming murder she committed. For example, if the second clause was realised as the following:

Years later, when the trial was a half-forgotten scandal and the headlines were yellowing on the newspaper lining of cupboard drawers, to Mrs Maxie that spring evening was the opening scene of the tragedy.

Using such clause structure, where circumstance role is associated with mental process, enables the omniscient narrator to narrate the spring evening as something Mrs Maxie is looking back as a scene of tragedy, rather than, as is the norm, observing and committing in a material process the spring evening as a scene of tragedy. Obviously this is what the narrator does not want to do. This is achieved in the deviation from the norm – circumstantial with mental process and not material process. In limiting the narration to the mind's eye of the participant, made possible with the above linguistic choices, the omniscient narrator simply observes the scene as seen by Mrs Maxie in the text specific knowledge. But linguistic function when understood with the retrospective nature of narration realises how there is



an undercutting of agency role in the existential *it*, and limited/restricted narration in the mental process. It is observed in the introductory section how in the limited, self-reflection of the characters as murderer that the linguistic clues are constructed to create an elusive language and therefore suspense.

Clauses 3, 11.

As has been observed, adjectives like adverbs also inform the perspective of the narrator/character. In these two clauses, clause 3 - *perfectly* (adverb) *ordinary* (adjective) and in clause 11, *just* conceive the perspective of the narrator in relation to the dinner party in clause 3, and Mrs Maxie in clause 11a. The adverbials therefore are apprehended as manner, quality.

Similarly it is also the presumption that '*But*' used as a conjunction in clause 12a, expresses the narrator's perspective that, the air of constraint, which burdened the meal could not have been caused by Sally Jupp. The conjunction *But* is confirming that something or someone else is responsible for the air of constraint burdening the meal. Contextually, the conjunction is both revealing and concealing at the same time:

revelation - Sally Jupp in the primed context is presented as one who is not responsible for the air of constraint burdening the meal,

concealment - in fictional reality, in the explicit information flow, conceals the character, factor or purpose responsible for the air of constraint.

Sally Jupp is presented in the primed context (the dinner party) as the participant not responsible for the air of constraint. The use of passive voice in the VP '*could hardly have been*' makes one wonder from whose perspective the observation is made in clause 12. The use of the conjunction *But*, along with the passive voice construction in 12a and b realises the need to analyse this clause with respect to voice and whose point of view is presented. Point of view for informing suspense features is discussed in the 7<sup>th</sup> chapter.

Following the clauses 9, 10 and 11; clause 12 also appears to be that of the omniscient narrator. How does one explain the alternation in tense form to progressive or perfective aspect, when the overall narrative tense is in past tense? Such understanding enforces in clauses the necessity for analysing the concept of whose point of view is projected in the construction of voice. Conjunction '*But*' makes the clause as narrative type. According to Labov (1972), progressive, perfective aspect is rare in narrative clauses. When rare literary effects are used, there is significance for the use of such choice. In chapter 7, in relation to the voice alternation technique, the process of limited/restricted form of narration by the omniscient narrator is understood. Narrative clauses are events in reality. Rare linguistic choices foreground such narrative clauses. In chapter 7, the function of passivity surfaces the perspective of an involved omniscient narrator revealing the air of constraint. But in the linear arrangement of clauses it is not explained what the reasons of the air of constraint. Elements such as conjunctions, like adjectives (functioning as attributes/correlatives in Labov, 1972), have

evaluative characteristics from which the above interpretation can be surfaced. Adjectives are a form of circumstance/environment for the noun or pronoun. They lead to further analysis of the same aspects with a different focus or angle, such as point of view and modality.

Clauses 4, 5, 9.

According to Halliday (1994), in principle every nominal group can occur in either contexts; as participant (direct participant) in a clause and as circumstance(indirect participant) in a clause. The nominal groups/noun phrases in clauses 4 and 9 and the noun *in fact* in clause 5 have been analysed as circumstance. With respect to Halliday (1994: 157), noun phrases in clauses 4 and 9 are realised.

Clause 4.

In Halliday (1994: 157), attribute as circumstance, role (depictive, and resultative) typically appears as an adjective in the material process. In the excerpt analysed (chapter 4), clause 4 and clause 7 in A. Christie (the clauses are mentioned below), nominal attribute as circumstance appears in the relational process. Similar to clause 2 in the present excerpt (circumstantial, role presented in mental process and not relational, as is the norm), one can realise this as a form of deviation used for the sake of suspense. In both the clauses with the stylistic choice of deviation, the

narrator is encompassing observations, which are of particular significance to the suspense/murder within the novels. The deviation from the norm - nominal attribute as circumstance in clause 4 and circumstance as role in mental process; foregrounds the '*dinner party*' as an event of importance related to the murder. These deviations cannot be regarded as coincidental and the obvious question follows; why are certain events presented with linguistic deviations, while observations or events in other clauses have the overall consistent presentation of the circumstantial elements with respective process types. One can say at the outset of the narrative that, stylistic deviations of the above kind highlight the relevance of certain specific contexts with murder. The reason for the relevance is then further surfaced in the choice of the deviations over the use of the norm.

Furthermore, in clause 4, relational process with the anomalous *it* as subject (contextually *dinner party*) removes the act of committing to any particular character the observation made in relation to the dinner party. In fictional reality, the dinner party as *a staged preliminary to murder* was organised by Mrs Maxie. Similar to the example in Halliday (1994), '*he set out poor*' or '*bend that rod straight*', in both the cases the process can be directly related to the participant and consequently to the attribute. But unlike Halliday's example, in clause 4 there is no direct participant/actor performing the observation. The use of circumstance, as a nominal attribute within the relational process and not within the material process, as is the norm, along with the existential *It*, syntactically excuses the narrator from involving a direct participant and thereby avoids relating *the ritual gathering as a staged preliminary to murder* to any particular character's perspective, in

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this case Mrs Maxie, the direct participant in fictional reality. It thus becomes objectively evident how, in the linguistic functions of nominal attribute with relational process and existential *it* together undercut the agency role of Mrs Maxie as the participant who staged the party as a preliminary for murder. The effect of undercutting agency as a linguistic function to create suspense is dealt in chapter 7.

In the same light as clause 4 (Cover Her Face), in clause 7 from Christie, the participant as goal or the purpose of narrator being *considerably upset and worry* is not mentioned. As a retrospective reader, from the overall fictional narrative it is understood in clause 7 that the narrator, who was the cause of Mrs Ferrar's suicide, reveals his state of mind as *considerably upset and worried* for the reason of whether Mrs Ferrars had left a suicide note in which he suspects Mrs Ferrars had revealed the purpose of her death in the letter. Instead of the typical use of the material process, the use of circumstance as attribute within the relational process enables the narrator/character to be evasive, and not reveal the purpose or event causing his *considerable upset and worry*. Linguistic combinations as stylistic deviations (nominal attribute within relational process instead of material process, examples - clauses 4, 7 in Christie, circumstantial element as role in mental process in clause 2 from James' Cover Her Face) create evasion for the process of manipulation (the manipulation of concealment and revelation) in these clauses.

Deviation in clauses 2, 4 (Cover Her Face) and 7 (Christie):

sn. no.	circumstance	participan t	process	participan t	circumstance
2	Years later ... drawers	Eleanor Maxie	looked		back ..... tragedy
4	n	It	became	a ritual gathering	in retrospect ..... under one roof of victim and suspects, a staged preliminary to murder.
7	n	I	was	n	considerably upset and worried.

From the above tubular arrangement it is evident how circumstantial elements give further information to the whole clause. Understanding of circumstantials as a criterion for the further understanding of narrative or evaluative clause is realised more consistently in the following chapter on evaluation.

The clauses also do not display any shift in the participant role or tense alternation to perform the double function of suspense. The double function is produced in the deviation of combining circumstantial types with process types, which is different from the norm. This enables the dual function of the purpose of tellability - the significance of the dinner party as a staged preliminary to murder, but the prior awareness of tellability requirement is in the concealment of the role of Mrs Maxie who commits the murder after the dinner party, when the retrospective narration in clauses 2 and 4 is done through the minds eye of Mrs Maxie.

#### Clause 10 b.

As above, in this clause, unlike the norm, the phenomenon is associated with material process. Like clauses 2 and 4, the move away or alternation from the general or typical structure must be significant. This linguistic deviation must be for a purpose. It is a kind of 'mix and match' (my understanding) method employed for an individual purpose or reason. Such stylistic deviations, when coupled with the understanding of alternation from the overall narrative tense, realises how the perspective of the narrator through the characters, Stephen Maxie and his sister Deborah highlights the importance of the dinner party, which at the time appeared to the participants *as a ritual gathering*. It is as if in the deviation the narrator points out, this particular dinner party was not a ritual gathering. The use of static aspects in the VPs (discussed in chapter 7 and 8) – '*should have coincided; had just employed; was waiting; could hardly have been caused*'



in clauses 10, 11 and 12 reinforces as pointers how the dinner party was not a ritual gathering and not presented in the overall narrative past tense.

Hence after the dinner party, as stated in clause 1, Sally Jupp the maid was found murdered by Eleanor Maxie.

## 5. Summary

Deviation from the norm, in the discourse of the above passage analysed, foregrounds the specific events. When understood in relation to the overall fictional context, the significance of the deviation in relation to suspense becomes explicit; thus being dually functional. From the study so far it is seen that linguistic deviations are associated with specific contexts, which are crucial for the unfolding of the story of crime.

In the following chapter, evaluation is studied as another linguistic means for the understanding how '*suspense features*' appear at the climactic moment of the narration. Is it that the point of narration in clauses, where the deviation occurs as anomaly or alternation from the overall linguistic mode to form the hinge/climactic point of the narrative. Presence of evaluative features in such clauses should confirm clauses with anomaly as the climactic point of the narrative. Consideration of different linguistic aspects for the analysis of linguistic clues is done to consistently inform the anomalies presented in the stylistic function of linguistic aspects as clues. These linguistic clues as double function reveal and conceal at the same time so as to create elusive language for allusions and illusions.

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The analysis of the narrative and evaluative clauses, in relation to Labov (1972) in chapter 6, is done along side the circumstantial features and their respective process types. Once again to remind the reader how evaluative features appear with the clauses featuring alternation or deviation, thus pointing these clauses as the climactic moment/hinge point of the narrative for the purpose of suspense is the focus of the next chapter.



## Chapter Six

### Evaluation

As soon as the narrative is viewed from within the human context, its linguistic-structural properties relate broadly to two functions. The first is the referential function. According to Labov and Waletzky (1967: 12) this function is a means of recapitulating experience in a manner which matches the temporal sequence of the original experience. The second function, as a double function (the point of linguistic clues in this study) is about the requirement that a narrative has a point. At this point the narrative attends to the prospective readers to establish the narrator or character's perspective. Evaluation undertakes a crucial task of articulating the point of the story and persuading the audience of its tellability. In this study it is viewed as an intervention by the narrator as the character, murderer or by the omniscient narrator as a retrospective narrator at certain climactic points of the narrative. This intrusiveness is to steer the prospective readers in a way to elude justice, or to produce linguistic clues/double function of appearing to be referring to the truth, while pushing it away from us.

Hence the study in this chapter with respect to evaluation is significant. It is my view that evaluation occurs alongside the linguistic clues as deviation or alternation from the overall narrative mode (as in the previous chapters), to reinforce the omniscient narrator or character/murderer's involvement to produce illusions in order to elude justice. If narrators are guided by their prior awareness of the tellability-requirement and shape their plot (in this case the story concerning the murder) in their evaluation of the narrative actions, such functions will initiate suspense and therefore a manipulated specific event. Depending on the *status in reality* of the actions and sayings as narrative or evaluative in

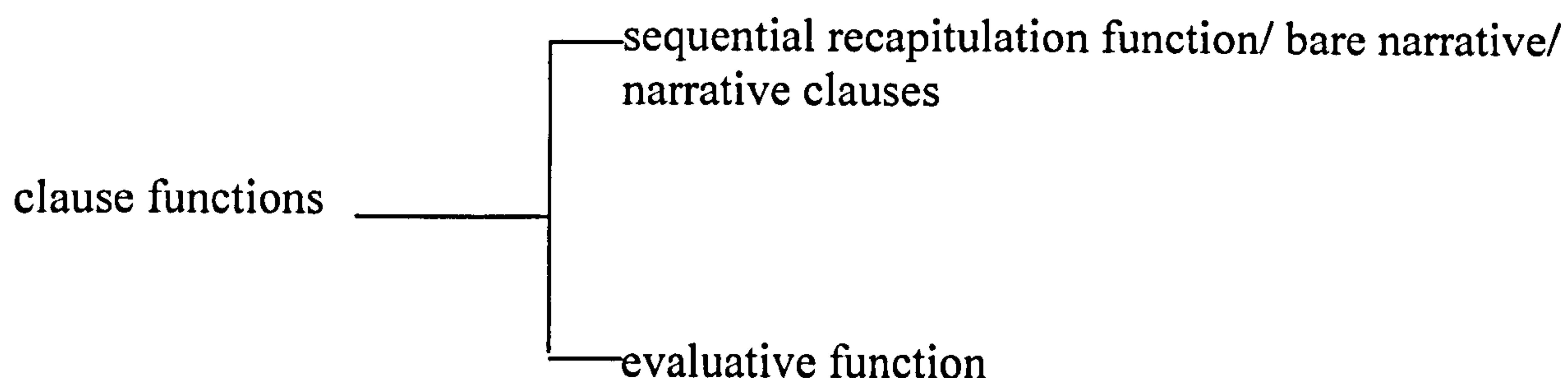
fictional reality, the constituents as evaluation can inform the hinge point of the narrative for the interplay of concealment and revelation.

Following Toolan (1988), the framework for analysis follows a critical study of Labov 1972. The analysis does not focus only on the occurrences of evaluative features in certain clause complexes, but on how they appear in correspondence to other stylistic functions for the purpose of suspense. Analysis of circumstantial elements as an additional criterion for the understanding of the definite or indefinite nature of clauses, can inform narrative action from an event in fictional reality or vice versa. Such an anomaly acts as a clue in linguistic features producing elusive language for suspense.

### 1. Comparative and critical study of Labov (1972) and Toolan (1988)

Clause functions:

Toolan, 1980:



## 1.1 Narrative clause

Inferred from the narrative, Labov (1972) relates the sequence of clauses in the narrative to the sequence of events. Characteristically, narrative clauses are ordered in temporal sequence. If the sequence is changed, the semantic interpretation inferred from the narrative is changed. In other words, narrative units recapitulate experience in the same order as the original events. It is found that, when crucial information in detective discourse relating to murder is deliberately concealed in certain events, there is narrator intervention and temporary suspension in the course of narration. How does one linguistically account for the above function in such key events and relate it to the purpose of avoiding suspicion, thereby producing suspense? With respect to the linguistic elements expressing evaluation, this chapter will concentrate on this purpose. If narrative clauses are narrative action/utterance at the moment of narration and narrative event in fictional reality (realised with the help of definite, indefinite circumstantial types), then the purpose of avoiding suspicion in clause complexes can be focused. The narrative evaluative/dichotomy (Toolan, 1988: 159) – *‘the separability of the plot from surrounding or interpolated discursal elaborations and recastings as an operational necessity’* for illusions can also be another stylistic function to understand suspense.

### 1.1.1 Independent clauses/narrative clauses

According to Labov (1972), only independent clauses are narrative clauses. Depending on the characteristic of non-shiftability/non-reversibility (temporal juncture)/fixed presentational sequence of narrative clauses, Toolan (1988) realises these clauses as fixed

narrative clauses. In the words of Toolan (1988: 148), *'The fixity of sequence of properly narrative clauses is quite crucial for Labov and Waletzky'*.

### 1.1.2 Syntactical properties of narrative/independent clauses

clauses with main clause finite verbs

clauses occur in simple present or past

progressive aspect (performing), perfective aspect (had performed) are rare in narrative clauses.

It is my opinion that, when alternation to static aspects (progressive or perfective) as rare literary style from overall narrative past tense are found in narrative clauses, such choices are made for intervention to create false beliefs. Alternation to static aspects is studied in chapter 7 for the same purpose as in this and previous chapters.

## 1.2 The basic narrative syntax

(Departures from the above syntactical arrangement can create evaluative effect.)

The basic narrative syntax, as laid out by Labov is represented in the following tubular arrangement. The syntactic elements are placed in consecutive order as they appear, represented by numbers below:



1	2	3	4	5	6	7	8
conjuncti ons	simple subjec ts	simple past tense auxiliary verb	preterite verbs / predicato rs with adverbial particles	comple ments	manner adverbials	locative adverbials	temporal adverbials

1. conjunctions, including temporals: *so, and, but, then*
2. simple subjects: pronouns, proper names
3. auxiliary verb: simple past tense, sometimes past progressive, and occasional quasimodals: start, begin, keep, used to, want
4. preterite verb / predicator: with adverbial particles up, over, down
5. complements: include direct and indirect objects
6. adverbials: expressing manner / instrumental functions
7. locative adverbials: expressing location of the event
8. temporal adverbials and comitative clauses: the first element is the temporal slot before subject, occupied by 'then' or 'when' clauses

(Labov, 1972: 376)

### 1.3. Non-narrative clauses

verb used before another verb to describe habitual action (e.g. used to)

verbs expressing modal meanings (see Crystal, 1988: 86, 87)

verbs expressing general present

subordinate clauses which do not serve as narrative clauses.

The above syntactical properties create clauses which did not occur in fictional reality. Such understanding in relation to the above syntactical elements is found and studied in chapters 7 and 8.

To explain the above, Toolan (1980: 148) expresses a caveat with subordination in relation to non-narrative clauses. With the example cited in p.148 Toolan observes that, *'presentational reordering through subordination ['but', 'there'] is acceptable recapitulation of experience. .... This is not by way of disparagement of Labov and Waletzky's work, however, but simply a warning that their assumptions and procedures differ in some respects from those we have previously looked at. '* The following examples realise the above observation.

Example:

Clause as narrative clause:

- a. *Well, this person had a little too much to drink*
- b. *and he attacked me*
- c. *and the friend came in*
- d. *and she stopped it. (Toolan, 1988: 149)*

## Clause with subordination:

*A friend of mine came in just  
in time to stop  
this person who had had a little too much  
to drink  
from attacking me. (Toolan, 1988: 149)*

Subordination changes the temporal sequence of the narrative clause but the original events remain the same. In the caveat voiced by Toolan, a change of sequence changes the order of presentation. Such is also my opinion. The change in the order of presentation, caused by aspects creating non-narrative clauses, or by alternation from the overall narrative tense creates interpolations as perspective of the participant. The overall outcome of the clause as an event may be the same, i.e. the changes in the temporal sequence do not mean that, with regard to the narrative reality, the semantic interpretation inferred from the particular clause complex is changed. The change in the temporal sequence with subordination or any other aspects of the above syntax interpolates narrator intervention, to focus the event in a way to avoid suspicion – thereby producing the dually functional suspense, the interplay of concealment and revelation. Such is my opinion about clause 12, in the excerpt from Cover Her Face, where subordination created by the conjunction ‘*But*’ questions whose perspective is presented in the event narrated. The clause is as follows:

*But the air of constraint which burdened the meal could hardly have been caused by the occasional presence of Sally Jupp who placed the dishes in front of Mrs Maxie and*

*removed the plates with dextrous efficiency which Miss Liddell noted with complacent approval.* (chapter 3. passage 1, Cover Her Face)

In the fictional context, the narration is done through the mind's eye of Miss Liddell. The narration is at this point from the point of view of Miss Liddell, but narrated by the omniscient narrator. As expressed earlier in the study, the above observation needs further research, where one can linguistically differentiate the dichotomy of the narrator and character perception in clause complexes like above. In chapter 7 and 8 in relation to non-narrative syntax above the process of producing elusive language is achieved.

## 2. Evaluative (free clauses)

Subordination as observed above creates non-narrative syntax, which affects the temporal sequence of an event. Non-narrative syntax is also caused with the process of evaluation outside or within narrative clauses.

Evaluative clauses as free clauses enact narrative functions of evaluation - '*staging of the story so as to convey its point and tellability*', (Labov, 1972), i.e. reporting the context of the events, its *raison d'être*, and revealing the perspective of the participants. Such clauses provide the contextual significance of the narrative action. Evaluation can occur in many forms and appear at any point of the story. Characteristically, these appear or are clustered around the '*hinge*' or '*climactic point*' of the story. The effect of such manoeuvres causes delay in resolving the actions for the reality of the events. This is a pre-eminent constituent, which enables narrator intervention in a story. Such a

characteristic is particularly significant for narrating key specific events, best suited for interrupting the story of detection by the story of criminal.

In the present discourse, manipulated context, as free clauses are restricted to the narrative contexts. These clauses as character perspective for a specific event are restricted to the point where the narration of the event has taken place. In these clauses the narrator takes a brief time out from the course of narration to cause a temporary suspension of action.

The Labovian external sub-types of evaluation appear outside the fixed-position clauses of narrative. The characteristics of such manoeuvres can create suspense and necessitate readers' interest.

## 2.1 Categories under evaluation

External evaluation

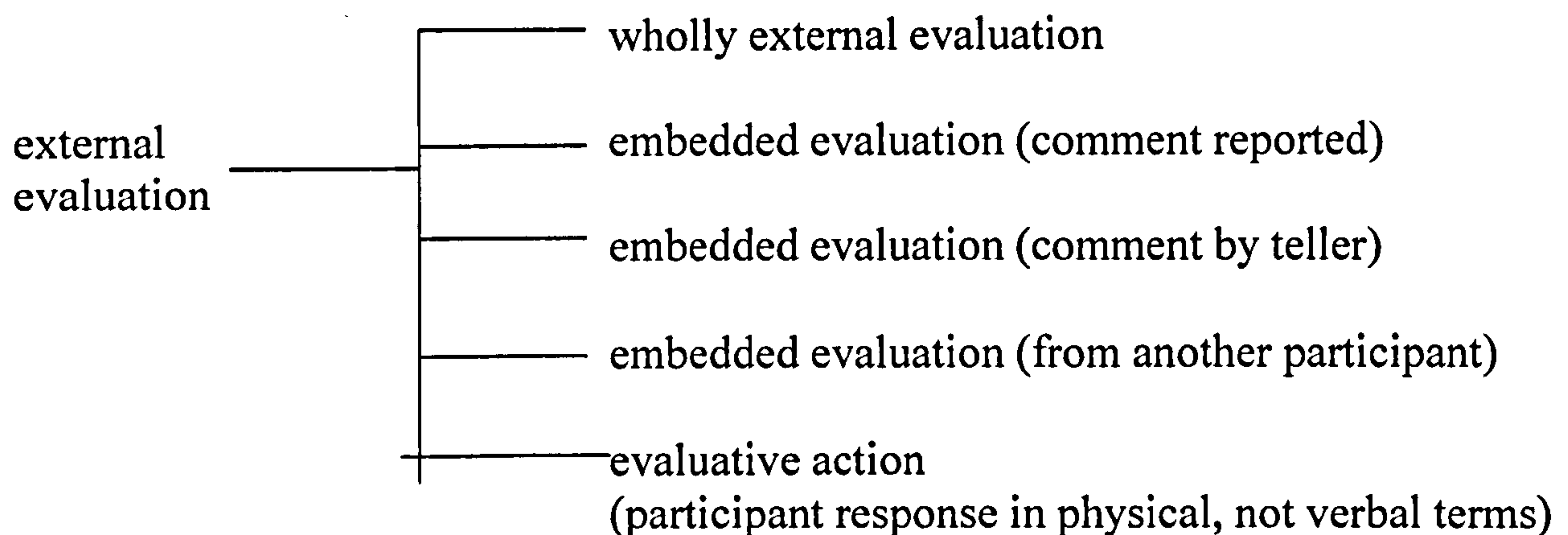
Internal evaluation

External evaluation:

The narrator stops the process of narration to tell the reader the point of the narrative action. Such evaluative clauses appear outside the fixed position narrative clauses. In the words of Toolan (1988: 157):

..... all the modes of evaluation involve a temporary suspension of the action, a brief 'time out' from the telling of the story proper. When well placed, such manoeuvres do indeed create suspense, set apart whatever narrative follows (often the concluding resolution), and heighten the listeners interest.'

Sub categories for external evaluation:



Refer (1988: 157) to the theorists for definition of above categories.

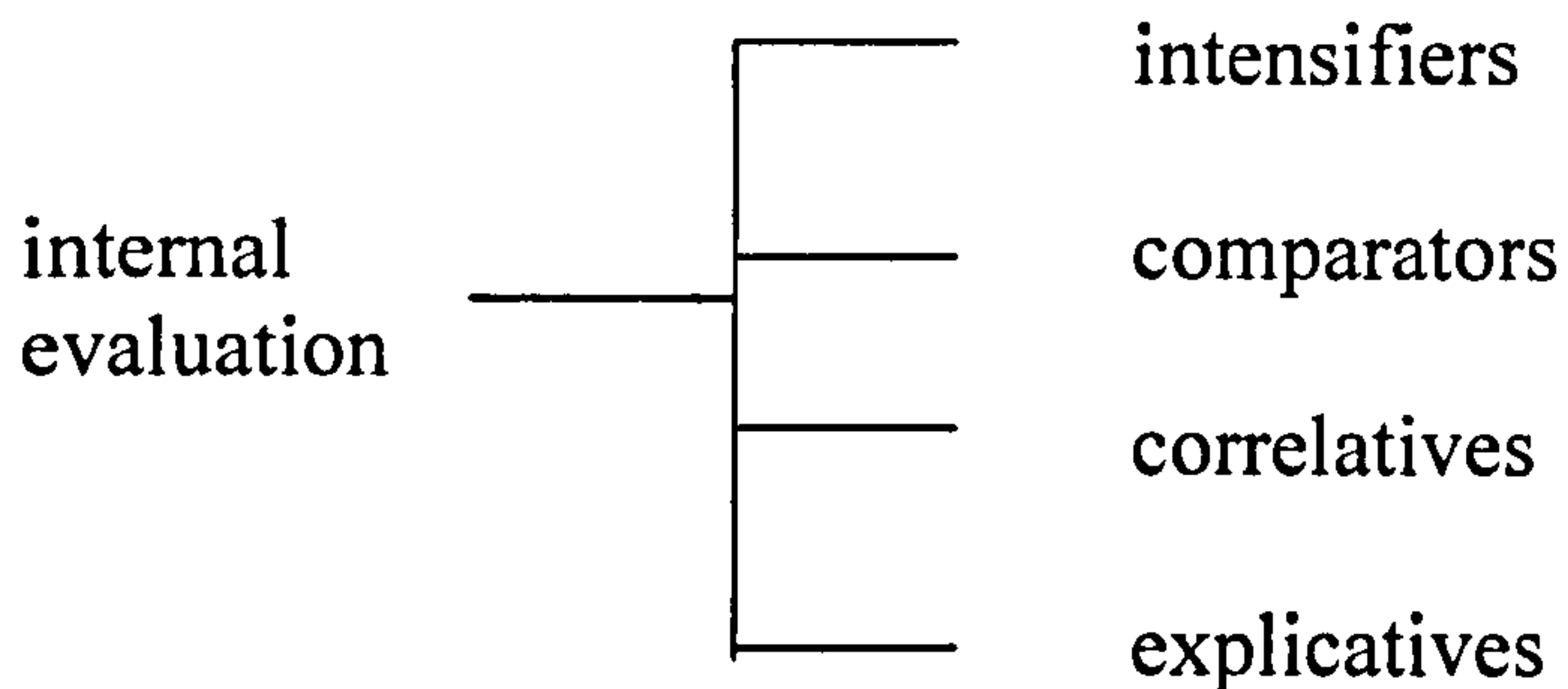
Internal evaluation:

They occur within fixed-position clauses of narrative.

Syntactic elements other than the basic narrative syntax as laid out in Labov (1972); produce syntactic complexity as internal evaluation expressing the narrator's comment or perspective (section 4.2).

Narrator intervention is created in the tense aspects as constituents of internal evaluation, hence constituting perspective clauses. Intervention in the static aspect of clauses can elude the readers from the identity of the murderer. This is studied in chapters 7 and 8.

The sub-types of narrative-clause-internal evaluation:



The definitions and discussion of sub-types of narrative-clause-internal evaluation can be found in Labov (1972). In this study the sub-types are not necessary for the analysis.

## 2.2. Characteristics of evaluative clauses

These clauses are mainly clustered around the '*hinge*' or *climactic point* of narration. By appearing at the climactic point of narration, the action as narrator intervention enables him to delay or resolve the action of detection. With this constituent it can also be said that evaluation, when it occurs in certain specific contexts creates or points out the climactic point of the fictional narrative. This in turn for the prospective reader can be a pointer for possible manipulation brought about by the narrator/character intervention to evade revelation of the murderer. A double action is produced in the event presented as

the climactic point of the narrative, an opportunity for narrator intervention in relation to the hinge point of the narrative, thus suspense being dually functional. In Labov (1972: 374) the dually functional property temporarily suspends the course of narration for evaluation. This is to interrupt the story of detection. The interruption then makes the resolution come with much greater force.

*'Stopping the action calls attention to that of the narrative and indicates to the listener that this has some connection with the evaluative point. When this is done artfully, the listener's attention is also suspended, and the resolution comes with much greater force.'*

The greater force in the present study is achieved in the linguistic clues understood in the stylistic functions as deviation and alternation from dominant narrative mode realised so far in the study.

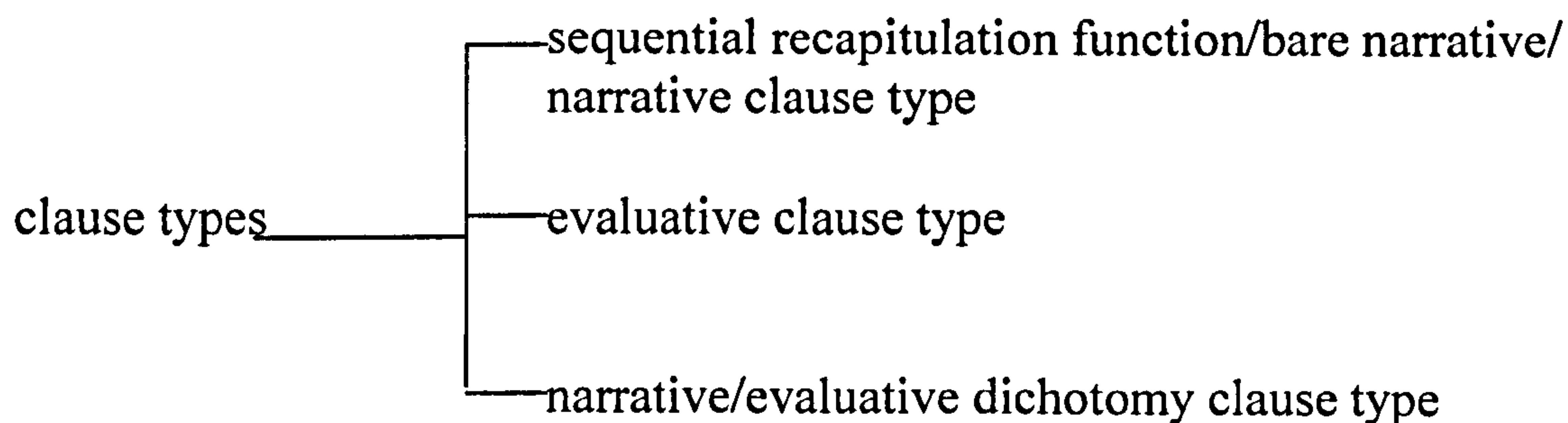
### 3. The narrative/evaluative dichotomy

With respect to evaluation, Toolan (1988: 157) makes critical observations of Labov. Labov's broad assumption is based on the fact that, *'what is done[/action] as the core of the story'* forms the core narrative text clauses or narrative clauses. While *'what is said'* makes evaluative commentary on those actions. According to Toolan, what happens when the sayings are the actions of the narrative? He observes,

*'... core narrative clauses may be ones of speech rather than action, and look very like evaluations.'* (1980: 159)



In J. L. Austin (from Toolan, 1988) interactional verbal actions are performed and therefore evaluative. Toolan exemplifies this in the following example; in a legal trial what things are said and the way/order in which they are said, form the basic narrative based on the experiential order and narrative recapitulation. In other words, based on the experience of the recapitulation/retrospective reader, what is said and the order in which it is said form the basic narrative. Thus what is done is not only evaluative but also what is said is evaluative. This merging of doing/narrative action and saying/evaluation unravels a narrative/evaluative dichotomy (Toolan, 1988: 159). This gives rise to additional clause types as follows (my sub division from Toolan, 1988):



In relation to the detective discourse and murder, the above third classification is of particular significance. If saying and doing are juxtaposed as dichotomy, is it then narrative clauses with perfective or progressive verb aspect performing such functions create the belief frames in Emmott, 1997? The clauses are present as narrative types with narrative syntax. But juxtaposing rare syntactical properties like tense aspect, as will be seen in chapter 7 and 8, the marked effects in the manner of deviation, or rare literary style as future tense in the past (chapter 2) with otherwise straightforward narrative clauses make narrative clauses as perspective clauses. Perspective clauses according to Labov are evaluative. These clauses create in the syntactical properties a narrative/evaluative dichotomy (evaluative properties like future tense in the past + static aspects with narrative syntax) – and are, thus, dually functional.

The above hypothesis is also supported in Toolan (1988: 159) when fixed narrative and freer evaluative clauses do not necessarily claim '*status in reality*' of the actions and sayings they report. This is because, the '*narrators aestheticize their experiences, assert cause-and-effect chains where no chains are there*' .... (1980: 159). Therefore core narrative clauses may be ones of speech rather than action and look very like evaluations. reinforcing '*cause-and-effect chains*' for narrator intervention. In fictional reality these chains in the narrative are not necessarily in the sequence they are presented by the narrator. This procedure in the narrative/evaluative dichotomy can then enable the narrator to manipulate, for his/her reasons, the steering of the prospective readers away from the truth. The rare syntactical properties in narrative/evaluative dichotomy, thus become significant for the reasons of suspense.

In the analysis to follow, the focus is on the definite and indefinite circumstantial elements and how as further constituents they can distinguish narrative and evaluative clauses; also how the status in reality in relation to the circumstantials and narrative/evaluative dichotomy in clauses (previous chapters) can produce the dually functional suspense at these points of the narrative.

#### 4. Analysis

(passage I, The Murder of Roger Ackroyd )

The explanation concentrates only on the clauses that present the dually functional property of suspense. The narrative clause is a simplest grammatical pattern and related to a series of eight elements (Toolan, 1988: 376) referred in the analysis as narrative syntax types 1-8.

With respect to Circumstantial – definite, indefinite:

sn. no.	circumstantial types	narrative or evaluative clauses
1	prepositional phrase (PP) with adverbial element: ' <i>on the night ..... Thursday</i> ' definite type temporal adverbial	narrative clause: narrative syntax type 8.
2	PP: ' <i>at eight o' clock ..... the 17th.</i> ' definite type temporal adverbial	narrative clause: narrative syntax type 8.
3	none	evaluative: negative, comparator
4	PP with the absence of prepositional element for: ' <i>some hours</i> ' indefinite adverbial	evaluative: 'had been' (auxiliary primary verb) modality, comparator
5b *	noun phrase with adverbial meaning: ' <i>It was ..... nine,</i> ' definite temporal circumstantial  ' <i>once more</i> ' manner, quality	narrative evaluative dichotomy narrative: narrative syntax, temporal adverbial type 8  evaluative: adverbial phrase as quality used here with particular significance. see explanation  also ' <i>when</i> ' clause, explicative
6a	PP: ' <i>with my latchkey</i> ' manner, means	narrative: narrative syntax of type 6
6b	adverb: ' <i>purposely</i> ' manner, quality PP: ' <i>in the hall</i> ', definite temporal adverbial	narrative + evaluative (narrative evaluative dichotomy) narrative: narrative syntax type 8 evaluative: -ly adverb

6c, i	none	evaluative: 'that' clause, explicative
6c, ii	PP: ' <i>against .... morning</i> ' manner, quality	evaluative: 'that' clause, explicative
7	PP with adverbial meaning: ' <i>To tell the truth</i> ' manner, quality  'considerably' -ly adverb, manner, quality	evaluation: same as 21, 22
8a, i	' <i>that at that moment</i> ' definite, temporal  ' <i>of the next few weeks</i> ' definite  temporal adverbial  ' <i>I am not going to pretend</i> '  ' <i>that at that moment</i> '	narrative evaluative dichotomy  narrative: temporal adverbial type 8  evaluative: appended participle (-ing verb with tense marker 'am'),  correlative  also appended 'that' clause, explicative
9	' <i>emphatically</i> ' manner, quality	external evaluation  adverb as evaluative language but not realised under any category
10	none	evaluative: simultaneity of occurrence of actions
11	' <i>From the dining-room on my left</i> '  spatial, definite	narrative: narrative syntax type 7  locative adverbial
12	' <i>If Caroline ever adopts a crest</i> ' noun phrase as manner, quality  ' <i>certainly</i> ' manner, quality	evaluative: explicative: clause as qualification appended to evaluative clause  ' <i>should suggest</i> ' modality, comparator  ' <i>certainly</i> ' not realised as a category

13	<i>'An unnecessary question'</i> noun phrase treated as manner, quality	evaluation: causal clause, explicative <i>'since, who else could it be?'</i>
14	<i>'To tell the truth'</i> PP with adverbial meaning, treated as manner, quality <i>'precisely'</i> manner, quality <i>'of my few minutes' delay'</i> PP temporal, definite	narrative evaluative dichotomy: narrative: narrative syntax, temporal adverbial type 8 evaluative: adverb and PP with adverbial meaning, not realised as a category
15	<i>'The motto of the mongoose family'</i> noun phrase as manner, quality	evaluative: embedded evaluation type 4
16	none	evaluation: embedded evaluation type 4
17	none	evaluative: modality, <i>'might'</i> comparator
18	<i>'by sitting placidly at home'</i> PP as manner, quality	evaluation: appended participle -ing verb, simultaneity of occurrence of actions, correlative PP with adverbial meaning and adverb, <i>placidly</i> , not realised as a category
19	none	evaluation: embedded of the first type
20a	none	evaluative: explicative, <i>'that'</i> clause
21d	<i>'When she goes out'</i> noun phrase with adverbial meaning, manner, quality	evaluative: If phrases with adverbial meaning are manner, quality then evaluative
22	<i>'At that too'</i> PP with adverbial meaning <i>'amazingly'</i> adverb, manner, quality	evaluative: same as 21d

## 5. Explanation

In this section I am trying to discuss how the definite or indefinite temporal adverbial as circumstantial elements can inform a narrative syntax in Labov, 1972 as evaluative syntax. Hence clauses displaying the above syntax in the tubular arrangement are only discussed.

### Clause 5.

In this clause complex, adverbial phrase '*once more*' is of particular significance. As a prospective reader one may question, when was the first time the narrator reached home in relation to '*once more*'? The narrator was sent for to examine Mrs Ferrars' dead body on Friday the 17<sup>th</sup>; at 8 o' clock in the morning and at 9 o' clock the same day Dr Shepherd reached home. Therefore, when was the first time the narrator reached home in relation to '*once more*'? As an informed/retrospective reader the subordinate clause as an explicative, '*when I reached home once more*', is in relation to the event when Dr Shepherd, as the character/blackmailer had been to Mrs Ferrars' house, after which the suicide took place.

The temporal adverbial according to Labov is narrative syntax. As a compound clause connected by an explicative 'when' it is an internal evaluation. Here is thus, an instance of narrative/evaluative dichotomy. Besides the contextual significance, for a retrospective reader, in the event in the clause, the dichotomy also enforces the significance of the clause. The explicative here does not bring past actions together, but suspends the narration to draw the attention of the reader to the time of the narrator's return. Why does the narrator/character suspend the course of narration to draw attention

to the time of his return? The climactic point realised in the evaluative constituents and in the dichotomy of clauses can prepare the retrospective reader for the restricted information flow in clause 6, which is again like clause 5 significant for the double function. This is explained in chapter 2 with respect to tense alternation.

Clauses with prepositional phrases, noun phrases and subordinate clauses with adverbial meanings are considered as manner, quality (circumstantial type). Adverbs in an episode are realised as evaluative language by Tannen (1979: 173). In the present analysis, observation of adverbs as evaluative language is extended to prepositional noun phrases and subordinate clauses. Corresponding to Labov's taxonomy (1972) of evaluative types (see p. 246-8), adverbs or phrases with adverbial meanings are not realised as any category. The further understanding in the present study is that, phrases with adverbial meaning (Crystal, 1988: 44) and referential function like -ly adverbs are similar to the circumstantial types - manner, quality. Under the taxonomy of Labov's evaluative types -ly adverbs are not realised under any category.

Adjectives like appositives and attributes are correlatives, where the general characteristic of such types is to *'bring together two events that actually occurred so that they are conjoined in a single independent clause.'* (Labov, 1972: 387). Linguistically in these constituents it is possible for the narrator to bring together events and sequence them in the way best suited for his purpose of narration.

The purpose of this study is to realise the manner in which restricted information flow is created through the stylistic functions of linguistic aspects. Evaluative elements like correlatives make it possible for the narrators to bring together events, which have not followed the sequence of occurrence in fictional reality creating dichotomy of narrative

and evaluative clauses, composing complex narrative discourse (clause 5), where a manipulated context may be constructed for the purpose of suspense.

In the transitivity system it is understood that direct objects are participants while indirect objects are circumstances. In this analysis, circumstantial elements (Labov, 1972) as indirect objects, besides locating the narrative event or statement to the overall context of the story, also inform the readers of the narrator's perspective. Manner adverbials are thus suggested as having evaluative function, an additional criterion to the constituents as evaluative in Labov (1972).

Halliday's adverbial of manner has sub-categories - means, quality, comparison, of which means/instrument is treated as part of the basic narrative syntax. Besides means as adverbials, temporal and locative adverbials are also part of the basic narrative syntax. The adverbial elements like the -ly adverbials, '*purposely*', '*considerably*' and elements like adjectives are also like adverbials or phrases with adverbial meanings performing evaluative function.

In view of the classifications of adverbial meanings in Crystal (1988), subjuncts, disjuncts and conjuncts have an evaluative function. Of the four classifications of adverbial meanings, adjuncts are not included as they do not achieve evaluation. This is because '*adjuncts are adverbials which relate directly to the meaning of the verb (modify the verb....), or to the whole sentence.*', (Crystal, 1988: 154 -163). This is possibly because adjuncts give further information about an action in the clause. Unlike other adverbial types, adjuncts do not express the speaker's comments about the action but give further information about the action itself, which is not related to the speaker's comment or perspective. Evaluation as a function involves the narrator's perspective regarding a



narrative event or a narrative statement. In different ways, adverbials such as subjuncts, disjuncts and conjuncts express the speaker's comments.

In the above analysis, prepositional phrases or noun phrases with adverbial meaning perform the function of evaluation like subjuncts, disjuncts and conjuncts and can be seen as further evaluative criteria, not realised in Labov (1972) as elements expressing evaluation.

Further on in the study of linguistics, in Tannen (1979) and Labov (1984), elements expressing intensity adverbs (-ly words) are realised as evaluative language and are termed as adjuncts. With this understanding, evaluative functions are extended in the adverbs as subjuncts, conjuncts and disjuncts.

## 6. Summary

In the dichotomy of narrative/evaluative clauses, incorporating the character's perspective the duality of function (as separability of plot from the interpolated discursal elaborations or recastings) is achieved. In relation to the characteristic of evaluative elements, the climactic moment in the narrative is established. Finally adverbial and adjectival elements are realised as additional evaluative criteria like the definite and indefinite circumstantial elements, which are again realised in the prepositional or adverbial elements and phrases.

The analysis focused on how the juxtaposing of narrative syntax with evaluation creates dichotomy of clauses, therefore juxtaposing the narrator intervention in relation to the

specific event – a double function to draw the prospective reader towards the truth while pushing it away from them. The first passage of Cover Her Face is not analysed in this chapter. This is only because, in the following chapter the ‘status in reality’ and statement utterance perspective/narrative evaluative dichotomy/doing and saying distinction is analysed in relation to the linguistic aspects as linguistic/stylistic clues – definite, indefinite circumstantials, and the dichotomy of clauses. This is also because the evaluative function is intertwined with elements expressing passivity; a feature used for analysing point of view as a narrative mode to inform the duality of function in suspense like the linguistic aspects studied so far. To repeat, these are linguistic clues as suspense features.

tense aspect (chapter 2) how different positions/ story worlds are created for the character and consequently there is a different interpretation of the key events in specific frames. Circumstantials as additional evaluative elements (not included in Labov (1972) further informs the narrative/evaluative dichotomy voiced in Toolan (1988) for narrator intervention to aestheticise their experiences and produce a cause-and-effect chain where no chains are there.

This chapter focuses on the duality of function in suspense in the distinction between statement/event and utterance/action in the mind's eye of the character or narrator. This is understood in how there is narrator intervention for recurring allusions and illusions throughout the narrative and how the narrator emerges limited and restricted, when the detective fiction is a retrospective narration. This duality of function is approached and analysed in the lines - while voice is involved in the problems of communication, point of view is related to the problems of composition. Simpson's (1993) approach to point of view is the framework for the analysis in this chapter.

### 1. Point of View as narrative framework

Point of view as a narrative framework accounts for the psychological perspective, the basic viewing position through which a story is told. If utterance is the discourse of the narrator and statement the discourse of a character then, as observed by Ricoeur (1985: 88), point of view and voice

are two narrative means of determining how the narrative is constituted as the discourse of the narrator recounting the discourse of the characters.

Point of view as a narrative means the '*culminating point of a study centred around the relation between utterance and statement*' (Ricoeur, 1985: 95)

invites the readers to direct their gaze in the same direction as the narrator or the character, a similar characteristic like the evaluative constituents in Labov (1972). When this is done, it is the focus of this study to see how, detective language created in the stylistic function of alternation and deviation creates elusive language and makes it persuasive to the prospective readers.

A complicated situation is created by the presence of more than one participant and this has often given rise to confusion in narratives. With respect to narratives, the term point of view has also been realised as loose and imprecise because of the two senses encompassed within the term; a point from which things are viewed and a mental position or viewpoint/a double function. Observed also by Chatman (1990: 139), if the position is the human mind from where physical objects, memories, abstracts, ideas, relationships and meanings proliferate, then the complexity with point of view arises.

Critics have distinguished between point of view and narrative voice Chatman (1978, 1990); Ricoeur (1985). Point of view is the spatial orientation (physical place or ideological situation or practical life - orientation) in relation to which the narrative events stand, while voice, such as speech is the overt means through which the narrative events and

existents are narrated. Chatman (1978: 154) summarises that, point of view is the perspective or stance which is in the story with respect to the characters, while voice is the medium through which plurisignification of the point of view, perception, conception, interest, is communicated and is always outside in the discourse. In point of view, like tense alternation, the different story worlds from where the narrator narrates are understood. While voice is involved in the problems of communication, point of view is related to the problem of composition. Since point of view is in the story, therefore investigation of this aspect is in the manner of the narrative arrangement. Investigation along the above lines can inform the dually functional property of suspense – the concealment and revelation in the retrospective narration.

## 2. Different planes/categories of Point of View

This section is an overview of the different categories of point of view discussed by theorists.

The psychological plane as a category for point of view:

As termed by Genette (1980), the narrative typology of ‘mood’ approximates with the narrative dimension of psychological point of view or focalisation.

The approaches to point of view on the psychological plane are based on three strands in schools of thought -

structuralist approach

generative approach

interpersonal approach

## 2.1 Structuralist approach

(to point of view on the psychological plane)

In concentrating on the macrostructure of literary communication, the structuralist poetics approach seeks to develop a grammar of the narrative. Based on Genette's distinction between diegesis (the actual story told, the sequence of real events) and narrative (the actual text with all its linguistic peculiarities), the dimension of a psychological point of view on the structuralist approach determines the position of the narrator relative to the story/system of narrative position; somewhat similar to Polanyi's (1976) story worlds with respect to the narrator. The two basic narrative positions defined by Genette (1980) are -

Heterodiegetic; meaning the narrator is outside the story/Cover Her Face

Homodiegetic; where a character is a narrator within the story/Ackroyd.

There are other positions or sub-positions/subcategories besides the above positions of the narrator in the story. They are expressed as story worlds with respect to the tense alternation technique (chapter two).

## 2.2 The generative approach (to point of view on the psychological plane)

On the level of the generative approach, the psychological point of view is analysed at the level of sentence; which is concentrating on the microstructure of literary communication.

At sentence level Banfield (1982) identifies two types of narrative sentences which are unspeakable -

sentence of narration (NRTA);  
sentence of represented speech and thought (FID).

On characterising the two narrative sentence types, Banfield rejects the possibility of Gennete's '*dual voice*' in the interpretation of sentences, commonly represented in FID. The two above narrative sentence types are distinct phenomena. There exists no continuum, where possible shading of one type into another can occur, also known as '*slipping*' (Leech and Short: 1981: 340). Alongside the above, based on the use of FID, similar conclusions determining literariness (specifically the literary character of

narrative) of texts are rejected in later times by various critics such as Ehrlich (1990) and Simpson (1993).

### 2.3 The interpersonal approach

(to point of view on the psychological plane)

Scholars who are most central to the analyses of point of view in narrative within interpersonal framework are Uspensky (1973) and Fowler (1980).

Fowler's four-category model is:

Internal type A - predominantly the first person mode of narration

Internal type B - predominantly an omniscient narrator

External type C - marked as the impersonal form of third-person narration

External type D - highlighted by explicit modality and sometimes with first -  
person pronouns

Identification of the narrator type with their respective categories is made possible with Fowler's four-category model. Realisation of different types of narration, following Fowler's model, is important. With respect to the construction of the interplay of suspense in detective stories, the identification of the type of narrator in the narrative with his/her respective linguistic criteria is not enough. More than realising the linguistic criteria for understanding the persona of the narrator, how a particular narrator type succeeds in the interplay of concealment and revelation is of primary concern in the present study. Hence the range of linguistic markers of point



of view, voice option, tense option with respect to the dominant narrative choice together with the evaluative features and elements concerning passivity, are of primary concern in the study.

### 3. Point of View as three senses

Fowler, 1986)

Fowler (1986) distinguishes point of view as three senses: perspectives expressing point of view of the narrative agents (narrator, character) - psychological, ideological and spatio-temporal point of view. In later years, Chatman (1990) realises different terms/forms of point of view for the two narrative agents: narrator, character. These different terms such as filter, slant, interest-focus, examine various senses of point of view in the language. That is, as mentioned above, mental acts of different narrative agents are expressed in different terms. Sasaki (1994) has considered Chatman's theory of point of view as more comprehensive than others: Genette (1980), Uspensky (1973), Fowler (1986). From the linguistic standpoint, Sasaki (1994: 128) observes Chatman's interest-focus as not clear, *'is it at the sentence level or at the level of some larger unit'*? By adopting Kuno's (1987) theory of empathy, a systematic description of the interest-focus has been made possible at the sentence level. Spatial perspective and the temporal positions of the narrator and character, as distinct planes expressing point of view, have been discussed in Ricoeur (1985: 88), *'to take the measure of the shift from the mimesis of action*

*toward the mimesis of the character, which initiates the entire chain of notions that leads to those of point of view and narrative voice.'*

Point of view has been realised by various scholars as a linguistic construct which accounts for the viewing position of a character and narrator's mental attitude or experience, whether it be the first person or third person, restricted perspective or omniscient perspective. One such stylistic means is also the speech and thought presentation, analysing the point of view of the character and narrator.

#### 4. Speech and thought presentation as point of view

The stylistic technique that is situated in the gap between the spatio-temporal point of view and the psychological point of view paradigm is the speech and thought presentation in narrative fiction.

##### 4.1 Modes of speech presentation

Direct speech (DS) ]  
Indirect speech (IS) ] — most widely used  
Free direct speech (FDS)  
Free Indirect Speech (FIS)

The changes from DS to the reported speech IS result in narratorial control. In agreement with the dominant narratorial framework, the alternation in deixis and the tense form in DS cause the changes while Free forms of IS

and DS presentation (also regarded in the present study as evaluation/free clauses) may display varying degree of directness and freedom. Depending on how much of the original speech in the free form is retained, the free form is presented by removing the speech marks of DS, or the 'that' connective in IS. By retaining the temporal deictic of DS or IS in the respective free forms, and also by retaining certain punctuation marks of the more direct forms, the free forms of presentation become more intriguing. Such forms of speech are regarded as a *'fusion of narratorial and character voices'*; a *'dual'* voice in terms of Pascal (1977), (Simpson, 1993: 23). With the knowledge of textual environment, or the context of the story, the source of presentation in free forms may be determined. The indeterminacy created by the retention of certain stylistic features (such as tense aspect, my understanding) representing direct or indirect speech, while excluding others, makes the free forms, especially the FIS and its counterpart in thought presentation, very intriguing and difficult to identify.

#### 4.2 Modes of thought presentation

Unlike direct speech, the representation of thought requires omniscience.

The five categories of thought presentation are:

Free direct thought

Direct thought

Free indirect thought

Indirect thought

Narrative report of thought action

The boundaries between different categories are not very clearly defined. One can therefore '*consider the presentation of speech and thought as a continuum of varying degrees of freedom and directness*' (Simpson, 1993: 24).

The degrees of ambiguity rise when non-verbalised thought made by the character as a focaliser is presented without the formal devices of thought presentation. Such ambiguity can be considered with respect to the category of NRTA, but thought presentation is more like a technique signalling how a character's thought could read when actually verbalised. The ambiguity in NRTA can be understood in the example from Leech and Short (1981: 337) – '*He wondered about her love for him*'. The presentation on the surface appears to be that of the character '*he*'. It may also be that of the narrator. Such statements/reports, when combined with the evaluative features like adverbial or tense alternation elements expressing passivity, can make the above example more ambiguous due to its degree of freedom and directness.

In the unmarked DT the reporting verb '*thought*' is highly restricted in its distribution. The connector '*that*' in the example, '*She thought that John was a gentleman*' (Simpson, 1993: 24), presents the utterance of the character '*she*'. The absence of the connector '*that*' can make the above utterance as NRTA and creates the same ambiguity as in the above example, with the merging of the dual voice of the character and narrator.

The distinction between the utterance or statement of the character and narrator can be determined from the speech and thought system. With

respect to the dominant narrative framework, a further analysis of the merger of utterance, statement known as the dual voice can be determined with the voice and tense alternation technique and features expressing passivity (explained below).

Ambiguity with respect to NRSA or NRTA is due to the fact that these forms are more indirect than IS or IT. For the readers who cannot see the minds of the characters, the presentation of thought is similar to the soliloquy on stage, where the characters' thoughts can be verbalised. The narrative segments located within the character's mind are presented without the formal devices of thought presentation. NRA as a strand of maintaining ongoing action provides an external narrative framework around which the strands of speech and thought are woven.

In considering the above observations adopted from Simpson (1993), it is my opinion that, free forms of speech or thought presentation (FID - a blanket term used for convenience) can evoke the impression of the character and narrator speaking or thinking simultaneously; the character's voice is filtered through the narrator's viewpoint. That is, characters in FID appear to speak for themselves as narrator or character, while in NRA or NRTA narrative is located within a participating character's consciousness, without the formal modes of thought presentation. Such stylistic means can be used for the purposes of manipulation in order to achieve the interplay of concealment. In the following section, Simpson's framework is discussed in depth for the analysis of point of view in clauses.

## 5. Linguistic development of point of view

Simpson (1993)

A systematic linguistic development of point of view as a narrative framework is made in Simpson (1993). In the linguistic criteria it is possible to determine different types of point of view in the narrative fiction. In the present study a linguistic stylistic approach has been generally adopted for understanding the interplay of concealment and revelation in suspense. It is through language that the plot is structured and narrated. Hence in this chapter, the techniques of linguistics as passivity and tense aspects are used to understand point of view and different story worlds for the construction of linguistic clues as suspense in detective stories.

A linguistic development of point of view in Simpson is more applicable for the present study than Fowler's or a speech presentation approach to point of view. This is developed in the following sections.

## 5.1 Linguistic categories of point of view

(Simpson, 1993)

Different categories of point of view are realised in the respective linguistic aspects.

Features of temporal point of view in:

Flashbacks

Gaps in the progression of time

Interweaving of stories or events breaking up the linear development of the main body of the narrative.

Locative expressions.

Representation for temporal point of view:

The speaking time

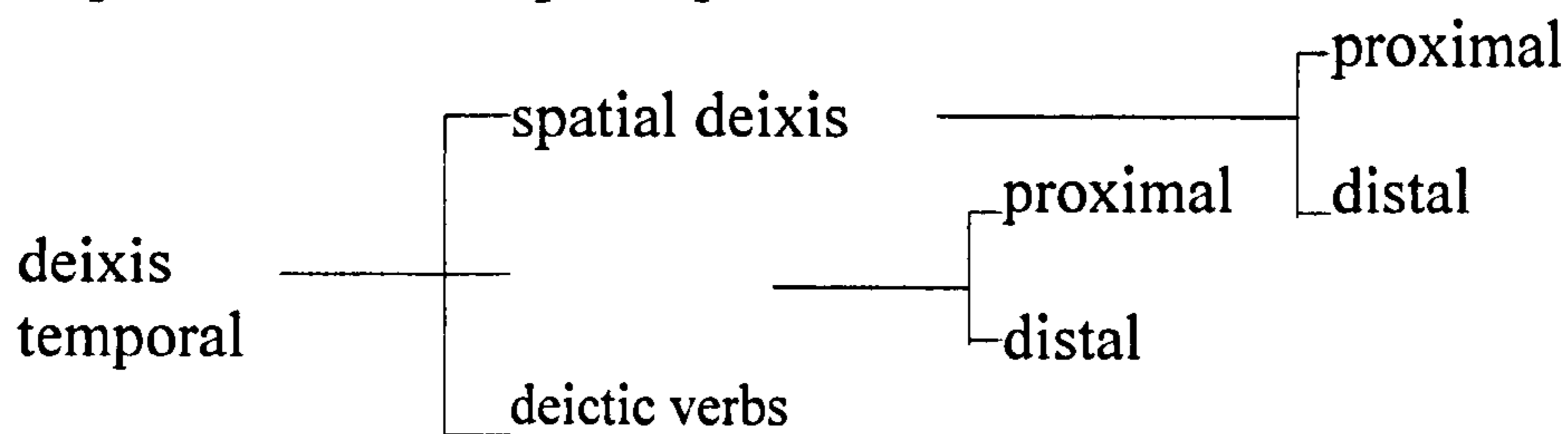
The relevant point in the past referred to by temporal adverbials to a period anterior to the point in the past

Deictic simultaneity

Duration

## 5.2 Techniques constructing point of view

Representation for spatial point of view



### Deictic system in point of view

Features in the deictic system, which makes maximally close the narrated events and the time of narration, are:

#### Key features of proximal spatial deixis:

Deictic adverbs

Demonstrative pronouns

Demonstrative adjectives

Locative expressions denoting vantage point of the narrator

#### Key features of proximal temporal deixis:

Deictic adverbs

Demonstrative adjectives

Noun phrases synchronising the time of narration with instantaneous present tense

## 6. Framework for the analyses

In the present study so far, clause level analyses are carried out at the level of the microstructure of literary communication.

With respect to speech and thought presentation, NR of thought and action, particularly in clause complexes (linear arrangement of more than one action or thought) as NRTA and FDS forms of presentation, the authorial intervention is removed. The presentation appears more external. NRA or



thought being more indirect and external can create ambiguity with respect to realising whose utterance or thought is being presented. It is in such discourse that the ambiguity with respect to suspense in detective stories is more likely to arise. Such thought or action report, when combined with the linguistic criteria to cause disruptions or temporary suspension, as allusions and illusions, from the continuity of the story creates semantic ellipsis or summary before the story ends and leads to the narrative ambiguity for the sake of suspense in detective stories.

The primary concern in the study is the syntactic construction creating suspense rather than the recognition of the persona of the narrator, as is the focus in speech and thought presentation. Hence Simpson's approach besides the use of the ergative interpretation of transitivity for voice is applicable in this study.

Various analysts, Simpson (1993), Halliday (1971), Kennedy and Burton (1982), with respect to point of view have adopted the linguistic device transitivity, as a popular analytic framework. Transitivity is concerned with the ideational function of clauses, the means of representing patterns of experience. This criterion and its contribution towards understanding the duality of function in suspense are considered in chapter 4. People build up a mental picture of reality; making sense of the world around them and feelings inside them. Such experiential aspects of meaning are realised through the system of transitivity (Halliday, 1985: 101). In the present study, transitivity as a framework for point of view with respect to Simpson is again adopted to account for the physical plane from which something is

seen, to understand the participant's mental attitude or posture at the level of grammatical functioning/structures of language. The transitivity system in this chapter is used for understanding the viewing position of the character. In chapter 4, the analysis of transitivity system realised the ideational function, the way experiences are represented in the grammar of language through deviation from the norm.

Besides Simpson (1993), in Benson, Greaves and Stillar (1995), point of view is also considered in relation to transitivity for the ergative interpretation of story worlds/position of the narrator. The way different story worlds are created for the same participant and in particular where the narrator is also the character in the context is of particular interest in the present study in relation for manipulation or for the restricted information flow. The understanding and significance of different story worlds is already realised in the tense alternation technique in chapter 2.

In chapter 2 it was emphasised how tense aspect is the inherent property of all linguistic aspects analysed in the study. Tense is particularly fundamental when considering passivity/voice and modality.

Story worlds revealing the change in the narrating position of the narrator in the story is considered in this chapter in relation to the ergative interpretation of transitivity system and voice. The ergative interpretation of the transitivity system realises ways in which the cause and effect relation between participants relates to the processes expressed in the clause, an idea also expressed in Toolan, 1980.

In the analysis below, it is studied how point of view as a linguistic criterion is employed so as to manoeuvre the prospective readers in the same direction as the narrator or character through the cause and effect chain in voice selection in clauses. That is, ergative analysis along with the standard transitivity analysis (known as double analysis by Simpson, 1993) of the transitivity system will provide in the present study, a deeper insight into the way the message is constructed in the language system. In the words of Simpson (1993: 94),

*'The system of options available for ergative and voice have important pragmatic and contextual implications. .... the choice whether to include or omit agency from a process constitutes an important part of message construction'.*

The important part of the message construction in the choice to include or omit agency is to produce a limited narrator or produce self-reflecting character for intervention to interrupt the story of detection. The agentive and non-agentive role in the analysis realised in elements expressing passivity, is discussed below.

### 6.1 Ergative, transitivity model for analysis

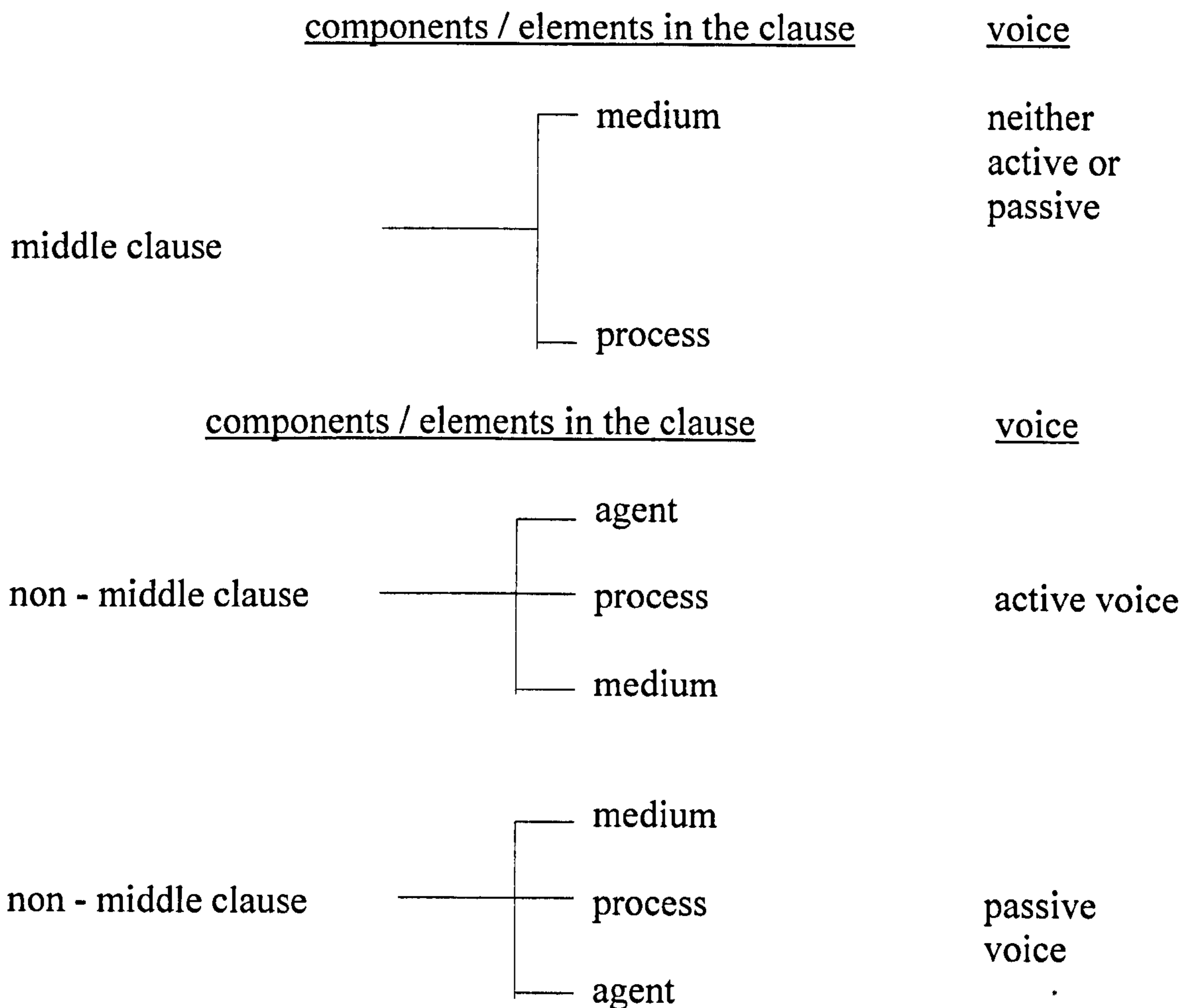
Ergative analysis as explained by Simpson (1993) is a simplified account of the voice system in Berry (1989) and Halliday (1994). The way the double

analysis of ergative and standard transitivity analysis is presented in Simpson (1993) satisfies the purpose of analysis in the present study.

## 6.2 Components in ergative system

agent, process, medium

## 6.3 Ergative interpretation in the voice system:



N.B; in the present analysis, material process analysis is observed in relation to ergative interpretation while other process types are represented as in the standard analysis of transitivity system. In following the arguments of ergative interpretation of material process in Davidse (1992a: 107), the above procedure is adopted. The argument is as follows,

*'... it is essential to account for both ergative and transitive systems in order to even begin to describe the grammar of actions and events, i.e. of material processes, in English .... the grammar of material processes is ..... governed by the two distinct systems of transitivity and ergativity'*

As pointed out in the introduction to the chapter, an attempt will be made to distinguish statement from utterance as doing from saying. This is (idea adopted from Toolan, 1988) in order to realise the 'status in reality' of an event in the specific context of the narrative. Analysis in the line of ergativity and transitivity in material process will be to describe the grammar of action/utterance and event/statement.

Besides ergative as opposed to standard analysis of the transitivity system, the voice system is also considered in the present chapter. The frame work for passivity is in relation to Kies (1992).

## 6.4 Passivity to suppress agency

(Daniel Kies, 1992)

Another interest in the present study in relation to the point of view is the voice system in Kies (1992). Kies realises that passives are the most common grammatical device to undercut agency. In the paper, *'The uses of passivity: suppressing agency in 1984*, the author exemplifies Orwell's style of producing the subtleties of meaning afforded by the changes in syntax, i.e. through the use of passive voice. Orwell *'seemed to incorporate the thematic, informational flexibility afforded by passive voice syntax into his writing. .... [by] allowing the agentive noun phrase to occur out of thematic, sentence-initial position in an optional agentive by-phrase at the end of the sentence. By writing in the passive voice, eliminating the agentive by-phrase, Orwell was able to suggest that his characters are not conscious initiators of action'* (Kies, 1992: 231); in my own words they emerge limited an important syntactical means for illusions as manipulation.

In addition to the above characteristics, the expression of agency through the voice system in clauses also manipulates the use and meaning of language. Again with respect to Orwell, Kies (1985: 230) expresses,

*'... it is not at the level of plot that the reader can best appreciate that powerlessness. Rather, it is through the language that [the narrator] narrate[s] ... actions ... to develop his character that the reader perceives ... [the narrator's] sensitivity to both the use and the meaning of language.'*

In order to understand passivity one has also to take into consideration Quirk, (1972: 801):

*'Voice as a grammatical category ... makes it possible to view the action of a sentence in two ways .... . The active-passive relation involves two grammatical 'levels': the verb phrase and the clause. .... At the clause level, passivization involves rearrangement of two clause elements and one addition. (a) The active subject becomes the passive agent, (b) the active object becomes the passive subject, and (c) the preposition by is introduced before the agent.'*

The consideration of rearrangement of two clause elements as two grammatical levels mentioned above is particularly significant in creating passivity in clauses.

With respect to the observations made in Kies (1992:231) and Quirk (1972: 801), characteristics of the active or passive voice choice in clauses express the way changes in the perspective of a participant can take place. In the present analysis, fourteen syntactic devices (from Kies, 1992) to undercut agency are considered for understanding the active to passive alternation or vice versa in clauses. In other words, the double analysis: ergative interpretation and standard analysis of the transitivity system, along with syntactic devices to undercut agency (from Kies, 1992), are the framework for analysing point of view in clauses in the passages (here first passages) adopted from The Murder of Roger Ackroyd and Cover Her Face (chapter 3).

Mentioned below are the fourteen syntactic devices from Kies (1992). For further explanation and examples of each syntactic device one is to refer to the article in Kies (1992).

#### 6.4.1 Syntactic constructions to undercut agency (Kies, 1992)

1. Passives, where the agentive noun phrase occurs out of thematic, sentence-initial position in an optional agentive by-phrase at the end of the sentence.
2. Nominalized verbs supplied through the optional presence of an agentive by-phrase can create overt mention of agency.
3. Patient as subjects, where the grammatical subject as patient is the goal of the predication.
4. Intransitive use of verbs can suggest that events arise or occur beyond the control of characters by suppressing an agentive participant role.
5. Depersonalisation, where a part of a person is used to represent, figuratively, the whole person.
6. Perfect aspect of the verb suggests completed activity in the remote past, thereby undercutting any sense of action that might have any relevance to the activity of the present.



7. Negation, highlighting the agent's limited abilities, most directly undercuts agency.
8. Stative verbs / resultative verbs suggests an outside agency.
9. Presentational 'there' structures, where agentive subject is de-emphasised in sentence-medial position by using presentational there structures
10. Subjunctive mood: possible world only with no necessary suggestion of action in the real world expressed as conditional 'if'.
11. Linking verbs like 'seem', casting doubt on the agency of the grammatical subject.
12. Impersonal 'one' and point of view shifts undercut clear sense of agency and responsibility for any conclusions.
13. Modality shifts, where the modal or quasi-modal auxiliary undercuts the agency of the transitive verb.
14. Existential 'it' and other cleft sentences allow information focus on one constituent, effectively undercutting the agency of the grammatical subject.

#### 6.4.2 Definition of passivity (elements suppressing agency)

Passivity is defined as follows in the present study; the use of stylistic features (in Kies, 1992) for suppressing agency in an active or passive clausal environment is realised as elements expressing passivity. The effect of the powerlessness/non agentive role of a narrator or character is expressed in the elements in language. This is produced in the manipulation of the component, agent in the ergative system as not being active or in control of a situation. Central among the linguistic features that undercut agency is of course the passive voice, but consideration of Kies' syntactical means to undercut agency realises additional possibilities of the passive function for downplaying agency role in an otherwise active clausal environment.

Following the framework adopted from Simpson (1993) – ergative and standard transitivity analysis and passivity in Kies (1992) the analysis is done in this chapter. In the present study, it is the discoursal (e.g. the door shut – active sentence without the explicit agent) rather than grammatical passivity (e.g. was shut/not agent oriented) which realises ambiguity and creates elusive language in detective narrative, hence produces persuasive language for the prospective readers.

## 7. Analysis

(Passage I, The Murder Of Roger Ackroyd)

p. 7

1. Mrs Ferrars died on the night of the 16th-17th September - a Thursday.  
2. I was sent for at eight o'clock on the morning of Friday the 17th. 3. There was nothing to be done. 4. She had been dead some hours.

5. It was just a few minutes after nine when I reached home once more. 6. I opened the front door with my latch key, and purposely delayed a few moments in the hall, hanging up my hat and the light overcoat that I had deemed a wise precaution against the chill of an early autumn morning. 7. To tell the truth, I was considerably upset and worried. 8. I am not going to pretend that at that moment I foresaw the events of the next few weeks. I emphatically did not do so. 9. But my instinct told me that there were stirring times ahead. ....

10. An unnecessary question, since who else could it be? To tell the truth, it was precisely my sister Caroline who was the cause of my few minutes' delay. 11. The motto of the mongoose family, so Mr Kipling tells us, is: 'Go and find out.' 12. If Caroline ever adopts a crest, I should certainly suggest a mongoose rampant. 13. One might omit the first part of the motto. 14. Caroline can do any amount of finding out by sitting placidly at home. 15. I don't know how she manages it, but there it is. 16. I suspect that the servants and the tradesmen constitute her Intelligence Corps. 17. When she goes out, it is not to gather information, but to spread it. 18. At that, too, she is amazingly expert.

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19. *It was really this last named trait of hers which was causing me these pangs of indecision.* 20. *Whatever I told Caroline now concerning the demise of Mrs Ferrars would be common knowledge all over the village within the space of an hour and a half.* 21. *As a professional man, I naturally aim at discretion.* 22. *Therefore I have got into habit of continually withholding all information possible from my sister.* 23. *She usually finds out just the same, but I have the moral satisfaction of knowing that I am in no way to blame.*

p. 8

24. *Mrs Ferrars' husband died just over a year ago, and Caroline has constantly asserted, without the least foundation for the assertion, that his wife poisoned him. ....*

25. *Mrs Ferrars, though not in her first youth, was a very attractive woman, and her clothes, though simple, always seemed to fit her well, but all the same, lots of women buy their clothes in Paris, and have not, on that account, necessarily poisoned their husbands.*

p.9

26. *'She died of an overdose of veronal. She's been taking it lately for sleeplessness.* 27. *Must have taken too much.'* [says narrator]

28. *'Nonsense', said Caroline immediately.* 29. *'She took it on purpose. Don't tell me!'*

30. *It is odd, when you have a secret belief of your own which you do not wish to acknowledge, the voicing of it by someone else will rouse you to a fury of denial.* 31. *I burst immediately into indignant speech.*

Note: Middle clauses are sometimes considered as passive in relation to elements (Kies, 1992) expressing passivity/undercutting agency. That is, syntactical elements undercutting agency as passivity in middle clauses are expressed as passive.

Sn. no.	participant	process	participant	voice, and other syntactic devices as passivity (Kies, 1992) to undercut agency
1 *	medium	material	-	middle clause
2 *	medium	material	-	passive, stative verb
3 *	existential clause			passive, presentational 'there'
4 *	medium	material	-	passive, perfect aspect
5	agent	material	medium	active, -
6a *	agent	material	medium	active, -
6b *	ellipted agent	material	-	active, -
6c, i *	ellipted agent	material	medium	active, nominalised verb

6c, ii *	-	material	medium	passive, -
7	carrier	relational	attribute	active, -
8a *	senser	mental	-	passive, -
8b *	senser	mental	phenomenon	active, -
9	senser	mental	-	active
10a *	sayer	verbal, externalised	verbiage	active, depersonalisation
10 b *	existential			passive, -
11 *	existential there	material	medium	passive, nominalisation
12	reported speech / verbiage	verbal	sayer	active, -
13	-	relational	-	active, -
14	carrier	relational	circumstance	passive, -
15	sayer	verbal	verbiage	active, -
16a *	agent	material, conditional	medium	active, subjunctive mood
16b *	sayer	verbal	verbiage	active, modality shift
17 *	agent	material	medium	active, impersonal one and point of view shift, modality shift

18	agent	material, conditional	medium	active, -
19a	senser	mental	circumstance	active, -
19b	existential			active, presentational there
20	senser	mental	phenomenon	active, cleft sentence
21a *	agent	material, conditional	medium	active, -
21b *	-	material	medium	active, existential it, cleft sentence
21c *	-	material	medium	active, cleft sentence
22	carrier	relational	attribute	active, -

### 7.1 Explanations of the clauses only marked \* :

Clauses are individually explained in the following section. With respect to syntactical constructions expressing passivity, clauses are explained together. This is only because, depending on the context of the story clauses marked \* are significant as linguistic clues, and hence are explained according to the way the interplay of concealment and revelation is constructed in clauses marked \*.

In the explanation, the focus is on how the different features of suspense are presented in the stylistic function of linguistic features.

Clauses 1 and 4.

In clause 1 and 4 the material process '*died*' and '*had been dead*' allow an ergative interpretation, where '*Mrs Ferrars*' in clause 1 and '*She*' in clause 4 appear as the medium. The information about Mrs Ferrars' death conveyed in both clauses is narrated without anyone or anything being responsible for the death. With ergative interpretation of clause 1 as middle clause, and clause 4 as passive construction with middle clause structure, one can infer that they are clauses where one cannot ask 'who by?' caused the death of Mrs Ferrars. In the immediate context (where they appear in the text) of clauses 1 and 4, lack of explicit agency causes insufficient information for presenting Mrs Ferrars as the medium, a participant through which the process '*died*' is actualised.

It is known from the analysis of the transitivity system (chapter 4, explanation), the clauses have definite type circumstantial elements. They can therefore be treated as an event which appeared in narrative reality. The focus of the study is to realise the process of concealment or concealment by manipulation in the text specific knowledge of clauses 1 and 4.

As a retrospective reader, Dr Sheppard blackmailed Mrs Ferrars for murdering her alcoholic husband; unable to withstand the pressure she committed suicide.

In the process '*died*' and '*had been dead*', the cause is suppressed by presenting the clause as a middle clause with no feature of agency in 4, and no feature of active or passive in the voice system in clause 1, thereby



limiting the option of asking 'who by?'. Such features lend the narrator the means to conceal that Mrs Ferrars as an agent committed suicide and is not a medium through whom the process of death came into being. Medium as a participant role expresses the participant as someone who had no control over the action. With respect to the overall fictional context this is true. Mrs Ferrars could not withstand the pressures of blackmailing and committed suicide. Hence as medium, Mrs Ferrars was compelled to make the decision because of the outside force of blackmailing. The lack of explicit agency role as medium is thus appropriate for the context in clauses 1 and 4. The definite nature of the circumstantial element realises the belief frame as one of truth. The participant role as medium adds further information of powerlessness of the participant Mrs Ferrars. When realised in conjunction with the overall fictional context, the purpose of the linguistic choices (medium) for the stylistic function (medium as participant role through which the process '*died*' is actualised) is understood. In sections below, 7.1.1 and 2, this is further explained in the stylistic function of contrast or irregularity.

#### 7.1.1 Halfway or minimised agency effect

The following are the stylistic functions for the process of concealment.

The alternation technique - in the stylistic function of contrast/functional irregularity

Halfway or minimised agency effect in 'indirect patients as subjects': a feature of undercutting agency in the present study is a feature of suspense.

As pointed out by Kies (1992), writers/narrators exploit linguistic features to undercut agency. The passive voice is a significant central feature where the narrator can choose to hide the agent by refraining from mentioning the agentive by-phrase. In clauses 1 and 4 there is a contrast to the above observation. Clause 1 as a middle clause is neither active nor passive in voice and the VP '*had been dead*' in clause 4 as passive element undercutting agency realise Mrs Ferrars as the medium, the key participant, without whom the process could not have come into existence. With medium clause presentation, the direct participant role which caused the processes '*died*' and '*had been dead*' in clauses 1 and 4 is avoided. The purpose of this observation is that, it is not only in the passive voice that the narrator can undercut agency, but it is also possible in clauses which are middle with no features of voice system, as in clause 1 and 4 (my understanding).

This above observation may be a syntactic device added to the fourteen suggested in Kies, 1992. That is, clauses with middle clause syntactic structure express passivity to undercut agency. Such features can be termed as '*indirect patients as subjects*', where the grammatical subject is the indirect patient/medium, a feature slightly different from Kies' '*patients as subjects*'. From the above analysis a contrast to the observation made by Kies (1992: 231) is realised,

*'Passives [as non-middle clauses are not necessarily only] are grammatical devices to undercut agency in English'.*

The contrast is, it is also possible to undercut agency in middle clauses, which are neither active nor passive. In addition to the same contrast in clause 1, there is a further anomaly in clause 4, and thus a contrast. The irregularity is observed in the passive voice presentation with the grammatical subject as a medium. The inversion in clause 4 does not realise an agent.

#### 7.1.2 Contrast in the participant role

(A conscious initiator of action in non-agentive clauses; a feature of suspense)

According to Kies (1992: 231), with respect to the function of undercutting agency in passive clauses, participant as the medium in passive constructions is not the conscious initiator of action.

*'By writing in the passive voice, eliminating the agentive by-phrase, [it can be suggested] that characters are not conscious initiators of action'.*

It is the understanding that, like clauses 1 and 4, participants in middle clauses with passive elements in middle clause structure are conscious initiator of actions, but emerge in the frame specific knowledge as medium through which the process had come by. With respect to the overall

narrative context – Mrs Ferras consciously committed suicide, but is made to appear in clauses 1 and 4, for the sake of suspense, as not knowing the cause of suicide. Elusive language is therefore produced in the concealment of Mrs Ferras as conscious initiator of action, while revealing the suicide as an event, the cause of which is not known when it is a prospective narration – the duality of motivation.

Concealment of the narrative reality – blackmailing as the cause of the suicide, revealed later in the narrative in the letter to her friend Roger Ackroyd, which leads to the murder of Ackroyd. The narrator/character Dr James Sheppard knew of the affair between Ackroyd and Mrs Ferrars and therefore suspected that, before she died, Mrs Ferrars must have left a suicide note/letter confessing the murder of her husband and how Sheppard was blackmailing her, the reasons for which which she committed suicide.

Clauses 1 as a middle clause, and 4, with passive syntactical construction in middle clause structure, use the reporting form of narration of events without the agentive by-phrase as cause. That is, unlike grammatical passives, the middle clause structure, as discoursal passive (the door shut) does not eliminate the participant as the conscious initiator of action, a view also supported by the overall fictional context. Thus middle clauses (clause 1), or clauses with passive elements in middle clause structure, e.g. clause 4, also known as indirect patients as subjects in the present study, perform two simultaneous functions, the characteristic of dually functional suspense feature understood and focused on throughout the study. The dually functional properties are:

i. undercutting agency

and

ii. with the linguistic understanding of subject as medium, the character/participant Mrs Ferrars in clauses 1 and 4 is the conscious initiator; or not the conscious initiator of the processes '*died*', and '*had been dead*'.

As is in the transitive and intransitive clauses (Halliday, 1994: 163), the variable here is of causation and not of extension. The linguistic choice of subject/initiator as medium in clause 4 creates an open-ended ergative pattern. The process may be interpreted as self-engendered, in which case there is no separate agent, or it may be interpreted as engendered from outside, in which case there is another participant responsible or involved in the function but left in explicit. (Linguistically this interpretation is adopted from Halliday, 1994: 163-4)

An open-ended point of view is produced in using the element to undercut the agency role of the conscious initiator of action/Mrs Ferrars. This is made possible in the use of the linguistic clue 'indirect patients as subjects' an extension of the feature direct patients as subjects in Kies, 1992.

That is, clauses with middle clause features and passive voice elements/indirect patients as subjects partially undercut agency. Mrs Ferrars in clauses 1 and 4 can be seen as being the conscious initiator of her death. The middle clause structure with subject as medium does not qualify the subject, Mrs Ferrars, as the conscious initiator of action but only expresses the probability of the above possibility in clauses 1 and 4. The narrator in

middle clause structure, or middle clause with passive elements, provides restricted information flow, a stylistic function best suited for producing linguistic clues.

### 7.1.3. In relation to 'status in reality' (Toolan, 1980: 159)

An attempt is made in this section to comprehend narrative clauses from evaluative clauses (also in chapter 5, in relation to circumstantials/definite, indefinite property), to find if there are any other ways, in addition to the criteria in Labov (1972), of isolating narrative from evaluative clauses. This attempt is made in view of the caveat voiced in Toolan (1988: 159), also discussed in chapter 5.

*'... adopting the categories of fixed narrative clause and freer evaluative clause is not in itself a claim about the 'status in reality' of the actions and sayings these report. In particular, it is not an assumption that material presented as main-clause narration 'really did' happen the way the narrator claims. Put thus the warning seems obvious, that narrators 'aestheticize' their experiences, cause-and-effect chains where no chains are there, and so on, ..... . Actually Labov emphasizes a duality of motivation and function ...'*

Status in reality of a clause is to see the truth-value of clauses as events and how they consolidate with their status as event in fictional reality and is not a narrator's utterance/action.

In this section, the analysis of narrative, evaluative clauses is observed on two levels:

- i. 'Status in reality' of clauses with respect to the narrative context realised through syntactic devices to undercut or express agency;  
and
- ii. the narrator's or character's statement or utterance with respect to the timeline in clauses (chapter 2) and definite, indefinite property of circumstantials in adverbial and adjectival phrases (chapter 5).

'Status in reality':

Syntactic constructions to undercut agency or express agency as a purpose are considered as evaluative features by which the narrator exploits the language to develop his characters. Clause 1 then as a middle clause can be treated as evaluative. This is because, the middle clause with its characteristic component medium, gives the narrator the power to treat Mrs Ferrars as a participant through which the process is actualised. Being represented as a medium, Mrs Ferrars is not represented as the participant functioning as an external cause. In view of the 'status in reality', in the choice of medium to agent for the function of 'possible initiator of action', clause 1 as a narrative clause in relation to Labov (1972) is evaluative in the present study. This may be further explained as follows.

In the narrative context/fictional reality, the 'status in reality' is that, Mrs Ferrars is the initiator of action; she commits suicide. Since she commits

suicide, Mrs Ferrars should be presented as the agent in clause 1. But the representation of Mrs Ferrars as a medium places her as the linguistic component through which the action of suicide took place and not as the one who initiated the action as the agent. The linguistic choice of medium over agent enables the event to be disclosed as something that took place through Mrs Ferrars and not as an action that was taken deliberately from being blackmailed by the doctor, who is also the narrator in the story. One has to bear in mind that, the narration in Ackroyd is in retrospect, therefore the narrator's choice of linguistic aspects in clause 1 and 4 for prospective readers is deliberate for the reasons of concealment - it is to keep the knowledge of blackmail and therefore suicide concealed from his sister Caroline. A few clauses below, the narrator voices his concern over Caroline's habit of spreading information. In the light of being a retrospective narration, medium as an evaluative device masks the 'status in reality' of Mrs Ferrars' suicide in the immediate context as the initiator of narrative action in clauses 1 and 4. When understood with respect to the overall context in the story, medium as suspense feature conceals Mrs Ferrars as a conscious initiator of action to the prospective readers, hence producing restricted information flow in the linguistic choice of medium over an agentive participant role.

Moreover, instead of choosing the active voice in clause 4, '*She was dead for some hours*'; the narrator uses the passive verb form, '*had been dead*' to undercut the agency role of Mrs Ferrars as committing suicide. In addition to the structural use of middle clause, where participant is the medium, the inversion of the clause cannot realise an agent. As observed earlier in the



chapter such constructions are realised as indirect patient as subject, a linguistic clue for a retrospective reader.

It is of opinion that, syntactic construction of a middle clause with passive elements puzzles readers whether to treat the clause as a passive or middle clause.

With respect to Toolan's (1988) 'status in reality', clause 4 unlike clause 1 appears to be the same as Labov's analyses - an evaluative clause. The dimension of syntactic elements as medium/indirect patient, as subject suppressing agency makes it possible to perceive why the clause is evaluative in the narrative with respect to the context of the whole story.

Then the narrator being the cause of Mrs Ferrars' suicide, and also the narrative being a retrospective narration, through such linguistic choices the narrator avoids revealing the reality at the onset, but leaving it open-ended for interpretation; Mrs Ferrars as the conscious initiator or not of the action of suicide in the narrative creates a feature of suspense.

'Status in reality' of clauses:

clause 1 - evaluative clause because middle clause representation (but following Labov, narrative clause)

clause 4 - evaluative clause (also evaluative clause, following Labov)

It is to be noted that above clauses 1 and 4 may be realised as a narrative/evaluative dichotomy, especially clause 1 –

Narrative, following Labov (1972) and

Evaluative for the middle clause representation.

#### 7.1.4. Statement or utterance perspectives

With the above understanding, a clause can be distinguished as the perspective/utterance or statement of the narrator or character. The distinction of a clause as a statement or utterance is also a way of finding out how clauses emerge as narrative or evaluative in understanding, which can be another way of seeing the process of evaluation:

Statement is an act of stating, therefore narrator narrating.

Utterance is something uttered, such as the statement of a character.

With respect to point of view as the culminating point for understanding relation to or distinction between statement and utterance, clauses 1 and 4 can be distinguished as a statement or utterance of the narrator. Clause 1 as a past event with respect to the story is the character's perspective while clause 4 is a past event. The past perfect aspect '*had been*' makes the event in 4 as past-in-the-past, giving extra time dimension or indication which could have been presented as simple past 'was dead' in the narration. It is my opinion that, indication of the extra time dimension in the past perfect aspect removes the clause further from reality. In Heine et al (1991: 178) it is observed,

*'... distance from 'now' within the temporal domain, for example, translates more subjective kinds of distance through which the speaker declines to assert the truth, certainty, or reality of a situation by representing it as 'as*

*temporally nonactual''...One linguistic effect is that, the greater the distance from reality, the more remote the past tense... .'*

The speaker subjectivity in the temporal remoteness creates a temporarily non-actual abstract world. This then realises clause 4 as a statement of the narrator and not that of the narrator as the character. Even though the clause is not presented as the moment of speaking, choice of past perfect use over simple past creates a distance between the now of the narrator and the past of the character. Such a linguistic effect justifies the clause as the narrator's perspective and not as the narration of the character, another stylistic means to understand the narrator/author distinction, but for prospective readers creating suspense in the juxtaposing of perspectives. With respect to the narrator author distinction, the possibility for further research was suggested earlier in the chapter. In chapter 8 the above static aspect as a linguistic clue is also extensively touched upon to realise the dually functional suspense. If one is to distinguish the perspective of the narrator from the character Dr Shepperd,

clause 1 – perspective/statement of the character I, therefore narrative clause.

clause 4 – perspective/utterance of the narrator I about the event in clause 1, therefore evaluative.

The above analysis of the clauses as narrative or evaluative is not different from the analysis of clauses following Labov (1972). That is;

Following Labov (1972)

clause 1 - narrative clause

clause 4 - evaluative clause

Despite the two level analysis as narrative or evaluative, following Labov or the statement-utterance perspectives/status in reality, the realisation of clauses as narrative or evaluative agrees mostly with Labov (1972).

## 8. The suspense features

Contrast expressed between clausal environment (use of middle clause) and its function (in passive elements) is regarded as a halfway/minimised effect, (my understanding) functioning as a process of evaluation with respect to the narrative context. Indirect patient as subject (grammatical subject as indirect patient, e.g. clauses 4 and 1, different from 'patient as subject' in Kies, 1992) forms a new criterion as element expressing passivity - expressing *minimised or halfway effect of agency* (my understanding). The agentive role as the medium, through which action occurred in clauses 1 and 4, is not represented as the direct agent responsible for the action. In narrative reality, the medium Mrs Ferras in clause 1 is responsible for the action. In the course of narration, in representing an agent as a medium, the halfway agency effect produces a linguistic clue in the undercutting of agency role in a *'halfway or minimised'* manner.

## Clause 2.

### 8.1 To undercut agency role

(A device for the interplay of concealment and revelation)

Similar to clauses 1 and 4, clause 2 can also be understood. In support of Kies (1992), the stative/resultative verb '*was sent*' indicates the state or result of the action '*sent*', i.e. the narrator also being a doctor was sent for to examine Mrs Ferrars. In clause 2, the participant role of *I* as goal or medium with the option to ask 'who by'; along with elements suppressing agency undercuts the agency role associated with grammatical agency.

Like clause 4, there is passive construction in the middle clause structure producing a halfway effect to undercut agency. If the clause was constructed as active, 'They sent for me at eight o' clock on the morning of Friday the 17th', the agentive role of the participant would be clear. The passive construction - undercutting agency, not only enables the narrator to suppress agency, but also, without making it obvious to the prospective readers succeed in giving limited information. The undercutting agency makes it possible for the narrator to minimise the agentive role for restricted information flow in the particular clause, when the clause could have been reported in simple past tense form. In this way the narrator adopts the reporting form of narration, as is done in clauses 1 and 4, when in fictional reality he is an involved character for and by whom two murders are committed in the story.

## 8.2 Functional Contrast

(Expressing syntactic irregularity, a suspense feature)

The stative/resultative verb '*was sent*' presents the narrator as static rather than dynamic; this is a feature expressing evaluation. Readers with linguistic awareness can wonder whether the narrator/character was really '*sent for*' to examine Mrs Ferrars, or whether he was more interested in finding out about Mrs Ferrars' suicide note to Ackroyd, which was later found in his study. In fictional reality the narrator as a doctor was sent for to examine Mrs Ferrars, while also as the blackmailer of the dead participant, the narrator was interested to find out if there was any suicide note. Later in the story this suicide note leads to the death of Mrs Ferrars' fiancé, Roger Ackroyd. Mrs Ferrars, in her suicide note, reveals how she killed her alcoholic husband, how it came to the knowledge of the doctor and how she was consequently blackmailed for it. Syntactic constructions such as stative verb and passive constructions to undercut agency, as pointed out by Kies (1992) and so realised in the above explanation, concur with the above subtleties of meaning. It is the understanding that, with respect to the above context, to encompass all this information within the clause/revelation, and at the same time to keep the readers away from the narrative facts/concealment – functional duality of suspense, a syntactic irregularity as passive elements to suppress agency with middle clause construction is constructed - a suspense feature, for the purpose of concealment and revelation.

Also expressed in chapter 6, in relation to evaluative elements, static aspects temporarily stop the course of narration creating a hinge or climactic point

of the story. With linguistic awareness as a retrospective reader the syntactic irregularity in clauses marked \* in the passage analysed above can be understood in relation to the fictional reality.

The syntactic irregularity/ambiguity as a means of constructing suspense is also realised when temporal adverbial '*once more*' is considered in clause 5 (chapter 5, see explanation for details).

### 8.3 Status in reality/Suspense feature

Following Labov (1972), clause 2 is a narrative clause. With respect to 'status in reality' does the clause appear as evaluative? This is, as previously considered, in relation to statement, utterance, and perspective.

The timeline in clause 2 is synonymous with the dominant past tense form of narration. The passive construction with an active object as the passive subject enables one to analyse the clause as a middle clause. But the verb phrase construction in passive form, '*was sent for*', creates a contrast in presenting a neither active nor passive clausal construction. Middle clause structure with passive VP in clause 2 deviates from the use of the linguistic norm of active VP. Such deviation is with the purpose of presenting the narrator/character, not as an active participant, who is not in active control of the situation and is therefore an evaluative clause.

Clause 2 – is utterance of the character, because a past event.

Clauses 3 and 11.

With respect to the syntactic constructions in Kies (1992) the presentational '*there*' in clauses 3 and 11 has the ability to undercut agency, when the agency of the noun phrase is in the sentence-medial position, as in the example (Kies, 1992: 237) '*There was nobody of whom they could ask the way*'.

Functional contrast:

In clause 3 there is an absence of the participant role and Caroline, as the agent of the process in clause 11, is in the sentence-final position. Clauses 3 and 11 are in passive voice. The inversion of clause 3 to active cannot realise the initiator of the material process hence, with the absence of any participant, the function to undercut agency does not occur. In the passive voice construction of clause 11 it creates the same effect in the use of sentence-medial position (Kies, 1992).

In taking into account the significance of the sentence-initial position (Halliday: 1985), and in organising the clause as a message in clause 3, the narrator chooses to present the place where Mrs Ferrars is found dead as presentational '*there*'. '*There*' as the information focus - Mrs Ferrars place, is presented in the sentence-initial position of the clause. In a similar light in clause 11, the participant Caroline is presented as the locus of information focus in the passive voice in sentence-final position. Such a combination represents an instance of contrast. Caroline, as the new information in sentence-final position, is presented in a passive construction; a stylistic



means of downplaying the agency of the noun phrase, *'the rattle of tea-cups and the short, dry cough of my sister Caroline.'* Clause 11 is not significant for the purpose of understanding suspense. It is the stylistic feature, as an example of producing functional contrast in the present study which produces a limited, restricted first person narrator, when in a retrospective narration the narrator as a character must be presented as agentive and in control.

#### 8.4 Shift in point of view

Further significance of presentational *'there'* in sentence-initial position is realised from the context of the story. From the story it is known that the narrator *I* had seen Mrs Ferrars to blackmail her for murdering her alcoholic husband the night before she died. During this visit Mrs Ferrars possibly stated how it was difficult for her to pay the huge sums demanded by the narrator/character, which was stated in her suicide note to her fiancé later murdered. Is it therefore that the narrator who blackmailed Mrs Ferrars is now in clause 3 in contrast to the previous situation (trying to blackmail Mrs Ferrars) and therefore *'was nothing to be done'*? That is, the shift (functional duality) here is from the situation that occurred before clause 1 in fictional reality, which is different and before the narration of the immediate context in clause 3. The subtlety of meaning expressed above is understood in the syntactic representation – in presentational *'there'* with no participant role and particularly in the passive voice construction. As observed in Kies, (1992: 231) *'... Subtleties of meaning afforded by changes in syntax;*

*[choice of passive to active] ... seemed to incorporate the thematic, informational flexibility afforded by passive voice syntax into his writing.* ' In clause 3 the flexibility is for concealing the shift in participant role in the story worlds – active blackmailer to passive narrator/character as doctor.

The shift in the narrator's position/story worlds as a participant is also reinforced on considering the evaluative feature of the verb phrase - progressive (be + V-ing) '*nothing to be done*'. The evaluative feature as correlative in clause 3 expresses simultaneity of the occurrence of actions; where events from different time lines are brought together in a single independent clause. In the function of simultaneity of action as functional duality of suspense, two occurrences of action or events are being brought together. The question is – who is the participant – the narrator or the character, the narrator, who is unable to understand Mrs Ferrars' death/suicide (implicit in the immediate context), or as the involved narrator/doctor could do nothing because in retrospect he knew Mrs Ferrars' cause of death? Or are these two roles brought together in clause 3? If this is the interpretation, why is then progressive as correlative is used to narrate the simultaneity of occurrence of action? In seeking answers to the above questions, one has to take into consideration the shift in point of view with respect to the narrator's situation/position in clause 3 and the situation inferred from the overall fictional context before the beginning of the narration in clause 1.

That is, in immediate context (between the first 4 clauses) the narrator I as a doctor could not do anything to save Mrs Ferrars because she was dead

before he arrived. With respect to the overall fictional context, with the use of correlative in clause 3 and adverbial '*once more*', the narrator is in contrast to the situation before the narration started in clause 1,

The element '*there*' as a situation in the immediate context, left implicit in clause 3, is interpreted as a contrast to a situation which had occurred before the narration started, i.e. visiting Mrs Ferrars to threaten her for money or else he would reveal her crime of poisoning her alcoholic husband. Unlike to withstand this pressure, Mrs Ferrars succumbed to suicide. The story unfolds with the revelation of her death.

Furthermore, the above contrast of narrator/character's position before and after narration begins is reinforced in the linguistic understanding of passive voice and evaluative feature V ing + to be, '*was nothing to be done*'. The linguistic aspects unfold a situation which is in contrast to the situation '*there*' in 3 and creates the possibility of a shift in the viewing position of the narrator from the character and consequently in the story worlds. The shift is from a situation where the narrator visited Mrs Ferrars the night before she died, a fact also made evident by the adverbial '*once more*' in clause 5, and the clause, '*There was nothing to be done*'- Mrs Ferrars was already dead. In clause 5 the narrator states, '*I reached home once more*'. Compared to which previous return to home did the narrator come home '*once more*'? In course of 5 clauses there is one mention of when the narrator reaches home after examining Mrs Ferrars. In relation to clause 5, the shift in the narrator's situation/position, as explained above, becomes more relevant.

There is narrative ambiguity in clause 3 produced in the use of the passive voice, in the sentence-initial position of the presentational '*there*' and in the absence of a participant role. Even when the clause is considered in active voice, the absence of any participant role rules out the possibility of assigning the process to any participant type – thereby excluding the active role of the narrator as the initiator of Mrs Ferras' suicide.

In relation to 'status in reality'

It is to be noted that, point of view in relation to elements expressing passivity (Kies, 1992), is the focus of this chapter. Elements expressing passivity, as evaluative features for realising clause status in fictional reality and statement utterance distinction to realise whose perspective, express an event in reality or simply a narrator perspective of an event are. This is to see how different focus can inform the particular stylistic function as a linguistic clue.

The evaluative characteristic of passive voice elements to undercut agency makes clause 3 evaluative in relation to the 'status in reality'. Despite the final position of the agent Caroline in clause 11, a narrative clause, the clause does not change its 'status in reality' with respect to the fictional context. Both clauses 3 and 11, as narrative and evaluative clauses respectively, are similar to the clause types as distinguished in Labov (1972).

From the observations made so far, in clause 3 there is narrative ambiguity in relation to the context of the story. But in clauses 1, 2 and 4 the

syntactical elements do not display any contrast to Labov's way of realising narrative and evaluative clauses. Clauses 3 and 11 are respectively evaluative and narrative as they would be in relation to Labov (1972).

In present analysis:

Clause 3 - evaluative, because passive construction to help to undercut agency displaying evaluation.

Clause 11 – narrative.

#### 8.5 Utterance, statement perspective

clause 3 - narrator's perspective, because tense form as past perfective, creates evaluation and is different from the past tense form of narration.

clause 11 - character's perspective with respect to past event.

From the above distinction it is the view that passive voice elements with the ability to undercut agency is realised as an evaluative category, distinguishing utterance from a statement. Evaluative elements can realise a statement as narrator's or character's utterance and not merely a statement of events.

## Clause 6

As has been observed earlier, in chapter 4 on transitivity, change or shift in participant role within the same clause complex 6 from actor to senser (*had deemed*) realises a shift in participant role, therefore story worlds of the narrator/character James Sheppard. 6b as narrative action realises the sub clause as the narrator's utterance. Clause complex 6 with material process paradigm creates an 'actional' descriptive framework. The agent responsible for the material process in these clauses in clause complex 6 is the narrator I.

### Functional contrast:

But the functional contrast noticed in this clause is observed in relation to Kies (1992: 235). In Kies, perfect aspect as a device to undercut agency underscores the narrator's sense of powerlessness by undercutting any sense of action - even past action - that might have any relevance to the activity of the present. The narrator by using explicit agency in clause complex 6 does not underline the effect of undercutting agency, while the perfect aspect of the verb '*had deemed*' in 6c,ii, suggesting completed activity, underscores the character's sense of powerlessness and impotence; (Kies, 1992: 235) – again a functional duality of suspense for concealment of narrator as character the initiator of events leading to murder.

The perfect aspect of the verb '*had deemed*' as a linguistic norm is an effect associated with non-agentive or implicit agent clause; but in clause complex

6, perfect aspect is presented in an agentive clausal environment – a functional contrast. Linguistic irregularity of this manner is indicated by the narrator in the participant role as an agent, but having the verb action in the perfect aspect expressing a sense of powerlessness and impotence of the narrator – duality of suspense – active agent presented as a powerless/neutral narrator. As also found in earlier clauses, an instance of contrast is produced when combining syntactic device to undercut agency with an agentive clause. The agentive *I* in 6a, b, c, I (sub clauses, see passages in chapter 3) underscores the character James Sheppard as active, in control. The contrast is in the sense of control presented alongside the sense of powerlessness and impotence in 6c, ii with perfect aspect '*had deemed*', creating an instance of anomaly, an irregularity. The shift from active to passive clausal environment in the same clause complex 6, produces the anomaly. This is seen as a means of manipulating the prospective readers to create suspense. In fictional context the suspense is in the narrator juxtaposing his caution about Mrs Ferrars' death and possible suicide note with the caution for an autumn chill morning? The prospective reader reads that the caution is about the autumn chill, when the retrospective reader realises the implicit caution as to whether Mrs Ferras has left a suicide note. In other words, the narrator as the blackmailer is sure that Mrs Ferras has committed suicide, his concern now is about the suicide note.

The above caution is also in relation to the observation '*It was ..... indecision*' (passage I, chapter 3), where the narrator reveals his cause of indecision for the reasons of his sister's nature to come to conclusion about Mrs Ferras committing suicide, which leads to the concern for a suicide

explaining the reasons for the suicide. The way the above caution is juxtaposed with autumn chill is further discussed in the following section.

Shift in point of view.

The shift in the vantage point of the narrator is perceived in the extra-linguistic time orientation in the perfect aspect verb action. The temporal position of the narrator in relation to him as a character/murderer, as well as among other characters is important. The character/narrator in the novel by Christie is combined; hence' the complexity in the temporal plane of point of view constituted in verb tenses and aspect is important. From Quirk, (1972: 90),

*'Aspect refers to the manner in which the verb action is regarded or experienced. The choice of the aspect is a comment on or a particular view of the action.'*

In relation to the above quote, different temporal planes - past perfect in 6c,ii, past tense in 6a, b, and present progressive in 6c,I, are a comment on or a particular view of the action in clause complex 6. Hence the clause complex is narrator's point of view of an event, which is to be perceived in his way.

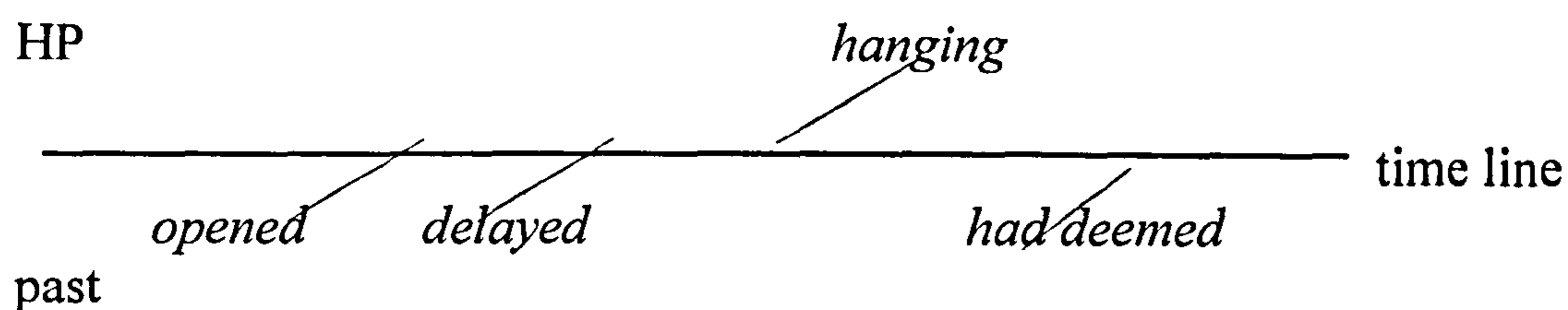
His point of view is understood in the stylistic function of the action in past perfect aspect, which is understood as past-in-the-past. That is, in clause 6c,ii the thought '*had deemed*' to take precaution against the chill of an early



autumn morning occurred in the past when the early autumn morning, '16th - 17th September - a Thursday' was chilly.

The conjunction 'that' as a connector relates the clause 6c,ii to 6c,i, and therefore 6c,ii and 6c,i are perceived as a single clause 6c. In 6c,i the progressive aspect 'hanging' indicating temporariness, is expressed as a present progressive (also evaluative feature as correlative) but it is connected to clause 6c,ii, which has the past perfect aspect. Here we have tense alternation in a single clause. According to Wolfson (1982, chapter 2), if a switch in the tense introduces a new event then, 6c,i is to be considered as a new event, separate from 6b, while 6c,ii is part of 6c,i connected by the conjunction 'that'. The tense alternation in clause 6 is as follows:

6. *I opened the front door with my latchkey, and purposely delayed a few moments in the hall, hanging up my hat and the light overcoat that I had deemed a wise precaution against the chill of an early autumn morning.*



The purpose for such linguistic analysis with respect to time line analyses is because, tense alternation in detective stories can indicate the vantage point (Polanyi, 1982) of the narrator in relation to other characters and events and

can also achieve subtleties of meaning afforded by the changes in the syntax, present progressive to past perfect.

The speaker in 6c talks from two worlds at once, i.e. shifting view points in a single clause. The present progressive '*hanging*' locates the speaker's action '*hanging of my hat and my light overcoat*' to the moment of speaking with the story world relative to the thought, '*had deemed a wise precaution against the chill of the early autumn morning*', expressing past-in-the-past. Similar to HP tense form and future time in the past in clause 8, also in 6c the two time orientations mentioned below bring together two story worlds created by the two tense forms.

moment of telling in the verb action '*hanging*'

past event / thought in the verb action '*had deemed*'

If tense alternation highlights a climactic moment in the story and makes vivid past events, then the past event '*and purposely delayed*' in 6b is made vivid or highlighted by the linguistic choices made in 6c. That is, just as the position of the narrator shifts from the past tense form to the present progressive in 6c,i and past perfect in 6c,ii, consequently there is a shift in viewpoints of the narrator in 6c,i and 6c,ii.

The narrator narrates the narrative action in 6b of how he '*purposely delayed*' for a few moments in the hall. In 6c,i he is expressing the moment of telling and the action occurring during the moment of telling (narrative clause). But in 6c,ii, through the perfect aspect, the narrator chooses a past

situation, the chill autumn morning (narrative event), to explain 6c,i, and effectively move away from explaining the purpose of the delay in the hall, explained few clauses below in Ackroyd, p.7-8, clauses 19-22. The narrator creates restricted information flow in not choosing an explicative clause after clause 6b.

The shift in tense form from the active voice (6a, b, c,i) to passive voice (6c,ii) construction is for the purpose of creating lack of knowledge. As is also the view in Ricoeur (1985: 94), the lack of knowledge is produced by the absence of explicative evaluative features in 6b, with the change in tense form and later in 6c,ii with the change to passive voice from active form.

With respect to Ricoeur, lack of knowledge or restricted information is affected in the sub clause 6c in clause complex 6, where there is coinciding of the present of narration with the narrator's own present. Or is it that the narrator moves backward in the narrative and considers the present (6c,i) in the narrative from the point of view of the anticipation of the past in 6a,b and 6c,ii – functional duality of suspense? This is how it is analysed and understood in the present study, which is for manipulation of prospective readers in the restricted information flow created in functions of linguistic aspects as linguistic clues.

Furthermore, the present progressive in 6c,i coincides the present of narration with the narrator's present to create a lack of knowledge in 6b; a technique to coincide with the temporal position of the narrator in relation to himself as a character. Such stylistic complexity created in the linguistic

composition of multiple temporal perspectives in clause complex 6 creates a shift in viewpoints and the narrating position of the narrator/character, resulting in narrative ambiguity. In the present study these are realised as techniques for linguistic clues therefore suspense feature.

On the whole it can be commented that, on choosing implicitly the plane of time over the psychological plane (Fowler, 1986, section 3), multiple temporal perspectives are expressed in verb tenses and aspects in clause complex 6 to create narrative complexity best suited for the purpose of withholding information for the sake of suspense. In chapter 6 it was observed how verb aspect form as narrative syntax is rare in narrative clauses. Choice of rare syntactical features in narrative clauses over the simple present or past enables the narrator to achieve complicated narrative purposes.

The complicated narrative purposes in the linguistic aspects analysed are achieved in the following manner. One such way is, (as found in Uspensky, 1973 like Wolfson, 1982), in tense alternation; it is a means of making a pause in the narration. With tense alternation there is shift in participant role and thus in point of view.

On the plane of point of view Uspensky observes that '*the opposition between the objective and subjective points of view, depending on whether the states described are treated as facts assumed to impose themselves on every attitude or as impressions experienced by a particular individual.*' (Ricoeur, 1985: 95).

In other words, it is in this temporal plane constituted by verb tenses and aspect, that a conflict between the subjective and objective point of view is created. In relation to Uspensky, the events described are facts or impressions as experienced by an individual. In clause 6, the individual is the character/narrator *I*. In view of the objective and subjective opposition in temporal plane in clause complex 6, the states/events expressed in sub clauses 6c,i and ii are experienced by the narrator/character and imposed on the facts expressed in 6a and b. The linear arrangement of clause 6c, as a subjective point of view appears as an explanation for the objective point of view made in 6b. The link as explanation in clause complex is achieved by the shift in temporal plane and voice construction.

With respect to Uspensky's observation and questions realised in Ricoeur it is my opinion that, there is a subjective/objective conflict expressed in clause complex 6, where an external point of view (conduct seen by an observer) is opposed to an internal point of view (internal to the character described). This is because; the utterance made by the narrator in 6 is also made by a character in the novel. The narrator also being a character synchronises his presence in 6c,i with the present of the halted narrative and the past in 6a and b and 6c,ii. This observation is reinforced with the idea of sub clauses as scenes, a view adopted from Ricoeur (1985: 94);, '*... in which the narrator synchronises his or her present with the present of the halted narrative, and the past tense, when it expresses the jumps in the narrative as if they were discrete quanta*'. The way sub clauses as scenes are sequenced may not have occurred in fictional reality. The fact that there is alternation from narrative past tense supports the above observation.

Functional contrast:

Alongside tense alternation, the agentive role of *I* as active and in control alongside the perfective aspect for the purpose of powerlessness of the individual/narrator in clause 6 produce functional contrast. Such an effect is also stressed by the nominalised verb '*hanging*' in 6c. Linguistic choice of perfect aspect and nominalised verb produces the active in control narrator in 6a and 6b as someone beyond conscious control in 6c (6c,i + 6c,ii). Explicit agency combined with verbalised action of powerlessness and impotence to appear beyond conscious control explains the dual function of a suspense feature.

In relation to 'status in reality':

In view of Toolan's (1988: 159) caveat '*categories of fixed narrative clause and freer evaluative clause is not in itself a claim about the 'status in reality'*', with aid of syntactic choices suppressing agency (Kies, 1992), and with the temporal plane, as tense alternation expressing point of view; narrative and evaluative clauses in clause complex 6 may be different from the way they are in Labov (1972). If evaluative features are applied to express the purpose of the narration made in clauses, similarly then tense alternation creating shift in temporal plane or agentive, non - agentive constructions expressing point of view of the narrator or character reveals narrative ambiguity in the story for the purpose of suspense.

Ambiguity in the narration introduced in 6b is in the evaluative adverb, '*purposely*'. In the lack of conjunction use e.g. 'because'; ambiguity builds up in 6c,I, which can link 6b with 6c,i. The climactic point as narrative ambiguity is also reached in 6c,ii with the auxiliary verbal phrase '*had deemed*'; with the change in tense - present perfect to past perfect form, thereby making the clause evaluative in present study. Evaluation as a narrative technique in this clause is expressing narrator's viewpoint.

Statement, utterance perspective

clause 6a - character's perspective because, no evaluative feature

clause 6b - narrator's perspective because, adverbial as evaluative marker's

clause 6c,i - narrator's perspective because, change in tense form and simultaneity of occurrence of actions as correlative as an evaluative feature

clause 6c,ii - narrator's perspective because of, change in tense form and evaluative auxiliary verbal element

From the above analysis, the taxonomy of sub clauses in clause complex 6 as narrative, evaluative clauses appear as follows:

Following Labov's:

6a - narrative clause

6b - evaluative clause (because adverb '*purposely*')

6c, i - evaluative clause (progressive verb, '*hanging*')

6c, ii - narrative clause (*'had'* modality and modulation)

In the present study analysis;

With respect to statement utterance perspective analysis;

6a - narrative action/clause

6b - narrative clause

6c,i - narrative clause

6c,ii - narrative clause with respect to the story

evaluative clause with respect to clause complex 6, also supported by the syntactic construction for undercutting agency

As also seen previously in the analysis, statement, utterance perspective, when considered with respect to the tense alternation technique (Wolfson, 1982), temporal plane expressing point of view and syntactic constructions expressing or suppressing agency (Kies, 1992) as evaluative devices classify clauses 6b, 6c,i and 6c,ii as narrative clauses. This is despite Labov's evaluative marker, V-ing verb, the adverb *'purposely'* (Tannen, 1982), and the auxiliary verbal element *'had'* expressing modality and modulation.

With above analysis, 'status in reality' and its significance with respect to Toolan's (1988: 159) caveat is not of particular significance, *'categories of fixed narrative clause and freer evaluative clause is not in itself a claim about the 'status in reality'*'. Clauses as narrator's or character's perspective, such as clause complex 6, does not particularly display any significant results when it comes to making an attempt to find out whether the narrative, evaluative type is any different from the way it is identified in



Labov (1972) with respect to statement, utterance plane and 'status in reality' of clauses. Hence in the analysis of following clauses, elements expressing passivity for shift in participant role and functional contrast as linguistic clues will only be focused in the analysis.

#### Clause 8

Shift in point of view.

With respect to time line analysis in clause complex 8, the speaker narrates from two story worlds; expressing a shift in view point. In the analyses of three time orientations, the narrator's shift in position and consecutively in the vantage point is created.

Functional contrast.

In addition to the temporal plane, expressing shift in point of view, the syntactic construction in clause 8a, with verb phrase as correlative expressing simultaneity of action, is significant. The narrator could have used a more direct form of verb phrase, 'I cannot pretend' instead of '*I am not going to pretend*' and correspond to the agentive participant role of *I* in sub clause 8a. If the narrator says, '*I cannot pretend*' in clause 8a the prospective reader is aware that the narrator is being honest about not trying to pretend. But use of the syntactic construction as expressing passivity in 8a raises the concern of whether the narrator is really trying to pretend not to

have foreseen the events of the next few weeks (future form relative to the narration), when, '*at that moment*' when the news of Mrs Ferrars' death came to light, the narrator/character could foresee the '*stirring times ahead*' in clause 10. It is to be remembered that the narrative is a retrospective narration; hence the narrator at the moment of narration is aware of the sequence of events in the narrative.

Moreover, negation as an evaluative feature (comparator) draws attention away from what happened. That is, the narrator/character did foresee the events (revelation of his identity as the blackmailer and subsequent murder of Ackroyd) about to happen when he realised Mrs Ferrars had committed suicide. The difference ascertained in clause 8 is from the function described in Labov (1972), '*these evaluate indirectly, by drawing attention away from what actually happened by alluding to what might have been, what could be, but what doesn't happen.*' The difference ascertained is not by alluding to what might have been but to what does happen. That is, negation here in clause complex 8 is drawing attention away from what actually happened – duality of function as suspense. By presenting prospective readers with a direct expression of denial not a denial of what happened, but an allusion to what could have happened but did not the narrator as the character/murderer hints in the linguistic clues the hinge point of the narrative. After the death of Mrs Ferrars, if the narrator was not aware of the '*stirring times ahead*', why did he attend the dinner at Ackroyd's house (Ferrars' fiancé) armed with a murder weapon in his black bag? The narrator therefore in fictional reality was not pretending, but creating

illusions for the prospective readers in the denial and temporary suspension of narration in progressive aspect. As revealed in the Apologia -

*'The dagger was an afterthought. I'd brought up a very little handy weapon of my own, but when I saw the dagger lying in the silver table, it occurred to me at once how much better it would be to use a weapon that couldn't be traced to me.'*

*I suppose I must have meant to murder him all along. As soon as I heard of Mrs Ferrars's death, I felt convinced that she would have told him everything before she died.'* (Christie, p. 233)

Thus here there is a deviation from the way the evaluative function of negation as a comparator is described in Labov (1972) for the purpose of suspense in detective discourse.

It is also to be noticed how the narrator uses future tense forms in adverbials - *'next few weeks'* and *'ahead'*. The significance of future tense forms in a past tense narrative is significant for the purpose of deluding in the immediate context, a suspense technique. In chapter 2, section 7.2, this is explained in the analyses of tense alternation of the same clauses.

In understanding of the characteristics of contrastive constructions –

passive voice syntactical constructions with explicit agent,  
present continuous tense form alongside past tense narration,

the negation in '*not going to pretend*', but is pretending about not foreseeing the events of the next few weeks,

with retrospective narration the above taxonomy is seen as a technique to produce a halfway/minimised effect of the agentive participant role of the narrator/character; this is an instance of contrast. The narrator is synchronising an agentive participant as a conscious initiator of action with a non-agentive verb phrase construction, '*am not going to pretend*'. That is, passive VP construction with an agentive participant allows the narrator to escape from being directly responsible for the statement made in 8a. This only can be understood in the stylistic function of linguistic aspects.

Statement, utterance perspective.

Distinction between the perspectives of the narrator from that of the character becomes evident in clause complexes with tense alternation technique. It achieves shift in the position from narrator to character with respect to the story; in other words, it is in clause complexes where the narrator's perspective is different to the character's. Corresponding to the understanding of statement as act of stating and utterance as something uttered, in such as a statement, clause 8 - the perspectives of the narrator and character may be as follows:

8a - statement, because moment of speaking, therefore narrator's perspective

8b - utterance, because past event with respect to the story, therefore  
character's perspectives

From above understanding, 8b as an event in the story is being evaluated in 8a.

‘Status in reality’:

An instance of contrast can also be realised in a clause; when clauses appear different from Labov’s analyses of narrative, evaluative clauses following the statement/utterance perspective. But in the present study, in relation to the narrator or character’s perspective perceived in the temporal plane, the narrative, evaluative classification of clauses 8a and 8b corresponds to the way it is understood in Labov. Hence statement/utterance perspective analysis is not conclusive for realising functional contrast to understand linguistic clues. That is, 8a and 8b are evaluative following Labov and statement utterance perspective analysis.

clause 8a – evaluative (progressive, ‘*am not going to pretend*’ as correlative)

clause 8b – narrative (prepositional phrase as adverbial, ‘*at that moment*’)

Clause 10

The duality of function is created in a less controlled image of the narrator/character in 10a. This is produced by the depersonalised effect (following Kies, 1992: 235) of the body part ‘*instinct*’. The depersonalised element is alongside an agentive role and in an active clausal environment. Figuratively expressing the whole person as a part, ‘*instinct*’ and not as a

whole, the physical agentive role creates a narrator whose part of the body is in conscious control. Such use creates a minimised effect of undercutting agency. This stylistic feature is followed by the passive construction of 10b, with the agentive subject '*stirring times ahead*', and in the information focus in presentational '*there*'. As the locus of new information, '*there*' is highlighted in the sentence final position. In clause complex 10, combination of passive voice (10b) with agentive, active construction in 10a is an instance of contrast. Similar to the irregularity in clause complexes 6 and 8, the less agentive body part of the narrator with non-agentive passive voice construction makes the narrator/character appear as a restricted narrator creating a different image of an agentive, doing, saying, thinking first person narrator. The entity representation of the narrator/character as agentive body part in passive voice construction presents the participant in a restricted/minimised role. Text specific knowledge cannot provide what nature of events the narrator is referring to as *stirring times ahead*. From the overall fictional context the narrator here is referring how, Mrs Ferrars' death lead to the death of Ackroyd and eventually his revelation as a murderer. Despite being a retrospective narration, the narrator presents himself as a restricted/minimised narrator giving limited information flow. In the next chapter with respect to modality, the same limited/minimised narrator emerges as a neutral narrator who is not trying to influence prospective readers with his viewpoint.

So far in the analysis, with respect to 'status in reality', the results are not conclusive. The level of statement utterance perspective analyses, besides distinguishing the narrator's statement from the character's utterance, have

not contributed towards identification of any other evaluative functions from the ones already identified by Labov (1972), and Kies (1992). Therefore, from this point onwards the focus of attention, as mentioned above, will only be on the halfway or minimised expression of agency or evaluation and the way it is constructed to make the narrator/character emerge as restricted; an opposite to an agentive, in control first person narrator.

### Clause 16

As in the above clauses there is a consistent pattern to undercut agency through certain syntactical constructions such as passivity. Such a feature is in turn presented in a clausal environment with agentive participant or vice versa: agentive, active voice clauses with no participant as agent.

The same as above is also found in clause complex 16. In 16a the subjunctive mood '*If*' allows the narrator to discuss the possible world - Caroline could adopt a crest of mongoose rampant. Synonymous with observations made in Kies (1992: 237), the subjunctive mood '*If*' along with the modality shift, '*should*', as features to undercut agency propose a situation where it would never happen that Caroline would adopt a mongoose rampant. The hedge provided by the modality shift '*should*', provides the narrator with a means of avoiding committing himself to the assertions made by the transitive verb, '*suggest*'; this when combined with the subjunctive mood suggests the improbability of the situation.

In this clause there is no instance of contrast/duality of function and it does not have any direct link with the event of Mrs Ferrars' death or suspense/manipulation in the story. But the narrator, as in other clauses, continues to emerge in this clause as a deluding participant who is saying, stating and performing actions, but at the same time is not using syntactic features as explicit agents of the processes in the clauses.

### Clause 17

This clause could have been presented in a more direct manner with the narrator being realised as the conscious initiator of the statement made in clause 17. Such as, 'one can omit the first part of the motto.' But the use of the stylistic feature, the modal '*might*' more than the impersonal '*one*', allows the narrator to hedge the assertion made by the transitive verb '*omit*'. It is as if the narrator makes a statement and then withdraws from emerging as the participant responsible for the statement; a halfway, minimised function performed by the modal '*might*' in the transitive verb whilst, '*omit*', is a means of creating a restricted form of narrator.

This clause is also not particularly important for the understanding of suspense. But clause 17 is suggestive with respect to the manner in which the narrator/character *I* emerges in clauses analysed so far, as restricted and not too much in control for the sake of suspense – a manner of producing a neutral participant.



## Clause 21

This is a cleft sentence expressing a trait of Caroline, which is of concern to the narrator/character. A cleft sentence (Kies, 1992: 241) focuses on some peripheral part of a clause, such as an adverbial or adjective. In the cleft sentence the narrator does not demote the agentive element to a subordinate clause, but produces an opposite effect with the function - *'focus on some peripheral part'* (Kies, 1992) - *'not to gather information, but to spread it.'*, hence this peripheral part restricts the focus on the main clause of clause complex 21. A similar effect is produced with the use of negation to draw the prospective reader's attention to the very information denied, an effect also reinforced by the static aspect.

From the fictional context we know how Caroline nearly succeeds in discovering the possible murderer who also may be responsible for the murder of Mrs Ferrars. *'My greatest fear all through has been Caroline. I have fancied she might guess. Curious the way she spoke that day of my 'strain of weakness' (Ackroyd, p. 235).* As blackmailer of Mrs Ferrars, Caroline's trait of gathering information from the neighbourhood creates concern for the narrator/character, therefore the focus is on the peripheral part of the clause and the emphasis is on Caroline's trait of spreading information and in the way she succeeds in gathering it, an instance of duality of function. Focus on the cleft sentence/peripheral part, as a stylistic technique is a means towards producing a suspense feature.

It is also the assumption that concern of the narrator (in Christie, p. 235) is linguistically created in the contrast produced by the non-agentive existential 'it' clause in an agentive clause complex 21. From the overall context it is evident that the narrator is responsible for the statement made in 21. The narrator makes a statement but the existential 'it' downplays the agency role of Caroline as a character who gathers information, while in the fictional reality it is the agency role of the narrator/character in clause complex 21 who is making the statement, which is downplayed by existential *it* clause. Linguistic features with stylistic function of passivity to undercut agency enables the narrator to make tentative suggestions but then to withdraw from being directly responsible for the utterance. Even though from the overall context we realise the character as narrator is responsible for the statement in 21, the presentation of the situation as action in clause 21a, then as the existential 'it' in 21b, undercuts the agency role of Caroline and allows the information focus on the situation, '*When she goes out*' in clause 21a and '*information*' in 21c. Once again there is indirect means of presenting the narrator's concern. The unmarked, agentive transitive construction would have been, 'Caroline goes out not to gather information but to spread it', expressing directly the agentive participant. The choice of cleft sentence makes a reader linguistically aware of a narrative ambiguity where the statement made may not be true. In fictional narrative the statement is true that Caroline is successful in getting to the truth, a concern of the narrator as murderer in the retrospective context of the narrative. With respect to the overall narrative context, Caroline knew about her brother's weakness (p.235). In narrative reality, Caroline's awareness is revealed not by her but by her brother. Hence it is not true that Caroline spreads information. What

is true is, Caroline gathers information. The use of negation as comparator further reinforces the duality of function.

Use of the evaluative function of negation is similar to clause complex 8. From the overall context it is known and also hypothesised by the narrator that, whenever Caroline goes out, it is to gather information from the neighbourhood; a purpose achieved with the help of her servants and tradesmen. In clause 21 the narrator, by denying - '*Caroline goes out not to gather information but to spread it*', is drawing attention away from the fact that Caroline goes out in the neighbourhood to gather information, and not to spread it. That is, negation here evaluates by drawing attention away from what actually happened - when she goes out, it is to gather information. By focusing on the peripheral part of the clause complex, '*but to spread it [information]*', the readers are effectively drawn away from what actually happens when Caroline goes out in the neighbourhood. The contrast or duality of function for suspense between '*not to gather information*' and '*but to spread it*' makes the above form of negation possible. Negation in clause complex 21 is created by using the expression of denial '*not*' with what actually happened and by drawing attention to the peripheral part of the sentence, '*but to spread it*'.

It can be said that, in clause complexes 8 and 20, a different manner of negation is identified. To define once again, negation evaluates by drawing attention away from what happened actually – e.g. in clause 8 it is in the act of pretending and in clause 20 in the act of going out to gather information. The function of negation is produced by using the expression of denial '*not*'

with what does happen (the narrator does pretend analysed by shift in story world as tense alternation; and Caroline does gather information known from the fictional context), and by drawing attention to the peripheral part of the sentence in clause 8, '*that at that moment I foresaw the events of the next few days*', and in clause 21, '*but to spread it*'.

It is to be noted that, another narrative discourse is created and understood by the retrospective readers when linguistic clues as negation, elements expressing passivity in agentive clause or vice versa are understood in relation to the overall context. But prospective readers miss this retrospective discourse by these very linguistic clues, which enable retrospective readers to understand the functions of allusion and illusion – duality of function.

## 9 Summary

The present chapter began with the general hypothesis – in evaluative features expressing the purpose of the clause there are syntactic constructions performing the function of suspense in detective stories. As a specific hypothesis, these constructions should be more significant to the creation of suspense than by simply expressing the purpose of the message in clauses. It is at the level of the plot that the story advances, but it is at the level of language with respect to the plot/story that suspense is built. That is, detective stories are carefully constructed complex clauses with various linguistic devices which contribute towards the creation of suspense in

detective stories. It is in the interplay of concealment and revelation achieved by the functions of linguistic choices (mentioned below) that suspense is built in manipulated contexts in detective stories.

At the level of language structure, more precisely at the microstructure of clauses, the narrator uses linguistic choices such as those realised in Kies (1985). It is a way of producing a minimised agentive/in control effect for reasons of restricted information flow in clauses and consequently in specific frames. In the passage analysed above, syntactic devices to undercut agency do not make use of their respective effects. The contrast as duality of function is created in using a syntactic construction as passivity creating a non-agentive effect in an agentive clausal environment and vice versa. This causes the retrospective reader to wonder about the purpose of the stylistic effect used in the clauses. The stylistic effect is - narrator/agent as non-agentive, not in conscious control presented in an agentive, active voice environment of the clause, or vice versa, i.e. passivity to undercut agency role in a clausal environment with an active, agentive narrator/character. Such stylistic effect is to produce a '*minimised/halfway effect*' to undercut agency.

It is also found in the analyses that, minimised/halfway effect is not confined to clauses in active or passive voice.

Tense alternations in the time line of the clauses (a form of narratology, performing an evaluative function and creating a shift in the viewpoint/narrating position of the narrator) also serves as a means of

creating suspense in detective stories. That is, while in the function of a restricted first person narrator the process of manipulation is created, the tense alternation in such clauses reinforces how shift in viewpoint as restricted information is imparted in clause complexes. With stylistic features to undercut agency in syntactic choices of passivity the narrator forms the effect of lack of knowledge in clauses and consequently in the events narrated, when in fictional reality it is a retrospective narration. Unlike Emmott, entity representation of the narrator/character in the linguistic choices does not give information to interpret withheld information in the primed context. It is rather the way information is withheld in the primed context, therefore primed twice which is highlighted in the functional contrast of linguistic choices.

Unlike ergative interpretation, which is restricted to material process, it is found that syntactic constructions as passivity manipulating expression of agency can be applied to clause types in any voice and with any process types. That is, the function of manipulating agency role can be recognised in the standard analysis of the transitivity system. It is not restricted only to ergative analysis in clauses with material process but is sometimes also found in clauses like 1 and 2, which do not have Labov's evaluative features. In cases like these, when absence of Labov's evaluative features cannot give the opportunity for evaluative analysis, besides analysing such clauses only as narrative clauses, features expressing or suppressing agency along with tense alternation technique provide further insight for understanding evaluation/the narrative purpose with respect to the overall fictional context of the story.

Labov (1972) does not realise nominalisation as an evaluative feature. Nominalisation realised in Kies (1992), as passivity to undercut agency is an evaluative feature. From the analysis done so far, expressions of agency, tense alternation, nominalisation with similar function as evaluative features in Labov (1972), perform the function of manipulating in the manner of restricted information flow, or by creating a non agentive neutral participant with no control over the way events are presented, when in fictional reality the passage is from a novel with agentive first person narrator.

Labov (1972: 378) observes '*syntactic complexities are relatively rare in narrative*'. Halfway or minimised expressions of agency as linguistic irregularity in elements as passivity as *syntactic complexities* are particularly significant for the purpose of suspense. With written narrative, particularly in detective stories, syntactic complexities are not rare. When they appear, with the help of fictional context, complexities reveal a marked effect. In almost every clause of the passage analysed there are occurrences of syntactic complexities; more precisely linguistic irregularities expressed in the stylistic function of linguistic aspects. In the present study these anomalies enable the narrator, as first person in this passage and as omniscient in the passage to be analysed, to manipulate, be restricted or appear as less agentive participant. In fictional reality, the narrators in two stories (Christie and James) are performing retrospective narration.

With respect to the analysis, 'status in reality' and 'statement, utterance perspective', it is found that such understanding of clauses is of no particular

significance to the present study for realising suspense features. Occasional difference of clause types as narrative or evaluative in relation to Labov (1972) is not of significance. The way events are arranged in clauses or clause complexes in the story (linear arrangement) is not necessarily the order in which the events occurred. This observation is also understood in the timeline analysis. The linear arrangement different from the reality of their sequence does not necessarily rule out the claim about the truth value of the messages or events in the clauses that are reported. As emphasised by Labov, duality of motivation and function initiates the ordering of actions and sayings in clauses and not the actual action and the saying the clauses report. It is for the duality of motivation/duality of function, that the function of undercutting agency in clauses is achieved. The duality of motivation is to create restricted information flow in the stylistic function of non-agentive/not in control/minimised participant role.

## 10 Analyses

### Cover Her Face

#### Passage I

p. 5

*1. Exactly three months before the killing at Martingale Mrs Maxie gave a dinner party. 2. Years later, when the trial was a half-forgotten scandal and the headlines were yellowing on the newspaper lining of cupboard drawers, Eleanor Maxie looked back on that spring evening as the opening scene of tragedy. 3. Memory, selective and perverse, invested what had been a perfectly ordinary dinner party with an aura of foreboding and unease. 4. It*



became, in retrospect, a ritual gathering under one roof of victim and suspects, a staged preliminary to murder. 5. In fact not all the suspects had been present. 6. Felix Hearne, for one, was not at Martingale that week-end. 7. Yet, in her memory, he too sat at Mrs Maxie's table, watching with amused, sardonic eyes the opening antics of the players. 8. At the time, of course, the party was both ordinary and rather dull. 9. Three of the guests, Dr. Epps, the vicar and Miss Liddell, Warden of St. Mary's Refuge for Girls, had dined together too often to expect either novelty or stimulation from each other's company. 10. Catherine Bowers was usually silent and Stephen Maxie and his sister, Deborah Riscoe, were obviously concealing with difficulty their irritation that Stephen's first free week-end from the hospital for over a month should have coincided with a dinner party. 11. Mrs Maxie had just employed one of Miss Liddell's unmarried mothers as house-parlourmaid and the girl was waiting at the table for the first time. 12. But the air of constraint which burdened the meal could hardly have been caused by the occasional presence of Sally Jupp who placed the dishes in front of Mrs Maxie and removed the plates with a dextrous efficiency which Miss Liddell noted with complacent approval.

Sn. no	Participant	process	participant	Voice option, Elements expressing passivity
1	agent	material	medium	active
2	senser	mental	phenomenon	active

3*	agent	material	medium	active, depersonalisation
4*	anomalous 'it' as carrier	relational	attribute	active, cleft sentence
5*	medium/actor	material	-	passive, negation
6*	actor	ellipted material process	-	active, negation
7a	agent	material	medium	active, depersonalisation
b	senser	mental	phenomenon	active
8*	carrier	relational	attribute	middle
9*	actor	material + mental verb phrase	phenomenon	active, perfect aspect
10a	carrier	relational	attribute	active
b*	senser	mental	phenomenon	passive
c*	medium	material	actor	passive, modality
11a *	passive agent/actor	material	medium	passive, perfect aspect
b*	passive agent/actor	material	-	passive
12* co mp	medium	material	actor	passive

lex				
12a	actor	material	medium	active
*				
b*	medium	material	actor	passive, perfect aspect
c*	actor	material	medium	active
d	actor	material	medium	active
e	senser	mental	phenomenon	active

## 10.1 Explanation

### Clause 3.

The verb phrase in clause 3 is significant. The verb phrase *'invested what had been'* is both active and passive in construction. If the clause had the preposition 'to' before the nominalised phrase *'what .... party'*, then the auxiliary be form, *'had been'* becomes part of the nominal phrase as medium.

The material process *'invested'* is the main verb in clause complex 3. The embedded clause in clause complex 3 is, *'what had been a perfectly ordinary dinner'*. It is this embedded clause which has the construction to undercut agency as passivity, while the clause complex with *'invested'* as the verb is in active voice where *'Memory'* figuratively represents the person, Eleanor Maxie.

'Memory' is realised as the actor of the clause complex. Choice of depersonalisation as a syntactic device undercuts the agency role of Mrs Maxie in the clause complex as a whole and also in the embedded clause in clause complex 3. It appears that, this is an attempt to realise Mrs Maxie as a participant who is limited/restricted in her actions, when in fictional reality Mrs Maxie is in control. Only the mind style of Mrs Maxie is presented to the temporal plane before the dinner party is revealed in the clause. A similar example is found in clause 7.

Clause complex 3 is in contrast to clauses 1 and 2. In 1 and 2 Eleanor Maxie is the active agent who is 'giving' a dinner party, who is 'looking back' on that spring evening when Sally Jupp came into the house as a maid and was later, murdered by her. In clause complex 3, the same active agent of clauses 1 and 2 is the depersonalised agent who invested an aura of *foreboding* and *unease on a perfectly ordinary dinner party*. While 'invested' is relative to the dominant narrative style of active voice, past tense form, passivity in the past perfect verb form 'had been', along with the active past tense 'invested' within the same clause complex creates a contrast within the dominant narrative presentation. In clause 3 the depersonalised agent is presented in a simultaneous active, passive verb phrase. There has to be a purpose for such verb phrase presentation.

The perfect aspect of the verb 'had been' in the embedded clause as a device to undercut agency, has a particular significance with respect to the context of the story. It is understood in the following manner. Mrs Maxie is

responsible for the murder in the story. The story begins in retrospect, where the participant Mrs Maxie has come back to the story situation after serving her sentence for committing the murder of Sally Jupp, the then maid of Martingale house. Mrs Maxie is the hostess of the Martingale house where the murder took place. The story begins with Mrs Maxie realising in retrospect the *dinner party as a ritual gathering, a staged, preliminary for murder*. The syntactic choice of the perfect aspect suggests the completed activity - the dinner party ceases to be a perfectly ordinary dinner party - and also highlights the participant's sense of powerlessness by investing the dinner party with an aura of foreboding and unease. As Kies points out, the sense of powerlessness, the agent as not being in conscious control is created in elements suppressing/undercutting agency as passivity. In clause complex 3, this sense of powerlessness is presented in the perfect aspect of the verb phrase. A similar representation of depersonalisation of Mrs Maxie with same interpretation is in clause 7, '*Yet, in her memory*'. In clauses 3 and 7 narration takes place through the memory of the participant, Mrs Maxie. The participant's sense of powerlessness can be further confirmed by the fact that the narration is in retrospect, where the events leading to the murder have occurred before the narration started. Hence the murderer cannot do anything but reminiscence about the way events turned out.

If in clause complex 6 in Ackroyd, limited narration is achieved in synchronising the narrator's present with the present of the halted narrative; in the same manner, the function of limited information is created by synchronising the omniscient narrator's past '*had been*' with the past of the halted narrative, '*invested*'. Creation of the function of lack of

knowledge/limited narration is extended in the present study (e.g. clause complex 6 in Ackroyd) with synchronising the narrator's past with the past of the halted narrative. That is, in Cover Her Face the past form of omniscient narration synchronises with Mrs Maxie's mind style in the past. If clause 3 appeared as,

*It was a perfectly ordinary dinner party.*

*Memory selective and perverse invested the perfectly ordinary dinner party with an aura of foreboding and unease.* (not the quote from the text)

The narration would then have been synchronous with the dominant narrative style – the past tense form. Foreboding and unease in the perfectly ordinary dinner party would be directly related to Mrs Maxie, represented as the depersonalised agent. But the active to passive verb tense alternation in the same clause conveys limited omniscient narration where mind style is restricted to Mrs Maxie's point of view and perceptions. But the fictional reality is a retrospective narration and the narrator is aware of Mrs Maxie as the murderer. Such alternation technique creates alternation to a limited omniscient narrative style, a technique similar to tense alternation to create shift in story worlds of the participant (chapter 2).

Similar to the function of making vivid clauses undergoing tense alternation technique, switch from active to passive voice in the VP also has the effect of making vivid the sub clause, '*what had been a perfectly ordinary dinner party with an aura of foreboding and unease.*' The depersonalised body part, '*Memory*' in place of the personalised agent also adds to the effect of

making the dinner party vivid. It can be said that, similar to the tense alternation technique, the voice option technique in relation to the dominant narrative style also creates the function of highlighting, making vivid a particular message/sub clause in the clause.

From the story it is known that Sally Jupp goes beyond the constraints of society. Out of wedlock, Sally Jupp, the maid of Martingale House, has a child and Stephen, Mrs Maxie's son, was keen to marry Sally. In realising this fact and not being able to accept it, Mrs. Maxie commits the murder and stops her son marrying Sally Jupp. In this event the narrator is possibly challenging the norm of the then society in the story. The readers may ask if it is society and its view that made Mrs Maxie murder Sally Jupp to prevent her son from marrying the maid of the house, or if it is Mrs Maxie's poor financial position which needed Stephen to marry a girl from a more affluent background to create a more stable financial position for the family house. Whatever the reasons, the present study is not concerned with the psychological reasons for the murder but with the linguistic reasons that create anomaly and therefore contribute towards an interplay of concealment and revelation.

Clauses 5, 9, 11.

The verb phrase in this clause, '*had been present*', has the function of passivity and the modulation '*had*' as comparator (evaluative feature).

In the analyses of circumstantial types (chapter 5), '*suspects*' has been realised as actor/agent. If negated assertion undercuts agency (Kies, 1992: 235), then *suspects* should be realised as the medium in ergative interpretation. With respect to the verb phrase form, as understood in Quirk (1972: 801), the active subject '*suspect*' becomes the passive agent in clause 5, i.e. use of negation highlights the agent's limited abilities. The participants at this point of the story are presented as *suspects* who are unable to attend the party given by Mrs Maxie when in fictional reality Mrs Maxie is the one suspect. Therefore, in relation to the overall context of the clause, stylistic choices of passive verb form and negation, expressing passivity enables one to qualify the limited ability/circumstances of the non-agentive, medium role of the '*suspects*' as participants.

Features expressing passivity create a non-agentive function. In addition to the function of passivity, these features can also perform the stylistic function of expressing limited or restricted information flow with an agentive participant in an agentive clausal environment or vice versa. With respect to the duality of function in clause 5, one may ask why clause 5 is structured in the way it is in the text and not given a narration such as;

All the suspects were not present.

Similarly such questions may be asked with respect to clauses 9 and 11. The perfect aspect of the verb phrases, '*had dined together too often to expect*' in clause 9, and, '*had just employed*' in clause 11, forms a passive construction



as elements suppressing agency. The active subject, as realised in Quirk (1972: 801), becomes the passive agent.

Following clauses 3 and 7, it is analysed that the narration in clauses 5, 9 and 11 are made through the character Mrs Maxie. But how can one justify the choice of perfective aspect in the above clauses 5, 9 and 11? The verb phrases in clauses 9 and 11 could have been presented without the perfect aspect '*had*' - as 'dined together too often to expect' and 'employed' respectively. It is with a purpose that the perfect aspect *had* is employed. The auxiliary verb '*had*' and the adverbial evaluative feature, '*too often*' and '*just*' in verb phrases evaluate the events in clauses 5, 9 and 11. Besides this, another purpose is achieved through the perfective aspect.

The perfect aspect suggests completed activity of the verb phrase and therefore underscores the characters' sense of powerlessness. The sense of powerlessness in the perfect aspect is associated with the character in the clauses or is it that the sense of powerlessness is that of the omniscient narrator?

The text specific knowledge in clauses 5, 9, and 11 make appear the narration as that of the participant Mrs Maxie. But the linguistic function of verb aspects and adverbials relates to the omniscient narrator. Hence the passive, non-agentive role creates a powerless omniscient narrator, when in fictional reality it is a retrospective narration.

Similar to the past perfect aspect in embedded clause in clause complex 3, so also the past perfect aspect in the clauses 5, 9 and 11 realise the narrator's perception. Adverbial '*In fact*' in clause 5, as evaluative feature is also contributing towards the understanding of the clause as narrator's and not character's perception.

### Clause 6

Just as the construction expressing passivity in 5 confirms the role of grammatical subject as passive agent/medium, so also the active construction in clause 6 create the agentive role of the participant Felix Hearne. It is noted in this clause that the above linguistic analysis does not produce any significant changes in the understanding of the murder but displays the potentiality of the way the narration is manipulated by narrators in above stylistic functions to maintain interest in prospective readers.

### Clause 11

Both the sub clauses in clause complex 11 have VP expressing passivity. The participant roles of '*Mrs Maxie*' and '*the girl*' Sally Jupp, as passive agents in clauses are interesting. Removal of the perfect aspect in 11a and auxiliary *be*, in 11b forms an active construction of the two clauses. The choice of the active verb forms 'employed' and 'waited' can signify the grammatical subjects in the two clauses as active agent. But the fact that the

narrator chooses a verb form expressing passivity make the grammatical subjects passive agents, thus a feature of passivisation.

From the context we know Mrs Maxie murdered Sally Jupp. Is it therefore the dislike between the two participants and the dislike for whatever they are doing is expressed in the clause by making them appear as passive agents, forced to carry out functions beyond their wish? In the use of passive agent it reveals, how the fictional context of unwilling/forced to a situation is created in the linguistic function. Mrs Maxie employed Sally Jupp because she had to and Sally Jupp had to wait at the table because she was compelled to do so as a waitress. The choice of passive agent provides the narrative means of expressing the way participants are compelled to perform in the narrative action. At this point of the narrative we as prospective readers are not aware of Mrs. Maxie's knowledge of Stephen's wish to marry Sally, which leads to the forthcoming murder. The passive agent as a stylistic means in linguistic choice encompasses the limited/restricted ability of the participants, Mrs Maxie and Sally. They are compelled by the circumstances to be in each other's company. It is therefore in clause 11, as also found in clause 5, that passivisation or voice system when considered with respect to the context of the story reveals the purpose of the construction. The subtle meaning achieved in the clauses is brought about by the changes in syntax - choice of passive verb form to active construction.

It is also to be noted; in clauses 5 and 11, having passive VP construction, the grammatical subject should be medium. That is, '*suspects*' in clause 5,

*'Mrs Maxie'* in clause 11a and *'the girl'* in 11b as grammatical subject appear more as passive agent and not medium. It can be argued that *'suspects'* in the intransitive clause 5 is the medium through which the process *'had been present'* comes into existence. The key participants as grammatical subjects, even though they appear, as actors in clauses 11a and b, are more passive agents than actors. Once again, corresponding to the fictional context it is seen that linguistic choices, here passive agents, are used to produce the necessary stylistic effects in the clauses.

## Clause 12

In clause complex 12 the main verb phrase is in passive voice construction. Sally Jupp is narrated as not responsible for the air of constraint which burdened the meal presented in the verb form with passive construction, *'could hardly have been'*; a modal + perfective verb form, when the rest of the clause is in active VP construction.

In clauses 3 and 11 it was hypothesised that with perfect aspect the narrator's perception is brought to focus. The modal *'could'* underscores the expression of possibility, while the adverbial element *'hardly'* underscores the possibility as unlikely. That is, the narrator is denying the possibility of Sally Jupp creating constraint at the dinner party. In view of clause 12e the clause complex on the whole may be interpreted as Miss Liddell's perception and point of view. By applying a passive VP form with modal expression of possibility there appears to be a merger or shift in point of

view. The negation expressed by the modal '*could*' contributes to the shift in point of view. The negation/denial leads the readers to question, who are responsible for the air of constraint? If Mrs Maxie initiated the dinner party and observes the meal as a staged preliminary to murder, then is it that the air of constraint is caused by Mrs Maxie? From the context it is Mrs Maxie who later in the narrative murders Sally Jupp. Moreover, one may also ask what is the self-control about?

In the function of negation as an evaluative feature the narrator here draws attention to the participant Sally Jupp who did not burden the meal with her air of constraint. That is, the attention or focus is made by alluding to the participant Sally Jupp, who could not be responsible for the air of constraint while drawing attention away from the participant Mrs Maxie who is really responsible for the air of constraint. This presentation of negation as comparator, different in the present study from the functional presentation as found in Labov (1972), is also found in the analysis of Passage I above from Ackroyd. It is a feature creating concealment and revelation by alluding to what could not have been and drawing attention away from what could be the possibility – the duality of function initiated by the duality of motivation. Negation as an evaluative feature here functions as a linguistic clue. Such linguistic understanding helps us to see how the narrator is succeeding in concealing the murderer who is introduced at the very outset of the story. Moreover, narration begins through the awareness of the murderer Mrs Maxie. There should therefore be features expressing concealment and revelation for the purpose of suspense or for deluding the readers.

## 11. Summary

### Features creating suspense

In Kies (1992), syntactic devices are identified as elements expressing passivity, to undercut agency. In the analysis of passage I from Ackroyd, there is interplay of agentive with non-agentive participant representations. There is continual synchronisation of agentive participants with non-agentive syntactic elements or with non-agentive passive voice clausal environment. The opposite of the above technique is also found in the absence of agentive participants in agentive, active voice clausal environments. Participant 'I' appears as agentive, active and in control, a conscious initiator of actions. In the course of few clauses the same participant appears as powerless and a not so conscious initiator of actions, downplaying the agency role in the function of passivity, or modals to avoid committing himself and at other times creating possible hypothetical worlds. What is interesting is the combination of agentive constructions with non-agentive devices such as passivity to create a contrast or duality of function for suspense. In the present study such contrasts are perceived as forming a halfway, minimised expression of agency which forms the evaluative feature of another kind, different from that of Labov (1972) and allows the narrator to manipulate for the function of concealment and revelation. In other words, it is a feature to manipulate a key event with restricted information flow and temporally distance the readers from the fictional truth.

Wolfson's (1982) tense alternation technique (chapter 2) enables one to realise how the narrator at the same time narrates from different story worlds to cause shifts in the position and perspective of the narrator from that of the narrator/character. When the narrator is also the character in the story the shift enables restricted information flow in specific frames for manipulation of events.

Stylistic features which express contrast to perform an interplay of concealment and revelation in restricted text specific knowledge are:

indirect patients as subjects

middle clause

passive voice construction with middle clause structure, e.g. clauses 2 and 4

shift in voice constructions in the course of the same clause complex

multiple temporal perspectives expressed in verb tenses and aspects

stylistic features expressing passivity (Kies, 1992) combined with active

clausal environment created by the agentive roles instead of passive roles of the participant,

simultaneity of occurrence of actions expressed by progressive verb tense forms,

negation as an evaluative feature (different from Labov, 1972) drawing

attention away from what actually happened, by presenting what happened

with the expression of negation or denial and by focusing the attention on

some peripheral part of the sentence.

The present study corresponds to qualitative stylistics where close analysis of the functional patterns of linguistic features in clause complexes evokes particular responses from the retrospective reader. Using the linguistic system as a background for understanding the stylistic functions which create suspense, is the focus in the present study.

Most of the narration in Cover Her Face (Passage I) is expressed in active voice construction. Why then is there the choice of passive clausal constructions as passivity within the dominant active voice narration? The presence of elements expressing passivity in active clauses does not give a consistent pattern. On the whole it appears that constructions as, undercutting agency in an environment of active narration along with adverbial evaluative features, leads one to consider whose perception or point of view is being presented in clauses in features which are different from the dominant/basic narrative style.

Constructions with elements expressing passivity are perceptions, which are separate from the active voice perceptions. If in the overall past tense form of narration tense alternation to present tense (chapter 2) can underscore the event in a clause and thereby the narration done in the clause, similarly use of passive voice form in course of dominant active voice narrative style has a distinctive purpose. As already observed by Kies (1992), the passive construction and syntactical elements expressing passivity are features to undercut agency. Besides this function, the function also creates shift in point of view for restricted information flow. The shift may be from narrator to character or vice versa or in the merger of the two participants'



viewpoints (discussed in details in chapter 8), depending on the fictional context of the story.

As also observed above, stylistic function as negation in Cover Her Face produce the dual function of concealment and revelation. The difference so far between the first person and omniscient form of narration in two novels, Ackroyd and Cover Her Face analysed in this study is that, the former narration involves the tense alternation technique (alternation to present tense form from the dominant past tense form), while the latter form of narration involves the voice alternation technique (alternation to passive verb phrase construction from the overall active verb form). The difference cannot be counted as significant. Complex passive verbal construction, comprising of perfect aspect and modal expression in Cover Her Face, distinguishes the perceptions as that of the narrator from that of the characters presented in active verbal constructions. That is, the difference so far between the two forms of narration, the first person and omniscient form is that, in the latter the voice alternation separates the narrator's perception from that of the character and creates a merger or shift in point of view in clause complexes, while in the former the tense alternation technique identifies different story worlds for the first person narrator/character and consequently forms a shift in the narrative position of the narrator/character I.

All the above stylistic functions are related to the VP in clauses. Functions in the VP with respect to different linguistic features analysed above give further understandings or reinforces how the effect of manipulation in a

specific context is produced; realising thereby different suspense features or linguistic clues created in the retrospective discourse. Following chapter 8, adopted from different parts of the novel, the analysis of the rest of the passages (from chapter 3) focuses on the consistent appearance of the same suspense features as linguistic clues.

## Chapter eight

### Modality

#### 1. Modality by different scholars

In the introduction modality was considered as one of the linguistic devices for investigating suspense in the stylistic functions of linguistic aspects in clauses. Discussion and understanding of modality as a linguistic feature demonstrating dual functions for the purpose of concealment is followed by the framework used for the analysis of first passages from the novels.

As a linguistic device modality reveals various functions of certain language structures. According to Halliday (1994: 88) modality is the intermediate degree between positive and negative polarity in the polarity continuum expressed in the finite element/finite verbal operator. The intermediate degrees of modality are termed as modalisation and modulation.

With respect to Simpson (1993: 47), as a major linguistic feature modality is not just concerned with attitudinal features of language but identifies various grammatical means for conveying modal commitments. From Berry (1989) these commitments are the speaker's assessment of the probability of the truth of his/her message. In Lyons (1995) traditional modal logic has to do with notions of necessity and possibility, where these notions relate to the truth or falsity of the propositional content of language.

## 2. Modality as a linguistic device in relation to suspense

With respect to the purpose in the present study, can the above functions of modality as a linguistic feature be relevant for the purpose of suspense in detective stories and if so how?

In the study of scientific texts Butler in Nash (1990: 139) realises, '*modals present traps for the unwary or linguistically unsophisticated reader or writer of scientific texts. In some cases a modal is crucial for interpretation of the text, in others the omission of the modal would make very little difference to the overall sense.*' If traps are laid out in the form of modal commitments in clauses, can they inform the interplay of concealment and revelation? In the conclusion of his article Butler realises that a multiplicity of uses of modals creates the possibility of ambiguity and is sometimes an important way of indicating qualifications on factuality in order to make a clear and precise expression. While knowledge of the multiplicity of modal meanings is necessary for the writers of scientific texts to make precise expressions, this very knowledge can be used as a tool by detective storywriters for the function of suspense. The use of various modal meanings, while enabling writers to make precise expressions, can also create '*beyond the surface interpretation*' of text with respect to the context of the story; in the case of the detective stories, it is for the sake of suspense. In prospective reading, modality qualifies the factuality of an event in a way the narrator wishes to persuade. While in retrospective reading, in the multiplicity of modal meanings, the possibility of ambiguity produced in a specific event is understood. The distinction between two readings, informed

by modal meanings, show the way a double function of the process of concealment or suspense is created in detective discourse.

This can be created in modal uses such as *'tentative epistemic possibility'* – the back shifting of the present tense modal form to the past tense form known as *'surface tense'* form (Huddleston, 1971), which do not correspond to a present/past time distinction. These are some significant *'beyond the surface interpretation'* of modal commitments. With respect to modal auxiliaries, multiplicity of modal meanings in Butler (1990) is mentioned below in section 4.

It is observed in Butler (1990), modals are more particularly used, *'in making generalisations about what is possible in the behaviour of the universe, on the basis of observation of what actually happens'*. In the present study, with modal verbs it is not possible to generalise about the way suspense is manifested in detective stories. The narrator or author is at liberty to use any linguistic feature in the way best suited for the purpose of narration. An analyst can only observe the specific characteristics of certain or many linguistic features in relation to a purpose being analysed in a particular text. That is, the function of certain or many linguistic choices in a particular type of narration cannot generalise the way a purpose such as suspense in the present study will be realised in other first person or omniscient narrations. On the part of the narrator, it is the primary focus to present to the prospective readers in modality choices a range of subtle gradations of strength and confidence about the messages in the clause. The subtle gradation of strength and confidence about messages to the readers

can be more complex when modality choices conjoin with the passive construction.

### 3. Modal commitments in active, passive voice

With respect to the analyses of point of view (of passages 1) in chapter 7, it was noted that, an active or passive environment of clauses in relation to grammatical elements expressing passivity make significant contribution towards suspense. Butler (1990) also points out the significance of the relationship between the voice construction and modal commitments.

Comments made by Butler in the analysis of scientific texts seem to be very relevant for the purpose of suspense. It is to avoid direct legitimacy or ability of the experimenter that the passive form is used in the legitimacy or ability of modal commitments. When such a choice is made, as is the characteristic of passive constructions, it is in the overt reference to the human participant that the events receive prominence over the experimenter. In detective stories, the above function is used to make overt reference to the participant in an event to lead away from the murderer, creating the dual function of concealment and revelation of facts.

In chapter 7, it was in the elements expressing passivity within active or passive clausal construction that the process of suspense or manipulation was understood. In this chapter the focus is on modality choices within active or passive clausal construction. In the microscopic level of understanding of the VP – elements expressing passivity and now modality

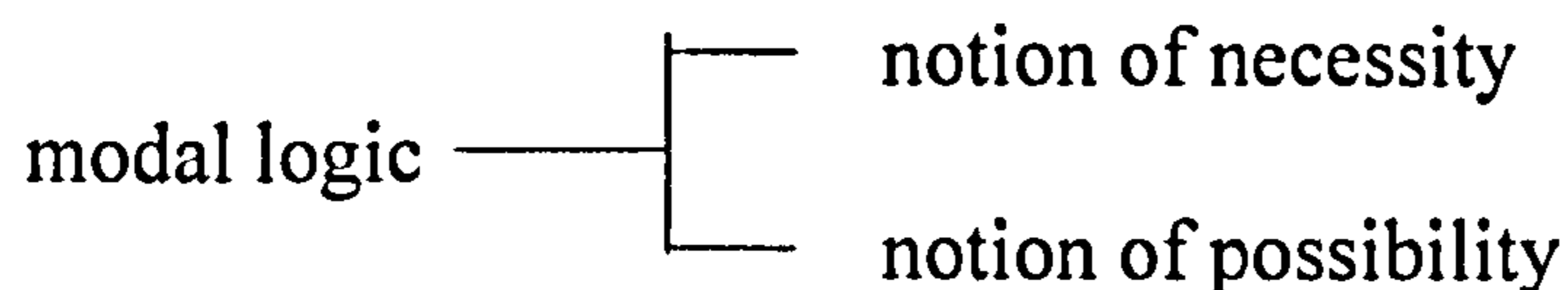
choices build up further understanding of the same suspense features (section 5).

#### 4. Modality system by different scholars

Modality system has been organised by various scholars. In this section, the way the modal system has been identified and understood by different theorists is represented in diagrams.

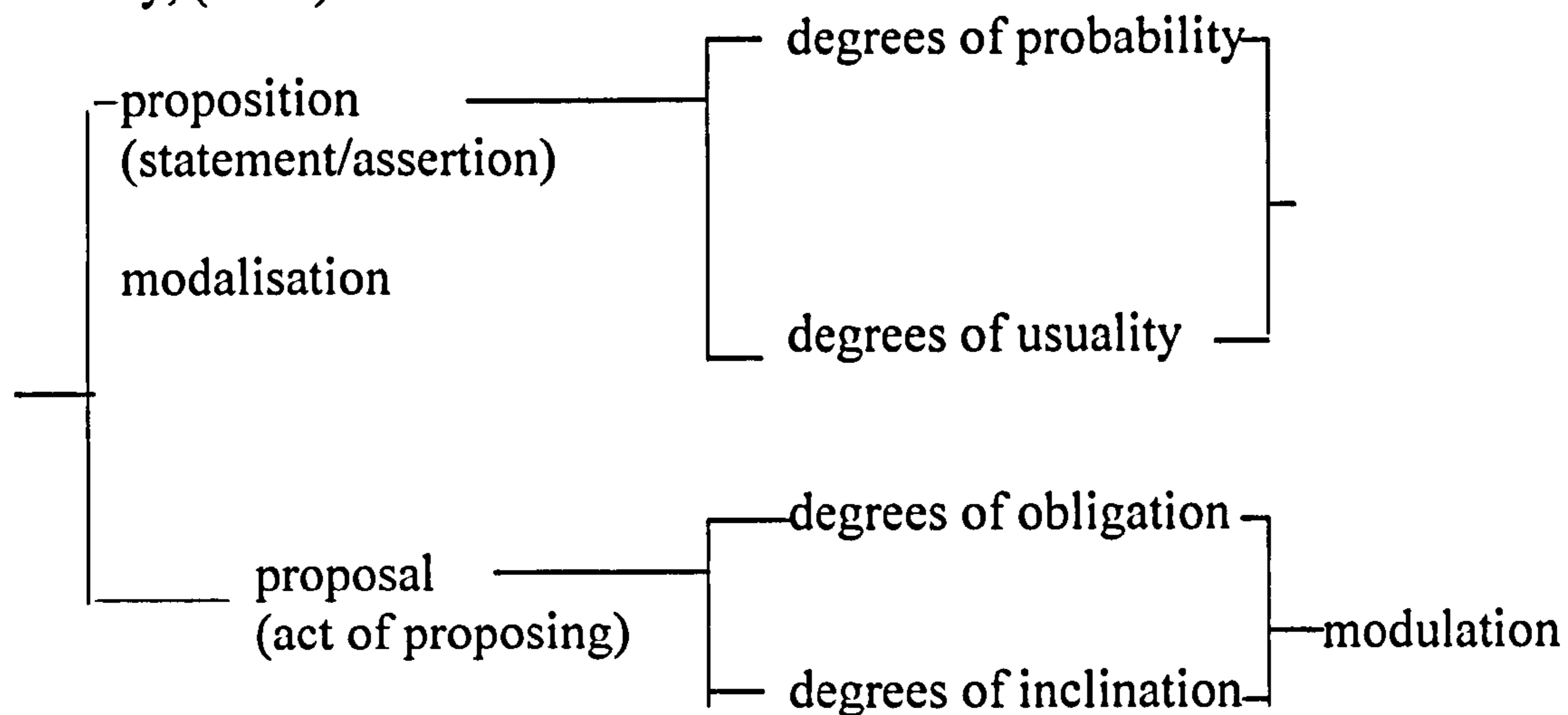
In Lyons (1995: 333) the modal logic as *'two senses of 'basic'* on which the modal frameworks are constructed is - the necessity and possibility senses.

Duality of modal notions:

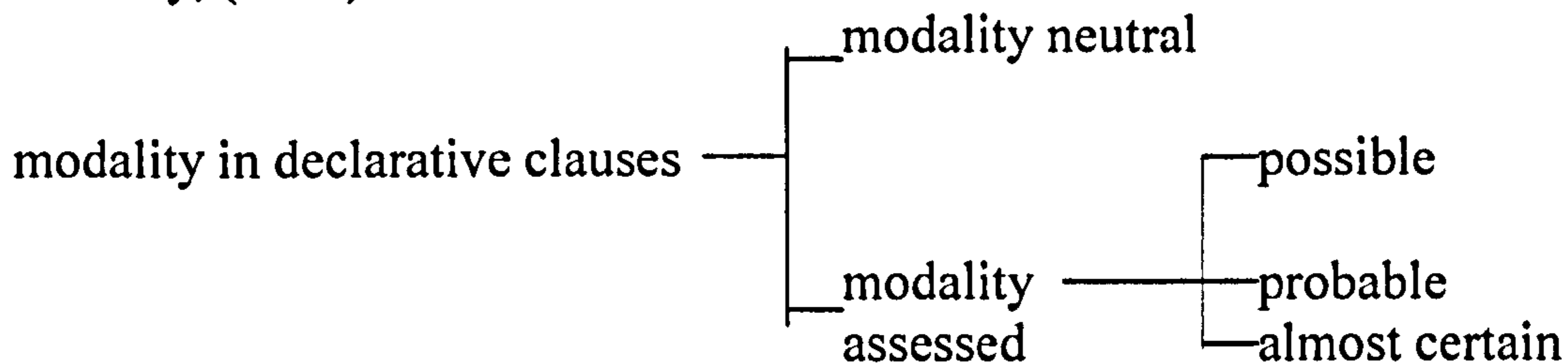


Modality system in:

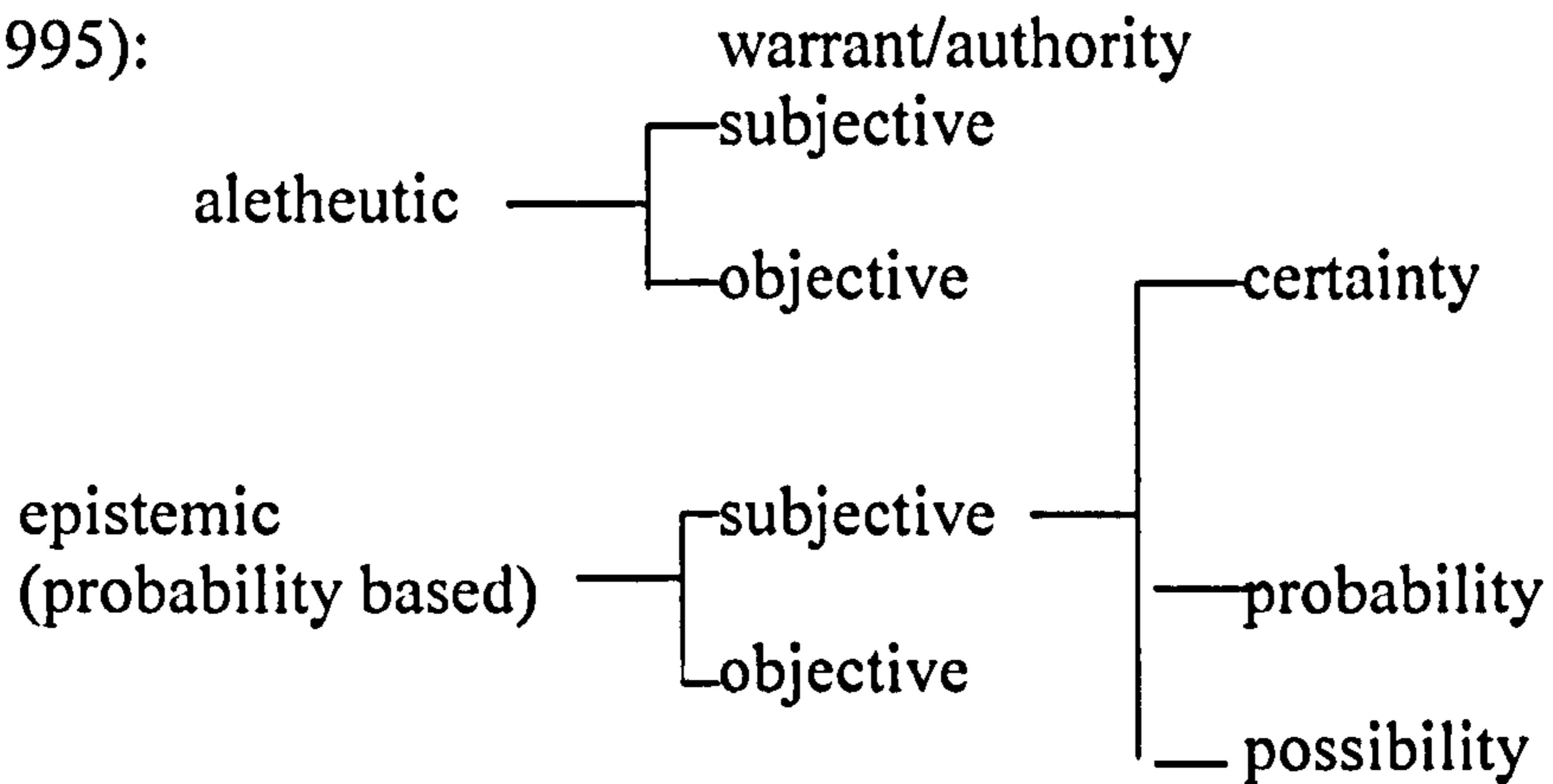
Halliday, (1994):



In Berry, (1989):

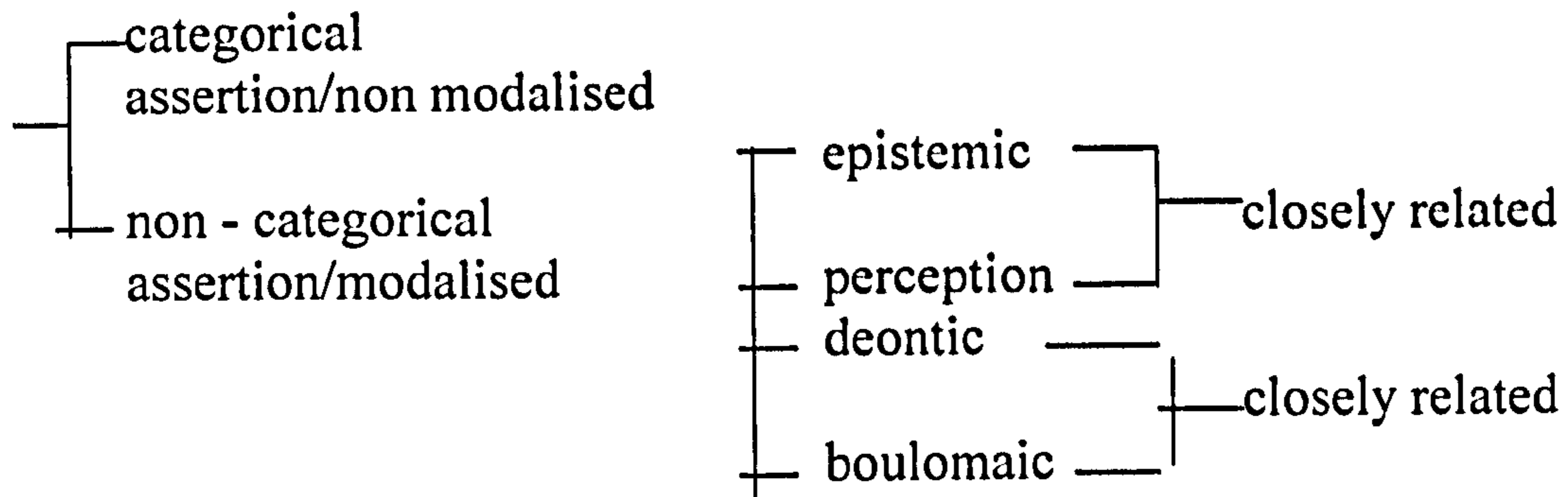


In Lyons, (1995):

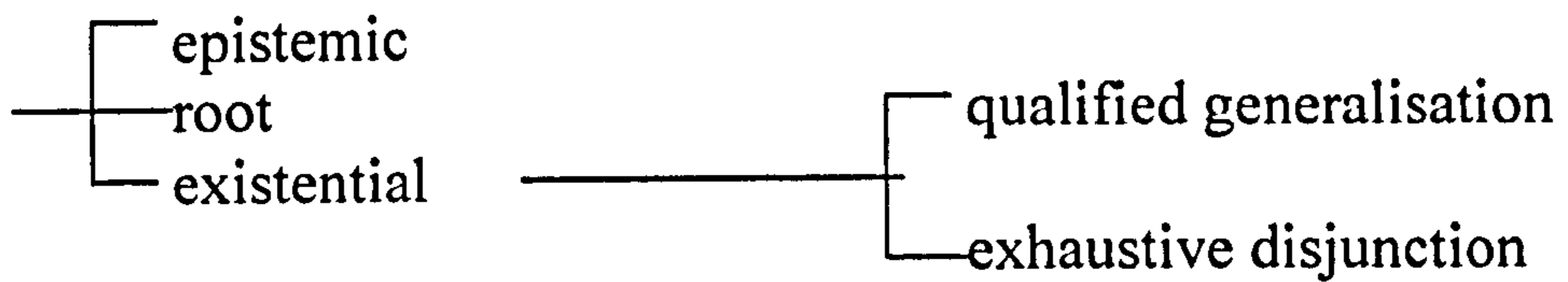




In Simpson, (1993):



In Butler, (1990):



different modal meanings/uses in Butler, (1990):

legitimacy/permission

ability

general possibility of 'may'

concessive

ambiguous

merger

uncertainty

surface tense

tentative expression of possibility

negation of the proposition

existential 'may' as sometimes

between usually and sometimes, related to relational process

concessive use of may

merger

conditional might

## 5. Modality framework for present analysis

As found in the diagrams above, consideration of inter definability/duality of modal notions of possibility and necessity in formal semantics leads to different distinctions of modal commitments. The duality of modal notions of – possibility and necessity representing key events leading to murder informs the dual function of concealment or suspense in detective discourse.

While Halliday (1994), based on the concept of possibility, distinguishes two primary categories in the modality system: modalisation and modulation, Berry (1989) expresses categories of modality choices concerned with the speaker's attitude as modality neutral and modality assessed. In Halliday the concept of possibility is to do with various kinds of indeterminacy like sometimes or maybe. In Berry the speaker's attitude makes reference to the truth-value of his/her message. It appears that in the modality system of the two scholars, the framework is primarily concerned with certainty and possibility of the truth-value of the message, in a key specific frame. Degrees of certainty or possibility presented in modal meanings express various degrees of the truth functional condition or falsity of the propositional content in the message. Depending on the point of the narrative and the way the character/murderer is developing, the narrator

chooses from the type of modal meaning (given above) best suited for that point of the narrative to maintain suspense in the prospective reading – the double function only understood in the retrospective reading.

Besides the categories stated in Simpson (1993) and Lyons (1995) - epistemic, perception (closely related) deontic, and boulomaic (closely related), there is another modal operator stated in Simpson - aletheutic modal commitment. Since boulomaic and perception are related to deontic and epistemic respectively, in view of the grammaticalisation and lexicalisation of modality (Lyons, 1995: 334), epistemic and deontic modal logic is taken as 'basic' in the semantic analysis of natural languages. Boulomaic and perception categories are considered respectively as sub categories of the primary categories - deontic and epistemic modal operators.

Furthermore, two other broad subdivision of the basic modality system is, the subjective and objective meanings of the primary modal operators. For the definition and discussion of different modal categories, one is to refer to Lyons (1995). What is central to the standard system, i.e. the basic system of modal functions in Simpson and Lyons is that epistemic modality is possibility-based whereas deontic is necessity-based; a concept also similar in Halliday and Berry. The possibility and necessity – based distinction is central for the distinction from prospective to retrospective reading for the double function of suspense.

To summarise, despite various sub categories, the modal system is primarily based on the concept of two basic senses - necessity based (deontic,

boulomaic) and possibility based (epistemic, perception). It appears that Berry's modality assessed criteria have been further subdivided as deontic and boulomaic along with the respective boulomaic and perception modality as their sub divisions. This is represented as diagram in section 8, 'Combining Berry and Simpson'.

Particularly significant in Simpson's modality account is the use of the modality system for understanding point of view in heterodiegetic (category B) and homodiegetic (category A) narratives. In the present study this account is particularly useful for understanding suspense through perspective/point of view. In the present study Suspense features is based on heterodiegetic/category B and homodiegetic/category A narratives.

Point of view is understood in chapter 7 in relation to the elements undercutting agency role in first person and omniscient narration. The point of view framework in Simpson, in relation to modality, develops a transposition exercise to demonstrate how components of point of view model (neutral, positive, negative shadings in category A and B; see Simpson for definition of shadings) can interlock when there is transition from one modal system to the other. In the analysis of various excerpts that Simpson exemplifies, interlocking created in the method of transition/alternation, is used to achieve a particular purpose in the two narratives, i.e. to contribute to the special 'feel' of a particular mode of point of view, it may be the neutral, positive or negative mode dominating the text.

With change in modality choice, there are abrupt transitions from one mode to the other, which creates subtle stylistic complexity in the reorientation of point of view from narrator to character or vice versa. For example, as in first person narratives, if the role of the narrator and character coincide, when considered with respect to the purpose of suspense, the purpose of reorientation of point of view is interesting. An account of combined analysis - relationship of modality choices with respect to point of view modes can enable one to understand unrealised possibilities such as suspense in the present study in relation to the realised ones by the theorists. As has been pointed out by the author himself (Simpson, 1993: 82), the combined framework of the modality system and the model of point of view in a text can systematically accommodate multiple transitions from the dominant narrative mode. To realise point of view, in the modal meanings in the transition/alternation method, is a progression from chapter 7 where the same narrative mode - point of view is understood.

Grammatical and lexical structures like modal auxiliaries, modal adverbs and evaluative adjectives identify different modal commitments. The different functions of modality criteria in the modality system, also in the light of various modality meanings stated in Butler (1990) are very informative. If Simpson's model seeks to accommodate the feasibility of transition from one mode to another, then further consideration of the multiplicity of modal meanings in Butler will accommodate beyond the surface interpretation of texts with respect to the context of the narrative/story. But multiplicity of modal uses in Butler (1990) is described only in relation to modal auxiliaries. In the framework for the present

study/analysis, along with modal auxiliaries analysed, adverbial and adjectival modal operators are also significant and therefore considered in the analysis. In Butler (1990), multiplicity of modal meanings is only in relation to modal auxiliaries and does not accommodate the modal logic of adverbs and adjectives. In the present study, without the obvious centrality of modal auxiliaries as found in Butler, modal meanings will not constitute the paraphrase understanding of modal operators, hence modal functions of adverbs and adjectives are considered as further criteria for analysis.

## 6. Epistemic modal reference as additional grammatical function

### 6.1 Transition

(from deontic/concrete to epistemic/abstract modality or vice versa)

With respect to other scholars further observations are added in support of the framework used for the analysis of the excerpts.

In the explanation of semantics of deontic versus epistemic distinction, scholars such as Sweetser (1982) and Traugott (1987) have stated further development in the interpretation of elements in VP.

In Heine et al (1991: 176) epistemic modality in the narrow sense of the term: *'reflect[s] the speaker's state of knowledge or belief rather than with evidentiality providing evidence, marking the speaker's information source'*. Such concerns are based on the concept that the relation between deontic

and epistemic modality is of a metaphorical nature and involves transition between the two domains of conceptualisation. That is, a transfer from deontic to epistemic modality is like a transition from concrete to abstract modality. In other words clauses, which are suggestive of deontic modality, receive epistemic reading when associated with static aspect forms like progressive or perfective aspect.

While the situation associated with deontic modality is necessarily a dynamic world of agent-oriented/wilful human beings, the situation associated with epistemic modality is essentially a static world one that may not do with humans and beliefs. Before the analyses it is premature to make the above observation, nevertheless it may be said - is it for this reason that most clauses with epistemic modal logic have passive voice construction. This observation is summarised from the analysis which is to follow.

It appears that transition like transposition, from the domain of deontic to epistemic conceptualisation, is between the concrete and abstract story world. In a detective story the world of reality, or concrete world, is the world comprising events which happened in reality and which led to the murder. It is the hypothesis that, in the course of narration the abstract/epistemic world is created for the purpose of manipulation of climactic events in detective story. If transition from deontic to epistemic modality is a transition from the concrete to the abstract story world, then it is the understanding for the purpose of double function that the narrator for the purpose of suspense will use such transition. In the following analysis,

the function of constituting suspense is expected in the grammatical structure of the static aspect form in VP.

## 6.2 Modal remoteness as epistemic distance

Another feature of transition with respect to static aspect forms termed as '*time-to-actuality metaphor*'; is expressed in Heine et al, (1991: 178). The temporal remoteness employed through non-past, past and pluperfect respectively, conceptualises modal remoteness as epistemic distance representing a situation as '*non actual*'. This domain of cognition is of particular interest in the present study in relation to suspense. Hence focus on the way temporal remoteness is created will be the focus in the following analysis.

## 6.3 Degrees of epistemic commitment (in grammatical and lexical structures)

Degrees of epistemic commitment to the basic proposition are identified in the following grammatical and lexical structures -

modal lexical verbs

adjectives in BE .... TO and BE ... THAT construction

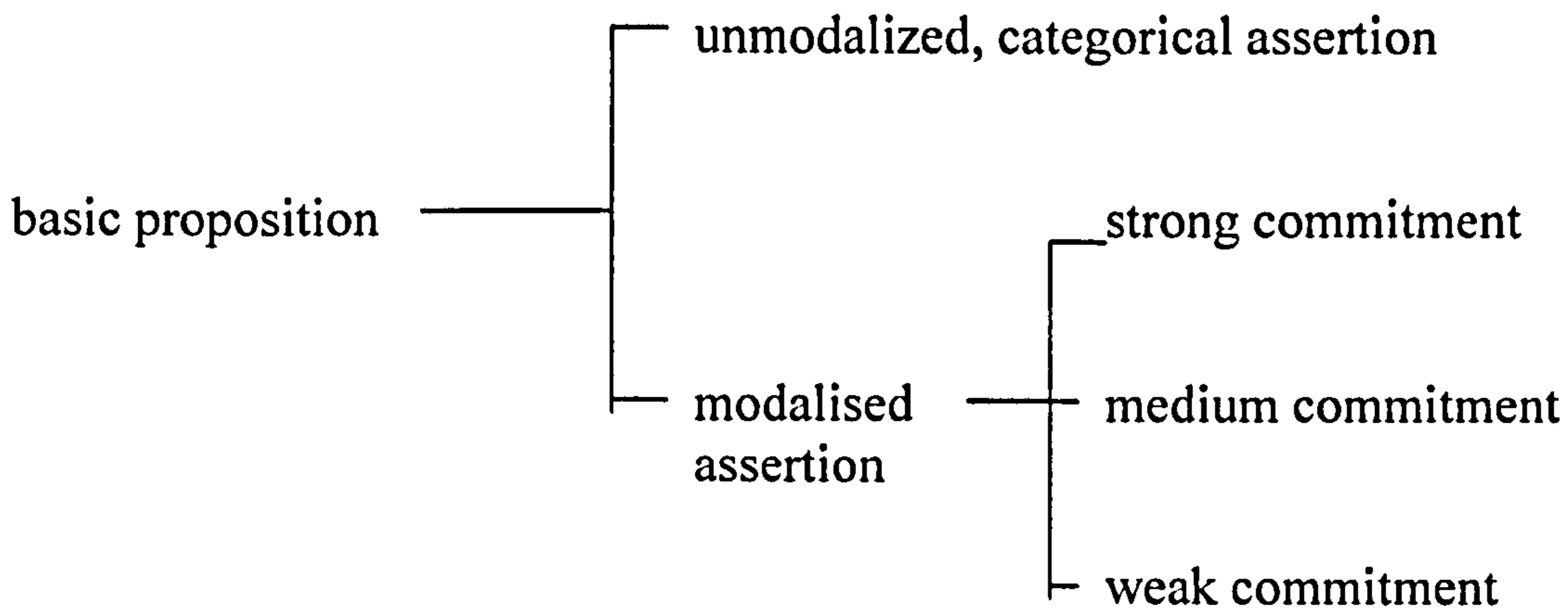
epistemic modal adverbs



Another feature of epistemic commitment as epistemic distance is expressed in non-past, past and pluperfect. It translates a more subjective kind of distance between the narrator and the reader. Through this subjective distance the speaker declines to assert the truth, certainty or reality of a situation by representing it '*as temporally nonactual.*' (Heine et al, 1991: 178). When such a feature is used for the purpose of concealment, it would be very effective here. Hence epistemic distance created is also the focus in the following analysis.

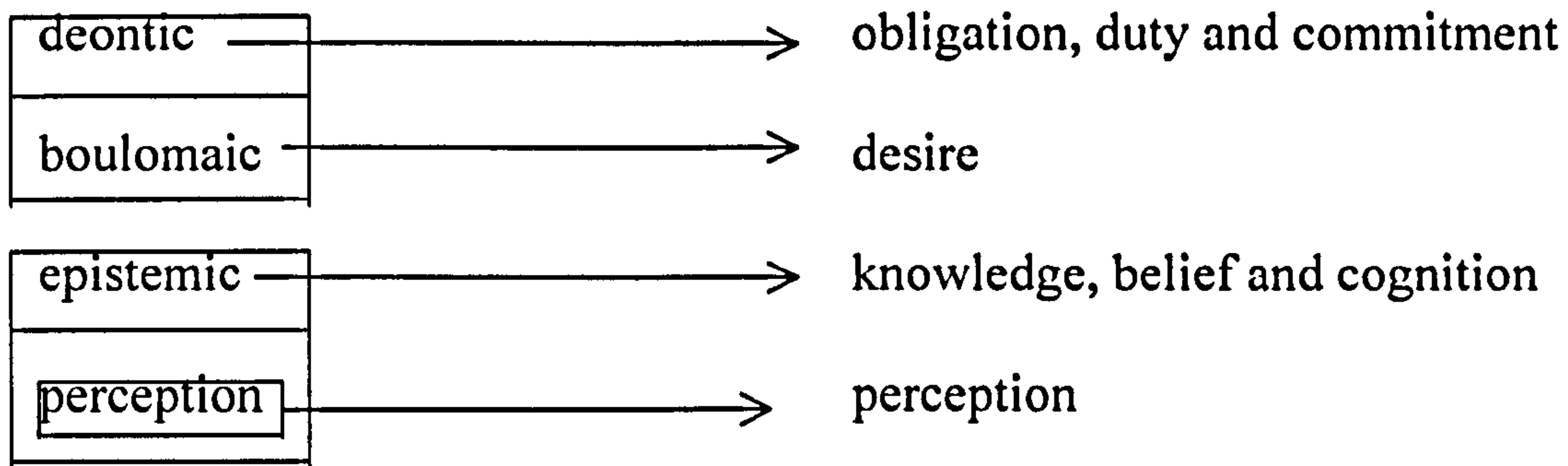
## 7. Modality framework for present analysis

Simpson, 1993



Modality system

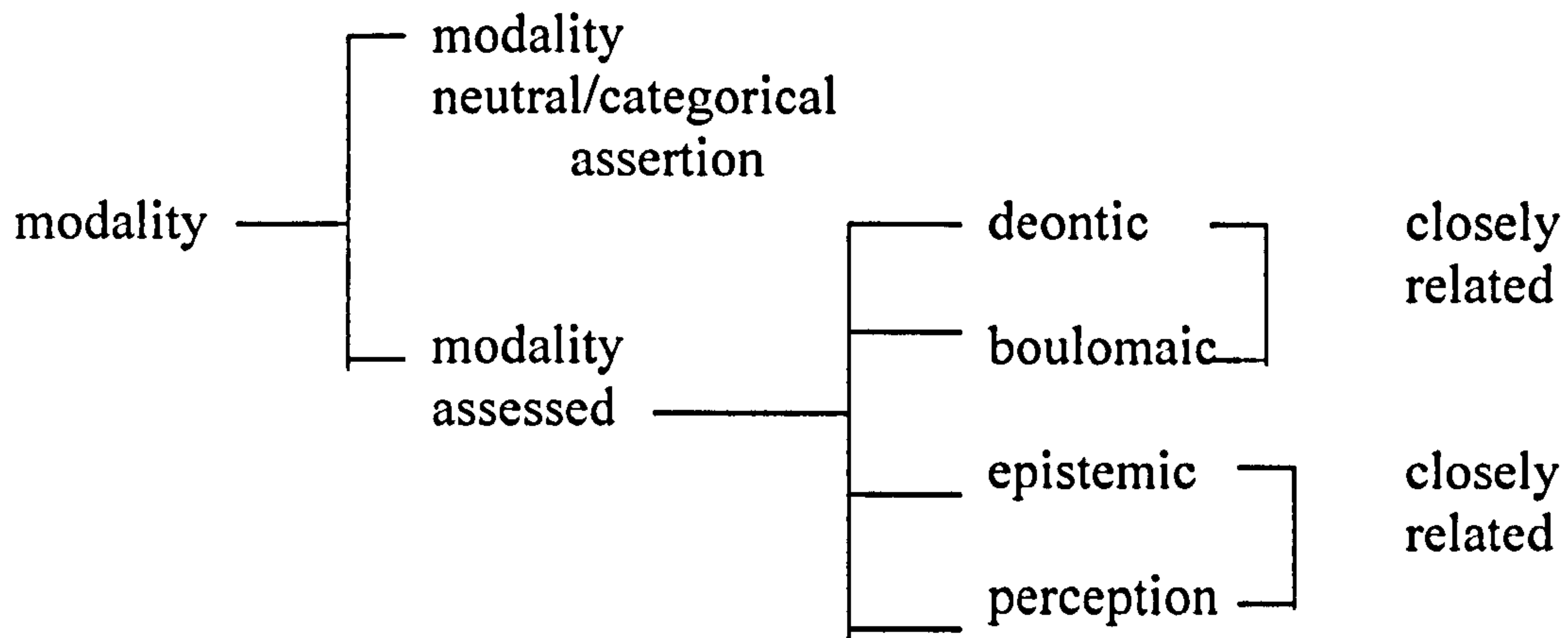
Non - linguistic concepts represented



### 7.1 Combining modal systems of Berry (1989) and Simpson (1993) (Framework for present analysis)

Berry, 1989

Simpson, 1993



## 7.2 Grammatical structures as modalised assertions

(Simpson, 1993: 48)

### Deontic

Deontic commitment has crucial relevance to degrees of social interaction, in particular tactics of obligation and permission.

#### grammatical

structure: modal auxiliaries (central to the deontic system)  
adjectives and participles in BE ... THAT and BE ...TO  
construction

### Boulomaic

Boulomaic modal commitment is generally grammaticised in expressions of desire, indicating the speaker's wishes and desires. Closely related to deontic modality.

#### grammatical

structure: modal lexical verbs (central to the system)  
adjectives and participles in BE ... THAT and BE ...TO  
construction, related modal adverbs also may be used  
alongside.

## Epistemic

The epistemic system is concerned with the speaker's confidence or lack of confidence in the truth proposition expressed in a message.

grammatical

structure: modal auxiliaries relate basic epistemic proposition  
modal lexical verbs  
adjectives in BE ... THAT and BE ....TO construction  
modal adverbs

## Perception

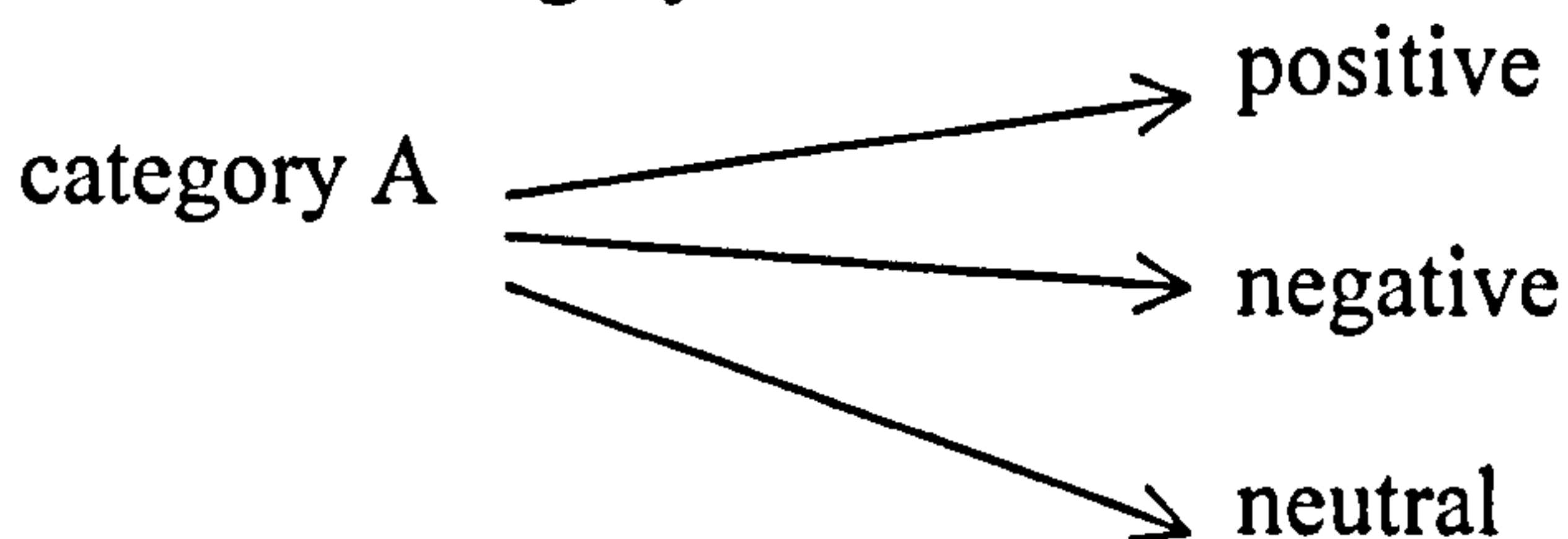
Perception modality concerning the degree of commitment to the truth of the proposition is predicated by reference to human perception.

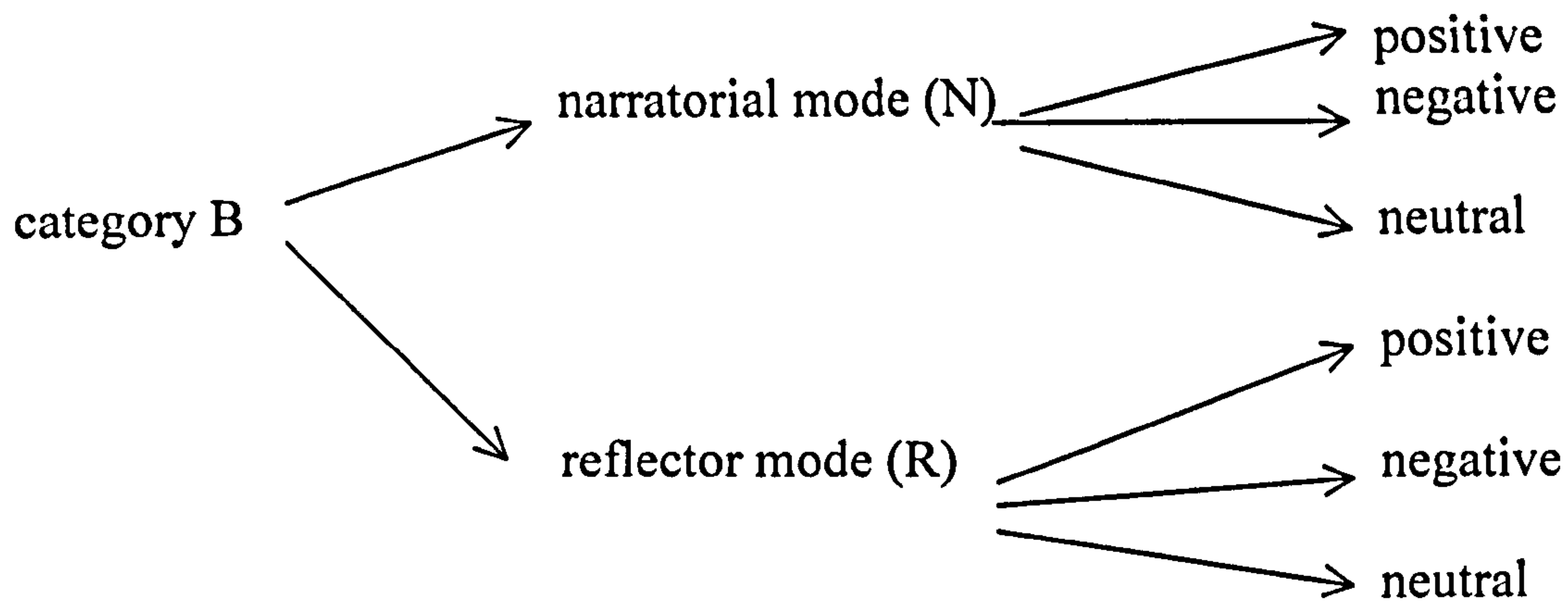
grammatical

structure: adjectives in BE ... THAT and BE ....TO construction  
modal adverbs  
verbs as mental process do not express perception modality.

## 8. A model of point of view (Simpson, 1993: 56)

narrative category





### 8.1 Types of category A narratives

(narratives narrated by a participating character).

#### A positive (A+ve)

Narratives include *verba sentiendi* and evaluative adjectives and adverbs. The category is described as *positive* due to ‘positive shading’ of modality choices. More prominent are the deontic and boulomaic modals highlighting narrator’s desires, duties, obligations and opinions of events and other characters. Narrative is oriented towards the prospective readers. Sometimes there are assertions referring to thoughts and feelings of the narrator, but epistemic markers do not supplement such assertions.

#### A negative (A-ve)

These are narratives with prominent epistemic and perception modalities. Much in evidence are epistemic modal auxiliaries, modal adverbs and modal lexical verbs along with perception adverbs. The way epistemic and

perception markers are placed in the sentence have crucial implications for the cognitive processing of the sentence. Additional features such as intuitive negative shading derived from within a participating character's consciousness (e.g. *it looked as if, it seemed, it appeared*) are also found in A-ve narratives.

## A neutral

These are narratives with a complete absence of narratorial modality. Narration is through categorical assertions alone, where the narrator withholds subjective evaluation. There is straightforward non-reflective physical description of sequences with little attempt at psychological development.

## 8.2 Types of category B narratives (omniscient narration)

Narrators can be mediated from a position outside the consciousness of a character or through the consciousness of a character. Because of the two narratorial position, this narrative mode has two modes - *B in Narratorial mode (B(N))*, and *B in Reflector mode (B(R))*. Each mode has three subcategories which total six types of B narrative.

**B(N)+ve** - Such narratives, very much in common with category A narratives, have highlighted deontic and boulomaic modality, evaluative adjectives and adverbs and generic sentences. Unlike the A narratives, narration is related through an invisible, non-participating third person narrator.

**B(N)-ve** - narratives very similar to Fowler's External type D with 'no word's of estrangement' and lack of thoughts concerning characters in the narrative. This category is similar in feel to A-ve category, where epistemic and perception modal systems are highlighted, thereby producing an effect of 'alienation' and 'bewilderment'.

**B(N) neutral** - Narratives of this kind correspond to Fowler's External type C, Genette's (1988) external focalisation and Rimmon-Kenan's (1983) the objective focalisation. The narrative style is impersonal, the narrator provides little or no modalised language. There is a marked absence of direct description and analysis of the thoughts and feelings of characters. In Simpson's model this category is similar to A neutral with a difference in the presence of third person features as opposed to first person narrator. This style can be compared to that of journalism with respect to its quality of factuality and its objective approach to characters and events.

**B(R)+** - Subcategories of these narratives bear similarities to their B(N) counterparts and to their category A counterparts. B(R)+ve display the same type of modality as B(N)+ve and A+ve narratives. The main difference of

course is in the narrative being mediated in third person through the consciousness of a Reflector.

## 9. Analysis

(The Murder of Roger Ackroyd, passage 1)

p. 7

1. Mrs Ferrars died on the night of the 16th-17th September - a Thursday.  
2. I was sent for at eight o'clock on the morning of Friday the 17th. 3. There was nothing to be done. 4. She had been dead some hours.

5. It was just a few minutes after nine when I reached home once more. 6. I opened the front door with my latch key, and purposely delayed a few moments in the hall, hanging up my hat and the light overcoat that I had deemed a wise precaution against the chill of an early autumn morning. 7. To tell the truth, I was considerably upset and worried. 8. I am not going to pretend that at that moment I foresaw the events of the next few weeks. I emphatically did not do so. 9. But my instinct told me that there were stirring times ahead. ....

10. An unnecessary question, since who else could it be? To tell the truth, it was precisely my sister Caroline who was the cause of my few minutes' delay. 11. The motto of the mongoose family, so Mr Kipling tells us, is: 'Go and find out.' 12. If Caroline ever adopts a crest, I should certainly suggest a mongoose rampant. 13. One might omit the first part of the motto. 14. Caroline can do any amount of finding out by sitting placidly at home. 15. I don't know how she manages it, but there it is. 16. I suspect that the



*servants and the tradesmen constitute her Intelligence Corps. 17. When she goes out, it is not to gather information, but to spread it. 18. At that, too, she is amazingly expert.*

p. 7-8

*19. It was really this last named trait of hers which was causing me these pangs of indecision. 20. Whatever I told Caroline now concerning the demise of Mrs Ferrars would be common knowledge all over the village within the space of an hour and a half. 21. As a professional man, I naturally aim at discretion. 22. Therefore I have got into habit of continually withholding all information possible from my sister. 23. She usually finds out just the same, but I have the moral satisfaction of knowing that I am in no way to blame.*

p. 8

*24. Mrs Ferrars' husband died just over a year ago, and Caroline has constantly asserted, without the least foundation for the assertion, that his wife poisoned him. ....*

*25. Mrs Ferrars, though not in her first youth, was a very attractive woman, and her clothes, though simple, always seemed to fit her well, but all the same, lots of women buy their clothes in Paris, and have not, on that account, necessarily poisoned their husbands.*

p.9

*26. 'She died of an overdose of veronal. She's been taking it lately for sleeplessness. 27. Must have taken too much.' [says narrator]*

28. 'Nonsense', said Caroline immediately. 29. 'She took it on purpose. Don't tell me!'

30. It is odd, when you have a secret belief of your own which you do not wish to acknowledge, the voicing of it by someone else will rouse you to a fury of denial. 31. I burst immediately into indignant speech.

Note: Only passive clauses are mentioned. Dominant voice in the narrative is active in the present extract.

CA = categorical assertions

Sn. no.	verb phrase	modality category in active or passive clause	active or passive voice
1	<i>died</i>	categorical assertion (CA)	
2	<i>was sent for</i>	CA	passive
3	<i>was nothing to be done</i>	CA,	passive
4	<i>had been dead</i>	CA,	
5a	<i>was</i>	CA	
b	<i>reached</i>	CA	
6a	<i>opened</i>	CA	
b	<i>purposely delayed</i>	epistemic element + CA	
c	<i>hanging up</i>	CA	
d	<i>had deemed</i>	CA + epistemic	

		distance	
7a	<i>tell</i>	CA	
b	<i>was considerably upset and worried</i>	CA + epistemic element	
8a	<i>am not going to pretend</i>	CA	
b	<i>foresaw</i>	CA	
9	<i>emphatically did not do so</i>	CA + epistemic element	
10a	<i>told</i>	CA	
b	<i>were</i>	epistemic	
11	<i>came</i>	CA	
12	N/A		
13	N/A		
14a	<i>tell</i>	CA	
b	<i>was precisely</i>	CA + epistemic element	
c	<i>was</i>	CA	
15	N/A		
16a	<i>adopts</i>	CA	
b	<i>should certainly suggest</i>	Epistemic + epistemic element	
17	<i>might omit</i>	epistemic	
18	<i>can do any amount of finding out by sitting</i>	epistemic	

	<i>placidly</i>		
19a	<i>don't know</i>	CA	
b	<i>is</i>	CA	
20a	<i>suspect</i>	element	
b	<i>constitute</i>	CA	
21a	<i>goes out</i>	CA	
b	<i>goes out</i>	CA	
c	<i>spread</i>	CA	
22	<i>is amazingly</i>	CA + epistemic element	

## 9.1 Explanation

The dominant mode of narration in the extract from Ackroyd is categorical/unmodalised discourse. As dominant narrative proposition, categorical assertions (CA) express the speaker's commitment to its strongest degree. Corresponding to Simpson's classification of the homodiegetic narration (category A), the excerpt highlights A-neutral mode as the dominating narrative pattern.

Peculiarity is noticed in the manner of narration. It is not a direct oscillation into other homodiegetic narratorial mode - A+ve or A-ve. There is addition of epistemic modal and other features into an otherwise straightforward A-neutral narrative mode. With respect to semantic interpretation in Heine (1991) the epistemic operators in clauses create essentially a static world, i.e.

a probable state of affairs. The inclusion of epistemic modal features in certain clauses is used to make qualified opinions and judgements on events. While the narrator withholds subjective evaluation in clauses with Cas, in clauses: 6b, 14b, 7b, 9, 18, 22, 16b and 18 epistemic warrant/authority is expressed in modal adverb, or in the perfective, progressive aspect which constitutes speaker's opinion or judgement of events in respective clauses. For example – *'purposely delayed', was precisely, 'considerably', 'emphatically', 'placidly', 'certainly' and 'amazingly'*. With respect to the concept, *'modality is metaphorical in nature'*, the world of epistemic modality is conceptualised in an otherwise unmodalised narrative (metaphorical is used in the sense of indirect).

The obvious question is why?

Interlacing of epistemic modification, without the centrality of modal auxiliaries except in clauses 16b and 18, creates an oscillation or transition from A neutral to A-ve narratorial mode. Moreover, adverbs used are perception adverbs expressing perception of the first person narrator.

According to Simpson (1993: 58)

*'sudden transitions [dominant A neutral paradigm to A-ve mode] of this sort often result in a disorienting lack of purchase on events narrated, with things no longer as tangible and palpable as they were before the transition into the A-ve mode'.*

But in the present extract analysed, in the alternation from A neutral to A-ve narratorial mode, such effect expressed above is not necessarily produced. In the epistemic/retrospective reading of clauses, which is associated with static forms like the perfective or progressive aspects, it appears, as if in seven clauses the narrator with epistemic modalisation pauses in the course of a straightforward narration of events. This is possibly to reorganise the linear arrangement of the events. Corresponding to Simpson (1993: 48), if epistemic modality is concerned with confidence or lack of confidence of the truth of a proposition, then in these clauses it appears the narrator is moving away from committing the truth of a proposition – duality of function for concealment of the truth. (Truth proposition in the present study is considered as the reality of the way events took place leading to the murder.) In the extract, adverbs expressing speaker's perception are used in the clauses along with epistemic modal functions - *purposely, emphatically, considerably, precisely, certainly, placidly, amazingly*. They constitute the narrator's understanding of events in respective clauses.

In retrospective reading, progressive aspects in clauses 6c, 8a and 18, and perfective, pluperfect aspect in clause 6d create a static world, a probable state of affairs. This static world creates a temporal distance between the 'now/time of narration' of the speaker and the events narrated. With such technique the narrator, as observed in Heine et al (1990: 178), '*declines to assert the truth, certainty or reality of a situation by representing it "as temporally non actual"*'. In light of the above observation, the speaker therefore in seven clauses with epistemic modal operators in an active clausal environment moves away from committing to the truth of a

proposition made in the respective seven clauses, while representing the events to prospective readers to understand in a way relating to the perception adverbs mentioned above – double function for concealment/suspense.

The anomaly noticed in such linguistic manifestations is that, while the narrator incorporates linguistic justification through perception adverbs to convey his commitment to the truth proposition, a characteristic of epistemic modalisation, at the same time, with respect to the retrospective context of the story, the narrator does not report the events as a neutral observer but expresses his own belief, perception through perception adverbs – a dual function. It is the opinion that, while modal adverbs are used to express the speaker's commitment to the truth proposition of events in order to assess and back up the likelihood of the proposition in the clauses, at the same time the truth-functional characteristic, with respect to the context of the story, is also not being achieved through the attempt to make the readers perceive an event (e.g. clause complex 6. Ackroyd, Passage I) from a particular character's perspective – double function. In clause complex 6 (Ackroyd), the perspective presented is that of the narrator; such two-way/double function effect creates a different kind of A-ve narratorial mode. A static world is created in the epistemic modalised assertions in static aspects like the progressive, perfective and pluperfect aspect. It is as if the static aspects enable the narrator to create a pause in the 'now/moment' of the narration to organise the linear arrangement of events as seen in clause 6 and create a temporal distance from the reality of events with respect to the murderer – double function in creating a pause and causing temporal distance between

narrator and the prospective reader at the moment of narration. The pause is not during the time of the events being narrated but is related to the 'now' of the speaker, causing a transition from reality/concrete categorical narration to unreal/abstract narration in the epistemic static aspect modality. A double function is achieved in the epistemic clausal world, where the narrator can decline from expressing the reality of a situation; in this case the events leading to the suicide of Mrs Ferrars. In transitivity analysis (chapter 4) the alternation in the process types - from dominant material process and tense alternation – from dominant past tense form (chapter 2), in same clause complexes revealed similar understanding.

Anomalies as peculiarities with respect to the purpose of narration, i.e. suspense, are also found in the analyses of point of view (chapter 7). In the point of view analysis in chapter 7, anomaly was expressed when elements expressing passivity moved away from constituting the respective non-agentive function, or elements with agentive role functioned as passive agents.

Contrasts of a similar nature are found in the unmodalized categorical assertions when accompanied by epistemic modal expressions. CAs are used to express the strongest possible degree of speaker commitment. When interlaced with epistemic modalisation, unmodalized assertions express a kind of subjective distance; an epistemic distance to conceptualise remoteness from the domain of reality in the story. In modal functions this distance as epistemic features is achieved in the temporal remoteness of the static aspect of clauses.



Butler (1990: 147) observes that, epistemic modality in general shows little indeterminacy in meaning. In Butler's (1990) view, modalisation like *root modality*, does not have a number of uses that may shade into one another. It is the abrupt transition from A-neutral to A-ve mode due to epistemic modalisation in adverbial elements of VP, an alternation technique central to this study, gives rise to a kind of 'intuitive *negative shading*' (intuitive - my term). That is, in relation to Simpson, epistemic modalisation in respective clauses (clauses with modal adverbs and passive construction) does not have indeterminacy in meaning. In the present analysis however it is the opinion that, when overall unmodalised narrative style of the excerpt is interlaced with epistemic modal expressions, there is indeterminacy in meaning; more precisely there is a reorientation in the mode of point of view. The reorientation here in the extract is in the shift or change in the point of view from the narrator to the character Dr James Sheppard. The narrator, James Sheppard in these clauses, undergoes a change in position, a transposition from the role of a narrator to a character; an observation also made in the analysis of transitivity (chapter 4) where, in same clauses (clauses with modal adverbs and passive construction) there is alternation in the process types from the dominant process mode to introduce a change in the participant role.

While expressing active or passive choice with respect to modality, Butler (1990: 151) observes, '*for the epistemic use, the active voice is far more frequent than the passive.*'; an observation which is in contrast to the suggestion made in Heine et al (1991: 176) - '*The latter, [epistemic*

*modality] .... essentially implies a "static world", one that may need not be associated with human participant'.*

In the present analysis the above is not the case. As epistemic feature, the static aspects in clauses form passive construction. Corresponding to Butler, if a passive choice is made where the narrator wishes to create legitimacy and ability meanings, is it then the propositions made in clauses with epistemic modalisations correspond to the modal meanings of legitimacy and ability? With respect to the fictional context of the story, the above modal meanings undergoing alternation into subordinate narrative mode, category A-ve, do not coincide with the propositions of legitimacy and ability in the clauses. To expand, 16b and 18 express the proposition of ability; as seen in the story Caroline is able to gather information about the neighbourhood and consequently about the murder of Mrs Ferrars simply by talking to others in the neighbourhood.

But propositions made in clauses with static aspect as the tense form of VP, without the modal auxiliaries as the central epistemic feature, encourage readers with linguistic understanding in retrospective reading towards further interpretation. In Chapter 2, with tense aspect analysis, there was the understanding of as to how tense alternation created different story worlds, which in turn informed the change in the role of the narrator to the narrator as character. Such transposition causes ambiguity, discontinuity in the arrangement of events (clause complex 6).

Similar to different story worlds created in the tense alternation technique, alternation to CAs along with the static aspect forms in the VP, inform readers in the retrospective reading of the subtle stylistic complexity created in the reorientation of point of view. In tense aspect forms the change of story worlds with respect to the narrator and the narrator as character is created. In the same clauses there are epistemic static aspect forms which stylistically alternate/change the participant role from the narrator to character or vice versa; the epistemic static aspect forms are interestingly presented without the obvious centrality of the modal auxiliaries. In the first instance these clauses with epistemic modal function emerge as unmodalised assertions (CA) made by the narrator. Consideration of the additional grammatical features (section 6 above) as epistemic commitment, static aspects as A-ve narrative style - realises such clauses as the perception of the character and not of the narrator; representing thereby a temporally non-actual situation in the subordinate category. A narrator intervention is thus created to elude the prospective readers.

To summarise, as observed in the point of view analysis in relation to the active and passive voice in relation to elements expressing passivity; similarly with the different modes of point of view in clauses (Simpson), it can be interpreted that epistemic modalisation distinguishes the perception of the character James Sheppard from that of the narrator. Narration in these clauses as prospective reading is presented as categorical assertions. With retrospective reading informed in the stylistic function of aspects as linguistic clues, the transition from A-neutral to A-ve point of view mode systematically identifies a change in the role of the narrator to that of the

character and re-orientates the readers by shifting point of view from the narrator to the character Dr James Sheppard.

After the analysis of clauses from James with above types of anomalies, conclusions drawn from the two analysis (sections 9 and 10) will be summarised together.

## 10. Analysis

### (Cover Her Face, Passage I)

Note: future tense is also epistemic modality, expressed in Heine, 1991.

Sn no.	modal structure	modality category in active or passive construction	active or passive voice
1	<i>gave</i>	CA	
2 a	<i>was</i>	CA	
b	<i>were</i>	CA	
c	<i>looked back</i>	CA	
3	<i>invested what had been</i>	epistemic	
4	<i>became</i>	CA	
5	<i>had been present</i>	epistemic	
6	<i>was</i>	CA	
7a	<i>sat</i>	CA	
b	<i>watching</i>	epistemic	

8	<i>was</i>	CA	
9	<i>had dined together too often to expect</i>	epistemic	
10a	<i>was</i>	CA	
b	<i>were obviously concealing</i>	epistemic	
c	<i>should have coincided</i>	epistemic	
11a	<i>had just employed</i>	epistemic	
b	<i>was waiting</i>	epistemic	
12a	<i>burdened</i>	CA	
b	<i>could hardly have been caused</i>	epistemic	passive
c	<i>placed</i>	CA	
d	<i>removed</i>	CA	
e	<i>noted</i>	CA	

### 10.1 Explanation

Similar to the extract analysed above, categorical assertions (CA) also form the prominent narratorial mode in the extract (passage I) from Cover Her Face. Corresponding to the analyses of passage I from Ackroyd, such statements express observations on the part of the speaker/narrator.

According to Lyons (1977), there is full epistemic warrant in the statements as CA, which makes strongest narrator commitment to the truth of the proposition encoded in unmodalised statements.

But clauses 3, 5, 7b, 9, 10b, c, 11a, b, and 12b with static aspect forms and mostly in active voice clausal environment are significant. Unmodalised narrative style is the dominant feature in the extract from Cover Her Face; such a linguistic feature creates a B(N) neutral narrative. Being external in nature such narratives express impersonal focalisation by the omniscient narrator. Such is the case in clauses with unmodalised language.

But the extract as a whole cannot be realised in relation to the observations made in Simpson (1993: 67). To quote,

*'It [B(N) neutral] is also marked by the absence of direct description and analysis of the thoughts and feelings of characters.'*

We see there is direct description and analysis of events and characters made by the omniscient narrator in the clauses with modalised assertions. With respect to transition technique and narratorial point of view modes, narrative pattern created is, transition from B(N) neutral (dominant mode of expression is CA) to B(N) negative mode (because of epistemic and perception modal operators). Such technique creates an effect of alienation and estrangement - a characteristic of B(N) negative mode. This is not produced in clauses with static features and adverbs expressing epistemic modal commitments and perception modality in reference to human perceptions - *obviously, expect to* (Ackroyd, passage I).

One is made to question whether the choices of adverbial and tense aspect are made in relation to the character or to the mind style of the narrator as character. Is it that, as the consciousness of the character or the consciousness of the narrator as character the commitments in the above clauses are being made?

With respect to 'Reflector' point of view mode, overall features in clauses presented with epistemic modalisation, predict B(R) neutral mode. This is because the narrative events are mediated through the consciousness of a reflector in a style where CA with epistemic modalisation takes precedence over the modalised expressions in clauses. It can be stated that, modalised expressions focus the point of view or perspective towards the potential Reflector who in the present extract is an omniscient narrator. The static features and perception modality together constitute the perception of a character reflecting the way events took place. In such function where there is transition from the narrator to character and therefore the choice of aspect as comment or view of the action in the clauses is presented in B(R) neutral mode. It may be said that the use of adverbs as evaluative (chapter 6) modalities, particularly in clauses with epistemic operators, express a Reflector, while the tense aspect unfolds a passive omniscient narrator in a B(R) neutral mode.

Omniscience of narration is where the events are told from the perspective of a single character. If one is to consider this definition, how can one analyse clause 3? Body part '*memory*' is given the agentive role in clause 3. From the context '*memory*' is related to Mrs Eleonar Maxie, the murderer in

the story. Like the two clauses, 1 and 2a, narration could have been without the static aspect in the VP. Why is it that the VP changes its construction from the overall unmodalised verbal structure to epistemic VP? There has to be a reason for the change in the VP structure in clause 3 and similarly in clauses with static aspect forms as epistemic feature.

With previous understanding (chapter 7) of the active and passive clauses with respect to point of view, it was analysed that passive construction in the verb tense form distinguishes perceptions in such clauses from the perception in clauses presented in active voice construction. Retrospective reading with respect to the above linguistic devices help us to realise the duality of function created for the process of concealment. Reorientation of point of view of the grammatical subject, Mrs Maxie to her body part, in clause 3, translates as a subjective distance between the character recapitulating past events and the character as the murderer who organised the dinner party before the murder. The distance introduced here is between the character and the narrator. Traditionally the omniscient narration is through one character; the static aspect as epistemic modalisation creates a subjective distance between the character, Mrs Maxie and the narrator. The transfer from unmodalised to modalised assertion causes the distance, a concept developed in the present study from the idea of deontic to epistemic transfer in Heine et al (1991).

Simpson (1993: 73) identifies B(R) neutral mode as elusive. CA as B(R) neutral mode and a dominant style in the extract analysed, (passage I, Cover Her Face) successfully enables an omniscient narrator to be elusive; a



technique best chosen for the purpose of suspense. The dominant categorical, unmodalised discourse interlaced with FID mode produces the speech and thought of the character with immediacy and freedom while at the same time the backshifted tense system characterises the general format of an omniscient narrative. It is the assumption that there is the distinction of omniscient narrator as implied participant; identified by the transition technique to B(R) neutral mode as a subordinate narrative mode.

In adopting the concepts of transition - from deontic to epistemic modality (in Heine et al), the dynamic proposition is that, epistemic modalisation is used as a subordinate narrative mode to introduce a participant. Narration in clauses with epistemic modal commitment, without the centrality of modal auxiliaries, introduces narration which is slightly different from that of the overall omniscient narration. It is deemed that, unmodalised discourse in the excerpt concerns omniscient narration. Narration with respect to the characteristic of epistemic modalisation, as expressed in Heine (1991) are -

- the truth-value of speaker's conclusion
- implies a static world, a probable state
- grammaticalisation to abstract world
- distance from 'now' within the temporal domain

establishes a participant status which is different from the omniscient narrator narrating through the perception of any character. This participant is assumed as the omniscient narrator narrating as an implied participant.

In clause 3, with respect to the context of the story, one can identify the narration as the perception of Mrs Maxie but having travelled to the end of the story it becomes obvious that Mrs Maxie in clause 3 is not just recapitulating the dinner party. In clause 3 Mrs Maxie is a participant who has committed the crime and as an involved participant who has committed the crime is recapitulating the past event leading to the murder of Sally Jupp. Mrs Maxie who organised the dinner party before the murder is not the same participant in clause 3. Here the role has changed from a participant organising a dinner party to commit a murder to a participant who is reiterating the past event, the dinner party as a '*staged preliminary to murder*', which led to the murder – double function in retrospective reading of linguistic clues. This subtle change in the role is observed in the static aspect forms in the verbal process.

Since omniscient narration is not a limited focalisation, hence the narrator can make predication of events which are still to happen in the realm of the story. The omniscient narrator, by means of epistemic static modal features, as a Reflector introduces a different kind of narration - omniscient narrator as Reflector/implicit participant, or as Mrs Maxie the murderer, reflecting past events in light of the crime, i.e. first/prospective reading - participant Mrs Maxie or omniscient narrator narrating, second /retrospective reading with respect to static aspects as modalised assertions – Mrs Maxie the murderer and omniscient narrator as implicit participant.

In support of the above understanding one can also question - why is it that the verbal elements in the clauses with epistemic modalisation are not

straightforward material or relational process (Chapter 4)? Whose particular view or comments are introduced when the process types are interlaced with static aspect forms in the VP? The form of narration in 2b and 3 is different from the clauses with unmodalised assertions. It is the opinion, in clauses 2b and 3 and similarly in clauses with epistemic static aspect, features introduce the omniscient narrator as a Reflector/not so neutral Reflector/IMPLIED participant, who is separate from the neutral Reflector in unmodalised discourse.

As an answer to these above enquiries, progressive, perfect or pluperfect aspects and also future tense introduce an epistemic distance. In relation to the characteristics of epistemic modality, a particular view of an event is constructed. With introduction of manner or experience in the verb action, i.e. in the aspectual forms of the VP creates a less neutral Reflector.

Clause 12 can be interpreted similarly to clause 3. From the context of the story in Cover Her Face one is made to observe whose viewing position is being taken in clause 12. Who is the Reflector in clause 12? If the omniscient narration is through the perception of a participant, who then is the participant through whose perception the narration is being made? In other words, the participant is not clear in this clause. If this is the case, then is it the implied author whose perception is being made in clause 12? It is the opinion with respect to duality of function; the 'not so neutral Reflector' in clause 12 is different from the omniscient narrator in clauses 1 and 2a or in clauses with unmodalised commitment. One has to research further on the semantic understanding of syntactical level in clauses with respect to

narrators, authors and the readers, to conceptualise the participant types in clauses such as in clauses 3 and 12, where there is merger of the omniscient narrator and the character. The merger gives rise to the understanding as to whether the participant type, particularly in clauses like 2a, 3 and 12, is different from the omniscient narrator narrating through the perception of a single participant. Does this difference lead to the understanding of the implied author identified in the epistemic static aspect forms? On considering both extracts analysed (passages I from Ackroyd and Cover Her Face), transition in the point of view mode from dominant narrative mode creates a change of participant role; an observation also found in chapter 4 with respect to transitivity.

## 11. Summary

In both extracts, the overall conclusion is of a similar kind. Despite having different narrator types, in both excerpts, Passages I from the two novels, dominant narrative style is categorical/unmodalised discourse. In the unmodalised discourse, both narrator types - first person and omniscient narrators express the strongest possible degree of speaker's commitment to the truth of the proposition encoded in the clauses. As expressed in Lyons (1997: 808-9), in the formulation of unmodalised distinctions the speaker has full epistemic warrant/authority in what they say.

Alongside the unmodalised discourse, the prominent narratorial modality as secondary narrative mode in both extracts is chiefly the epistemic

expressions in clauses. What is interesting is – the use of static aspect and modal adverbs as epistemic features along side unmodalised CAs as secondary narrative mode. Absence of the centrality of modal auxiliaries as epistemic feature is striking in both the extracts analysed. Without the centrality of modal auxiliaries the secondary narrative mode appears as categorical assertion with modal adverbs as evaluative features and tense aspect in the VP expressing a particular view of the event in the clause. It is in the understanding of static aspects as epistemic grammatical structure in addition to the aspects in Simpson (adopted from Heine, 1991 section 6) which enables in this study to constitute a different level of interpretation; a re-orientation of point of view.

Transition into secondary narratorial modality in relation to the epistemic and perception modalities, (in prospective reading appear as CAs without centrality of modal auxiliaries) introduces the neutral Reflector in heterodiegetic narratives as a 'not so neutral Reflector' of fiction. In homodiegetic narrative, the A-ve narrative shading identifies the narrator as a character. Modal operators without the obvious centrality of modal auxiliaries in secondary narratorial mode relate the narrator's view of events as character's and not as respective first person or omniscient narrator. In other words, in the subtle transition from unmodalised discourse to modalised epistemic commitment with CA, the narrator ceases to be a narrator. In first person narration where the narrator is also the character there are instances where the narrator performs as the character in the story. But with omniscient narration such practice is of a more distinct nature. Understanding of static aspects as additional epistemic structure thus

provides further insight of a 'not so neutral Reflector', or 'implied narrator as participant'.

Other striking characteristic, besides presentation of modalised (static aspects) assertions with CAs, is the presence of static aspect as epistemic features in passive and not active clausal construction. It is in the overt reference to the participant in an event, in the use of passive elements in secondary narratorial mode, which expresses the elusive nature of the mode and consequently of the narrator/character in homodiegetic narrative and the not so neutral Reflector in heterodiegetic narrative. It is as if, the narrator chooses passive elements (static aspect forms) to create a particular view of an event, which will attempt to encode the message in clauses in order to qualify the truth of the proposition in a particular way. As mentioned earlier, the particular ways correspond to the characteristics of the epistemic world. At the same time, corresponding to the passive elements, the same tense aspect introduces a non-agentive clause and creates a probable state of affairs, which is likely to be the case; thereby removing the participant in the clauses as a Reflector or character from being responsible for the proposition made in the clauses.

*If 'transfer from deontic to epistemic modality forms but one example of grammaticalization leading from "concrete" to "abstract" modality.'* (Heine (1991: 178), then in the extracts analysed there is a similar function of transition in the grammaticalisation; leading from a concrete unmodalised narrative to an abstract, static world of epistemic modality. In present analysis, similar to the deontic world, the unmodalised, categorical clauses

constitute a dynamic world where human beings act or instigate actions. In the present analysis, modalities in relation to tense aspect are used as a means to create secondary narrative worlds in the epistemic world. The secondary narrative mode as abstract world is created in the epistemic modality, but it is made to appear as part of the concrete unmodalised world produced in the absence of the obvious centrality of modal auxiliaries in clauses with epistemic adverbial modal features.

Clues are created in the tense aspects, in the secondary narrative mode, also a characteristic feature of the epistemic modal operators which translates a subjective distance from the 'now' of the narrator through which the speaker declines to assert the truth and creates a 'temporally non-actual' situation; another characteristic feature of the epistemic commitment to create linguistic clue for a prospective reader.

To summarise the above observations, temporal remoteness in static aspects of the secondary narratorial mode conceptualises modal remoteness. This remoteness along with the passive function of static aspects introduces a non-agentive clausal environment. These two characteristics then produce an elusive effect; also supported by the subtle transition from narrator to the character in Ackroyd and from neutral Reflector/omniscient narrator to not so neutral Reflector/implicit participant in Cover Her Face. This effect is then realised as a **suspense feature**. In chapter 7, with respect to passive clausal construction or elements expressing passivity, a distinction between the participant and the omniscient narrator was observed in the analysis of extract from Cover Her Face. On considering modality choices, the

distinction is further confirmed; the 'not so neutral Reflector' (my term) separates the omniscient narrator in clause with epistemic CA assertions.



## Chapter Nine

Analysis of all passages

(All passages in chapter 3)

In this chapter, the rest of the passages isolated from the novels (chapter 3) are analysed. As observed in chapters on: transitivity, modality and point of view, in relation to voice the modal choices, adverbs and passivity consistently present suspense in the stylistic function of linguistic aspects. In this chapter, I will focus how suspense features discussed in previous chapters consistently appear in the analysis of all passages. This chapter is on the whole re-informing and reinforcing the way in which suspense features are used for narrator intervention and appear as linguistic clues in the retrospective reading of detective discourse. Narrator intervention is made to produce an elusive status of narration; this is in an attempt to control the revelation of the initial crime and therefore the murderer.

Before analysing all passages in Ch 3, few clause complexes from two novels respectively - Ackroyd and Cover Her Face are analysed and discussed to show how the suspense features as linguistic clues in the double function of linguistic aspects create restricted information flow for prospective readers. In the analysis of two clause complexes the duality of function formed by aspects analysed in the passages is together understood for the process of concealment and revelation. In section 2 the analyses and discussion concentrates on clause complexes of all passages; taking into account, not one linguistic aspect at a time, but all aspects together analysed in chapters 4-8.

## 1. Suspense realised in clause complexes (as a whole)

The clause complexes from Ackroyd are:

### Passage I

5. *It was just a few minutes after nine when I reached home once more.* 6. *I opened the front door with my latchkey, and purposely delayed a few moments in the hall, hanging up my hat and the light overcoat that I had deemed a wise precaution against the chill of an early autumn morning.* 7. *To tell the truth, I was considerably upset and worried, I am not going to pretend that at that moment I foresaw the events of the next few weeks.* 8. *I emphatically did not do so.* 9. *But my instinct told me that there were stirring times ahead.*

From the fictional context of the above section, narrator/character Dr James Shepherd has found out about the death of Mrs Ferrars. At this point of the narrative in the prospective reading we do not know why a first person narrator, if neutral, is *upset and worried* at the discovery of Mrs Ferrars' death, and what forthcoming events he did not foresee in the next few weeks. The above considerations is emphasised in the use of adverbial *emphatically*. Prospective readers are also not made aware of what *stirring times* lay ahead in the narrative. With retrospective reading and understanding the stylistic function of certain linguistic features (as suspense features) it is evident how there is partial revelation in the process of concealment.

With overall contextual monitoring of Cl 7 we know that the narrator/character is *upset and worried* about the suicide note and how he may be revealed as the participant who blackmailed Mrs Ferrars for killing her alcoholic husband. In the suicide note to fiancé Roger Ackroyd, Mrs Ferrars identify of the blackmailer, which consequently lead to Ackroyd's death. The crime was committed in an attempt to conceal the first crime of blackmailing. The above events in the prospective narrative are expressed as *stirring times ahead* – an inexplicit information flow, explained below as the duality of function.

In clause complex 6 there is alternation from the overall narrative past tense to present continuous tense forms – *hanging up, stirring times* highlighting the climactic moment in the story. When present continuous tense is used it makes past events vivid by correlating them to the present moment of speaking, but these events are future in the prospective narrative. With such technique narrator intervention is possible to conceal information encompassed in continuous tense - *stirring times ahead*. The function of making vivid is also achieved in adverbs *purposely, considerably* and *emphatically*, in the adverbial/prepositional phrases – *To tell the truth, I am not going to pretend*, in the temporal adverbial *once more* and also in the future time in the past – *next few weeks*. Tense-switch in above examples create *separation of the flow of action into distinct events* (expressed in Toolan, 1988: 167). In so doing two story worlds are created for the same narrator/character – the narrator's perspective in the present progressive aspect used for future events in the narrative - *tell with was, I am not going to pretend* with *foresaw* and the use of the moment of narration with future tense for events to appear in the narrative – *there were stirring times ahead*.

These clauses which appear as narrator/character's comments or perspective, when they really are about past events which lead to the murder. The information as text specific knowledge in these clauses is restricted to the conceal the fictional reality - the narrator as the murderer. There is limited revelation of the nature of events to follow - *stirring times ahead*, but the actual events are concealed in the immediate narration. Narrator's perspective as narrator intervention is created in complex syntax as mentioned above which enables the duality of function in tense switch for the process of concealment.

Like tense switch, the switch in participant role from dominant actor to sensor *I had deemed* in clause complex 6 is interpreted as the narrator's deliberate attempt to conceal from his sister Caroline his worries about the possible suicide note from Mrs Ferrars. It is as if this clause complex is a ground for the forthcoming narrative action – *I told her firmly that her whole idea [suicide note] was nonsense. I was all the more firm because I secretly agreed with some part, at least, of what she had said. .... Life is very trying.* (p. 10-11)

With function of passivity the narrator presents the agentive, in-control first person narrator as non-agentive, not in control. The agentive I in clause complex 6 – *I opened the front door* - with the passive function of powerlessness in the perfect aspect *had deemed* enforces the intention of the narrator not to qualify why he *purposely delayed* in the hall. As explained above, this is to prevent his sister from discussing the purpose and nature of Mrs Ferrars' death (p.10-11). Combination of the agentive I with passive function in perfect aspect creates linguistically a restricted agentive first

person narrator/character to with held narrator/character's intention, when in the fictional reality the story is a retrospective narration where the narrator is aware of the overall fictional reality. This manipulation is not realized in the prospective reading of the specific frame. The manipulation becomes evident when we come to read the Apologia.

In Apologia, the restricted agentive role of the narrator in Cl 6 is seen when the narrator says – *I have faithfully recorded the fact*. Only a few lines below, the agentive narrator becomes the passive agent and wishes that he *could have known beforehand that Flora was going to say she'd seen her uncle alive at a quarter to ten.*(p. 234) With retrospective reading in along with linguistic interpretation, the functional role of the mental process *wish* juxtaposed with the passive voice verb aspect *could have known* shows how 'limited narration' is achieved. From Apologia we come to know the narrator's intention and thus we can make sense of the way the transition or alternation of linguistic aspects for manipulation or limited information flow. Following Ricour's (1985) idea of limited narration in this study, limited information flow is achieved when the narrator's present *wish* is juxtaposed with the halted narrative *could have known*.

Furthermore, in the linguistic function of modality shift, the instance of hedging (Kies, 1992) in *could* is also a style for presenting a limited/minimized first person narrator. In modal *could* the narrator admits that if he had known beforehand what Flora would say to the detective he would have presented the events differently, i.e. Flora's uncle was alive at 10 pm when in fictional reality he had been murdered almost an hour before 10 pm. The voice heard before 10 pm was made to appear as the voice of

Flora's uncle Roger Ackroyd, but it was a recording of the voice of Ackroyd's nephew Ralph Paton. The narrator/character recorded Paton's voice to frame him as Ackroyd's murderer. This half way concealment is achieved in the modal *could*.

With omniscient narration the purpose of concealment is also achieved with in similar stylistic representations of linguistic functions. The following are clause complexes from Cover Her Face.

*Mrs Maxie had just employed one of Miss Liddell's unmarried mothers as house-parlourmaid and the girl was waiting at the table for the first time. But the air of constraint which burdened the meal could hardly have been caused by the occasional presence of Sally Jupp who placed the dishes in front of Mrs Maxie and removed the plates with a dextrous efficiency which Miss Liddell noted with complacent approval.* (passage I, Cover Her Face)

Mrs Maxie is the murderer in Cover Her Face; the story is omniscient narration. Mrs Maxie had employed Sally as her parlourmaid; at this point of the narrative we readers do not know that Stephen, Mrs Maxie's son was keen to marry Sally. Stephen's mother wanted her son to marry someone from a wealthy background to improve their financial condition in order to save the family home, Martingale House. Mrs Maxie's disapproval of her son's interest in Sally leads to Sally's murder. The story is also a retrospective narration, but at this point of the story in the above clause the readers are not aware of Mrs Maxie's disapproval - *the air of constraint*.

The past perfect tense in the VP *had just employed*, the past continuous *was waiting* and the passive VP construction *could hardly have been* are stylistic representations of restricted participant role. Alternation from the dominant past tense and active voice construction foregrounds the shift in the perspective or point of view in the clauses. As discussed above in relation to Ackroyd, alternation technique realizes the climactic point of the narrative.

To expand, the prospective readers who are not aware of Mrs Maxie's disapproval, the agentive passive construction *could hardly have been*, cannot be associated with any participant. We as prospective readers are only made aware of the effect – the air of constraint; but the cause for the constraint revealed partially in the adverbial *hardly*. Later in the narrative Sally is murdered. In the shift in tense aspect – to static aspect from simple past tense an involved narrator or implied author is introduced. As perspective clauses limiting narration to the mind style of participant in static aspects the duality of function is employed for concealment.

The above section is to show how the style and purpose of achieving duality of function for partial and temporary concealment is brought about. The restricted/ limited/minimized or partial revelation is created in the role of the narrator as participant – first person narrator as passive agent (in Ackroyd), omniscient narrator as 'not-so-neutral Reflector (in Cover Her Face). In the following section, in relation to the above observations in section 1, the analysis of all passages are done. All the linguistic aspects analysed in the study are considered at the same time in each clause.

## 2. Analysis

Passages analysed from II – XI

(In chapter 3 The Murder of Roger Ackroyd)

### Passage II

Sn. no.	Verb Phrase	Process	Modality	Voice, the uses of passivity, suppressing agency	Participants in the process
1	told	verbal	CA	active	sayer, receiver
2a	was	relational, attributive	CA	active	carrier
2b	secretly agreed	material	CA	active	actor, goal
3	should arrive	material	epistemic	active, modality shift	actor, goal
4	wasn't going to encourage	material	CA	active	actor, goal
5a	will go round	material	epistemic	active, modality	actor, goal



				shift	
5b	will think	mental	epistemic	active, modality shift	senser, phenomenon
5c	is doing	material	CA	active	carrier
7	said	verbal	CA	active	sayer, quoted
8a	will see	material	epistemic + deontic	active, modality shift	quoted
8b	has left ... confessing	material	CA	active	actor, goal
9a	didn't leave	material	CA	active, negation	actor, goal
9b	said sharply	verbal	epistemic	active	sayer
9c	not seeing .... was going to land	mental followed by material	CA	active, negation	sensor, phenomenon with material process
10	cried impulsively	verbal	epistemic	active	sayer
11	remarked bitterly	verbal	epistemic	active	sayer
12	cried	verbal	CA	active	sayer

## Explanation:

Besides a few clauses with epistemic modality and therefore A-ve shading, the passage on the whole presents A neutral narrative mode. The narration in this passage is mostly through categorical assertions.

As pointed out in the explanation of passages from Ackroyd (chapter 3), urgency of the speaker (Dr James Sheppard) is encoded in the clauses in epistemic modal adverbs. Since utterances in the passages (clauses with epistemic active choice) are selected from all over the narrative with regards to a particular event in the story, one cannot therefore make the observation that transition to one narrative mode from the overall A neutral to A-ve mode has taken place in the course of one particular part in the narrative. The particular event in this passage is to do with the narrator's reaction to Caroline's assertion that Mrs Ferrars has left a suicide note explaining the reason for ending her life. Being the blackmailer, the narrator is concerned about the suicide note. He is anxious, as we know from the overall fictional context, whether Mrs Ferrars had revealed his identity as her blackmailer. In these passages, observations expressing narrator's reaction to Caroline's assertion is interesting for the purpose of manipulation. Despite the fact that the passage is not from one part of the narrative, it can still be observed that the transition from the dominant narrative mode to any other mode in any part of the narrative will create a '*disorientating lack of purchase on events narrated*' (Simpson, 1993: 58). In detective discourse this is to produce an elusive status of narration in an attempt to conceal the first crime.

With retrospective reading, it is understood when the narrator uses epistemic choices it focuses the narrator's reaction to statements made by his sister or the detective. Having travelled to the end of the narrative it is realised how the epistemic choices are the reaction of the murderer, the blackmailer and not the narrator. The reactions are not of a neutral narrator. These reactions are expressed in the adverbs and modal choices, or in the use of passivity and when not followed by events explaining the purpose of reactions, it produces a disorientating effect in the immediate specific context. In other words, at this point in the story from where the statements in the narrative are adopted, the prospective readers without linguistic interpretation are not aware of the role of the narrator as a murderer and blackmailer. As a prospective reader, without explanation for the adverbial choices, it is odd as to why the narrator reacts as *sharply, impulsively, bitterly*. In the retrospective reading, when the role of the narrator as the blackmailer and the murderer is realised, such modal and adverbial choices start to make sense. Simpson observes '*epistemic system is possibly the most important regarding the point of view in fiction.*' (1993: 48). In this light, if epistemic modality displays the speaker's confidence or lack of confidence in the truth of a proposition even before the outcome of the story is revealed, the clause types with epistemic modal adverbs therefore confirm the way the narrator emerges as a 'not so neutral narrator', 'an involved narrator' (my term) and, therefore in these clauses the narrator emerges as a participant in the prospective narrative. The 'not so neutral narrator', 'the involved narrator constitutes the duality of function for concealment.

To expand further, the active voice with participant as the actor defines a distinct participant in the clauses; but with modality shift and negation as

processes of passivity (discussed below) in certain clauses in the analysis above, highlight the actor's limited ability, creating the limited participant role of the narrator. In such stylistic contrast the character Doctor James Sheppard is distinguished as murderer, different from the narrator role in clauses with categorical assertions. This stylistic function are linguistic clues and thus create suspense.

The observations above are further reinforced when Kies' (1992) - passivity for suppressing agency is considered.

Modality shifts, as pointed out in Kies (1992), undercut the agency of the transitive verb. As is the practice, elements suppressing agency must appear in a passive voice environment. But it is not the case in the above passage analysed. Modality shifts as a means to undercut agency appear in an active voice clausal environment. Such syntax is used by the narrator about his sister Caroline and in the way Caroline confirms the existence of the letter left behind by Mrs Ferrars. In the suicide note, it is revealed how the narrator was blackmailing Mrs Ferrars for murdering her husband. The hedge (avoiding committing oneself) provided by Caroline in '*will see*' provides a persuasive note and therefore a deontic + epistemic modal choice, while the hedge in the modal choice made by the narrator about his sister Caroline appears as an active commitment for the active voice construction. The modal choice '*should, will go, will think*' at the same time, is also a means of removing himself from the commitment, when as a retrospective narration the narrator is an active, in control participant – a double participant role for linguistic clues. This is created in the functional contrast by combining elements suppressing agency in an active voice clausal

environment, when the norm is passivity should have a passive voice environment.

Such contrast is also noticed in clauses with negated assertion. The negation in clause complex 9 is particularly interesting - the narrator here is reacting to an observation made by his sister - Mrs Ferrars had left a suicide note before she died. The persuasive note created in the deontic + epistemic modal choice '*will see*' is the way the reaction of narrator as blackmailer is created. Uses of negation highlights the agent/narrator's limited ability. As a neutral narrator it should not matter whether Mrs Ferrars has left any note before she committed suicide. The choice of elements undercutting agency creates a shift in the position from the narrator to the character, James Sheppard as the blackmailer. It is in the negation, highlighting his limited ability to deny his sister's observation about a suicide note, there is the shift from the position of narrator. Even though the clauses in clause complex 9 are in the same narrative mode (the dominant narrative A neutral mode), negation as a process undercutting agency helps to realise how there is subtle shift in the role from narrator to character. This shift is in an attempt to conceal the first crime of blackmailing. In prospective reading we do not realise why the participant is reacting in this particular manner - deontic + epistemic modal choice '*will see*'. With retrospective reading, deontic + epistemic modal choice '*will see*' reveals how the narrator as the blackmailer is worried if there is a suicide note in which Mrs Ferrars had possibly revealed his identity.

With transitivity choices, besides the occasional verbal process in the passage the dominant process type is material process. Material process

reveals a distinct actor in the clauses, hence all the observations in clauses with material process have a defined participant responsible for their comments or statements. When in certain events in the story there is change in the of narrative mode - from a dominant A neutral mode to A-ve mode and use of passivity in an active clausal environment, these reveal the change in participant role. Such stylistic functions appear at the hinge or climactic point of the narrative and is significant for understanding the illusion created. The modality shift and negation, only in certain clauses are in contrast to clauses which do not have the above functions and reveal shift in the participant role from narrator to character/blackmailer - a double participant role for escaping the truth.

### Passage III

Sn. no.	verb phrase	process	modality	voice, the use of passivity, suppressing agency	participants in the process
1	had seen	mental	epistemic	perfect aspect, passive	senser
2	had been ... considering	mental	epistemic	perfect aspect, passive	senser

3	suddenly remembered ... had seen	mental	epistemic	perfect aspect	senser
4a	had been walking	material	epistemic	perfect aspect	actor
4b	had been surprised	mental	epistemic	perfect aspect	senser
4c	had no idea	mental	CA	active	senser
5a	thought	mental	CA	active	senser
5b	had quarrelled	material	CA	active	actor
6	Nothing had been seen	mental	epistemic	perfect aspect	senser
7a	had been walking	material	epistemic	perfect aspect	actor
7b	had been talking very earnestly	material	epistemic	perfect aspect	actor
8a	think	mental	CA	active	senser
8b	can safely say	mental	epistemic	active	actor
8c	was ... swept	material	CA	passive	passive agent
9	were setting	material	CA	passive	ellipted passive agent

23	have no suspicion	mental	CA	active	quoted, senser
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Explanation.

The dominant narrative mode in this like passage II is also A neutral mode with participant roles as senser or actor. In the clauses above epistemic modal choices have the A-ve narrative mode, which is different from overall narrative mode.

The anomaly noticed in these clauses with A-ve mode is that the participant role as actor is presented with perfect aspect, an element suppressing agency. If perfect aspect (from Kies, 1992: 235) underscores the character's sense of powerlessness and impotence, then how can one explain the role of participant James Sheppard as the actor in A-ve clauses is presented with element expressing passivity? In Heine et al (1991: 177) the perfect aspect creates a static world which gives an epistemic reading to these clauses. Epistemic reading in Heine (1991) presents *'assessments, beliefs, conclusions about states, or actions conceived as states, and the concern is essentially with what a situation is like rather than with what happens.'* Clauses with epistemic reading narrate how the event - the earnest tête-à-tête between Mrs Ferrars and Ralph Paton appeared to the narrator and not what actually happened in the fictional reality. With such stylistic function a shift in the role of the narrator to the character as the murderer is created in clauses with epistemic reading. The shift to the role of murderer narrating is in the use of passivity in perfect aspect, thus creating persuasive language



and thereby dual function by shifting from an actor participant to a self-reflecting character as murderer.

The above observation of narrator narrating as a murderer can further be understood in the linear arrangement of observations in the primed event - the earnest tête-à-tête between Mrs Ferrars and Ralph Paton. With the use of categorical assertions and participant role as actor or sensor, the narrator emerges as a neutral observer/neutral narrator of events. But there is use of passivity alongside an actor participant in the same passage which makes the narrator James Shepperd emerge as someone who is narrating, but does not commit himself to the nature/outcome of events. This happens in clauses with static aspect forms. The participant/murderer in these clauses is temporarily suspending the process of narration to evaluate the events. In static aspect forms the narrator creates a persuasive detective language to persuade prospective readers in the immediate context. Static aspect forms as epistemic choices enables the narrator as involved character/murderer to make personal observations about an event and highlight it in a manner that the readers and consequently evade the detective and the inspector from the fictional reality.

At these points of the narrative, in linguistic features of passivity, perfect or progressive aspect, the narrator as the retrospective participant/the murderer is manipulating certain events in an attempt to conceal his crime. In functional contrast – static aspects as epistemic assertions in clauses presented as CAs, the narrator in these clauses inserts his perspective in epistemic choices and replaces himself as the participant/murderer who is focusing the readers to make Ralph Paton appear as the character responsible

for murder. By using the function of completed activity (Kies, 1992), the perfect aspect of a verb, it makes the narrator emerge as someone who has no control over the situation, an action which finished in the remote past and has no relevance to the present narration. In such way manipulation is employed. The narrator in the narrative present tense presents the event as completed in the narrative past, in the way events took place – a double function of narrating a completed activity in past presented with persuasive language in present. As story progresses, we find that Ralph Paton is increasingly being framed as the blackmailer of Mrs Ferrars and thus the participant who murdered Roger Ackroyd. This is an instance of instantaneous frame recall to create enactor ambiguity (chapter 2). Contextual monitoring (shift from context to context, chapter 2) cannot realise the way the earnest tête-à-tête between Paton and his wife is manipulated by the murderer/narrator to frame Paton, for the murder of Ackroyd. The stylistic contrast - an actor participant as passive participant in static aspect clausal environment with features of passivity focuses the linguistically aware retrospective readers to the process of manipulation.

#### Passage IV

Sn. no.	verb phrase	process	modality	voice, the use of passivity, suppressing agency	participants in the process

1	stared blankly	mental	CA	active	senser, phenomeno n
2a	began to realize ....there must be	mental	epistemic	passive, modality shift	senser, phenomeno n
3	had never seen	mental	epistemic	passive, perfect aspect	senser, phenomeno n
4	slipped	material	CA	active	actor, goal
5	withdrew	material	CA	active	actor
6	quoted clause				
7	saw	mental	CA	active	senser, phenomeno n
8	was	relational	CA	active	attributive
9	assailed	material	CA	active	object
10a	don't realize	mental	CA	active	quoted, senser
10b	will cut me off	material	epistemic	active, modality shift	quoted, actor, goal
11	has been pretty fed	mental	epistemic	passive	quoted, active

	up				subject as passive agent
12	would do	material	epistemic	passive, modality shift	quoted, active object as passive subject
13	need	material	CA	active	quoted, actor, goal
14	shall be	material	epistemic	active, modality shift	quoted, actor, goal
15a	is	relational	CA	active	quoted, attributive
15b	is rolling	material	CA	active	quoted, actor, goal
16	don't want	material	CA	active	quoted, actor, goal
17a	leave	material	CA	active	quoted, actor, goal
17b	don't worry	mental	CA	active	quoted, senser, phenomeno n
18	were	relational	CA	active	identifying
19	remember	mental	CA	active	senser,

					phenomenon
20	was	relational	CA	active	quoted, attributive
21a	was	relational	CA	active	attributive
21b	was	relational	CA	active	attributive
22	Could ... do anything	material	epistemic	active, modality shift	actor, goal
23	thought ... could	mental	epistemic	active, modality shift	senser

### Explanation.

Contextually clauses 9, 22 and 23 prepare the readers for the unusual. In the immediate context of the clauses there is no explanation for the kind of forebodings that assailed the narrator and what he wanted to do with Ralph Paton.

In retrospective reading we see how the detective reveals the way the narrator had removed Ralph Paton to a mental hospital with the caution that he was being suspected for the murder of his stepfather. From the fictional context we can link how the narrator made use of the information overheard by his sister Caroline - Ralph wanted to keep his marriage secret in order to avoid being cut off from his stepfather's will (p. 26-27).

From the overall fictional context it is ascertained that in clauses 9, 22 and 23 the narrator decides to frighten Ralph Paton by revealing his secret marriage which will jeopardise his inheritance. The manipulation is effective because Ralph was financially dependent on his stepfather, 'we need the dibs' - (p. 26-27). But the narrator/murderer concealed the above intention and presented it as, '*Suddenly before my eyes there arose the picture of Ralph Paton and Mrs Ferrars side by side. Their heads so close together. I felt a momentary throb of anxiety. Supposing - oh! but surely that was impossible. I remembered the frankness of Ralph's greeting that afternoon.*' (passage III). With contextual monitoring we as prospective readers know that Ralph came to visit his stepfather for some money. When he was denied of the money by his uncle, Ralph murdered his stepfather and left the study through the French windows. Prints of Ralph's shoes were found under the windows, which added to the evidence of his voice heard from the study after the doctor had left the murdered Ackroyd.

In the contextual monitoring of information in the above clauses it is not evident what is the purpose of epistemic modal choices along with CAs, when dominant narrative clauses are mainly categorical assertions. With absence of narratorial modality in certain clauses, which could create the dominant A neutral narrative mode, the narrator avoids the objective interpretation in the epistemic modal choices with CAs.

In other words, clauses with epistemic modal feature express subjective evaluation. In these clauses the narrator as the murderer is evaluating. As expressed above, use of passivity suppressing agency allows the speaker to hedge assertions made in the transitive verbs. This is done in the last two

clauses 22 and 23 - the assertions express the willingness of the participant to do something with Paton, but do not imply or narrate the completed action – the double function. One has to travel to the end of the narrative to realise the completed action.

Manipulation is further enforced in the use of passivity as modality shift along with distinct actor participant role in active voice clausal environment; when the practice is to have with passive voice a passive agent or passive subject in clauses. Once again there is consistent use of functional contrast in the stylistic function of linguistic aspects

#### Passage V

Sn. no.	verb phrase	process	modality	voice, the use of passivity, suppressing agency	participants in the process
1a	was	relational	CA	active	object
1b	had laid down	material	epistemic	active	actor
2a	explained	verbal	CA	active	sayer
2b	expected a summons	material	CA	active	actor
2c	had come out prepared	material	epistemic	active	ellipted actor

## Explanation

Clauses 1b and 2c represent epistemic distance in the past perfect aspect. As pointed out in Heine et al (1991: 178), modal remoteness in epistemic choice as '*distance from now*' creates a '*greater distance from reality*'. With respect to the fictional context, as a neutral narrator the clauses could have been -

1b. ... black bag which I laid down on the oak chest.

2c. .... so I came prepared for an emergency call.

But the narrator in these clauses chooses perfect aspect to suppress agency, therefore undercutting any sense of action that can have any relevance to the activity in present narration. With epistemic distance in the past perfect aspect the narrator focuses the prospective reader on a past action finished in the remote past which has no relevance to the present narration. But in fictional reality, the narration of past events in these clauses have relevance to the present narration. The narration conceals the very information which will lead to the narrator and not Paton as the murderer. In addition to epistemic distance, the transition to A-ve narrative mode with narrator's subjective evaluation in epistemic modal choices underscores the shift in the role of the participant from narrator to character/murderer or the involved narrator. In these linguistic choices it becomes clear how the objective manner is adopted by the narrator to surface what he wants to focus, while concealing the reality until it is revealed by the detective in the second story.



Passage VI

Sn. no.	verb phrase	process	modality	voice, use of passivity suppressing agency	participants in the process
1a	think ... can safely say	mental/ verbal	epistemic	active	senser
1b	was	relational	CA	active	identifying
1c	swept	material	CA	active	complement, goal
2	said	verbal	CA	active	sayer
3	is	relational	CA	active	quoted, identifying
4	am	relational	CA	active	quoted, identifying
5a	came	material	CA	active	quoted, actor, range
5b	enable ... to realize	material	CA	active	quoted, actor, range
6a	have always wanted	material	epistemic	active	quoted, actor, range
6b	see	mental	CA	active	quoted, senser, phenomenon
7	was ... said	relational,	CA	active	quoted,

	... am	verbal			identifying
8	was	relational	CA	active	identifying
9	had not inherited	material	epistemic	active, perfect aspect	actor, range
10	had	relational	epistemic	active, perfect aspect	attribute
11a	was	relational	CA	active	identifying in the subordinate clauses
11b	began to dawn	mental	epistemic	active	senser
11c	was most suspiciously	relational	epistemic	active	identifying
12	was	relational	CA	active	identifying
13a	has been asking	verbal	CA	active	quoted
13b	said resentfully	verbal	epistemic	active	sayer
14	've told ... 'will tell	verbal	CA	active	quoted, sayer
15	am perfectly certain	mental	epistemic	active	quoted, senser
16a	thinks	mental	CA	active	quoted, senser
16b	sneaked	material	CA	active	quoted, actor,

					range
17	doesn't believe	mental	CA	active, negation	quoted, senser
18	thinks ... am saying	mental, verbal	CA	active	quoted, sensor, sayer
19	asked gravely	verbal	epistemic	active	sayer
20	am not	relational	CA	active, negation	quoted, attributive
21a	came	material	CA	active	quoted, ellipted actor
21b	let be persuaded into putting	material	epistemic	passive	quoted, active object as passive subject
22	was ..... not unduly stressed	verbal	CA	active, negation	sayer
22	had a few words	verbal	CA	active	sayer
23	was	relational	CA	active	identifying
24a	have got	material	CA	active	actor, range
24b	just possible ... could be explained	verbal	epistemic	passive	range
25	doesn't ...	material	CA	active	actor, range

	give				
26	knew	mental	CA	active	senser
27	coughed	material	CA	active	actor
28a	understood	mental	CA	active	quoted, senser
28b	wished to ask	verbal	CA	active	quoted
29a	said	verbal	CA	active	sayer
29	have ... made	material	CA	active	quoted
30a	will tell	verbal	epistemic	active	quoted
30b	interrupted	verbal	CA	active	sayer
31	is	relational	CA	active	quoted, identifying
32	make	material	CA	active	quoted, actor
33	speaks	verbal	CA	active	quoted, sayer
34	have discovered	material	CA	active	actor
35	was	relational	CA	active	identifying
36	fell to discussing	verbal	CA	active	sayer
37	insisted	verbal	CA	active	sayer
38	said	verbal	CA	active	sayer
39	said	verbal	CA	active	sayer
40a	said	verbal	CA	active	sayer
40b	weren't	mental	CA	active,	quoted

	about to look			negation	
41a	are	relational	CA	active	quoted, attribute
41b	said	verbal	CA	active	sayer
42	've always considered	mental	deontic	active	quoted
43	might have got	material	epistemic	active	quoted
44	had no suspicion	mental	epistemic	passive, perfect aspect	quoted
45a	over- estimated	mental	CA	active	senser
45b	took it for granted	material	CA	active	actor
45c	puzzled ... must be equally puzzling	mental	epistemic	active	senser
46	had haunted	mental	epistemic	passive, perfect aspect	senser

## Explanation

Clauses only with epistemic modal logic or clauses which in relation to the functional norm exhibit contrast in the stylistic function of linguistic aspects is discussed.

As pointed out in the explanation of the passages (chapter 3), cohesion formed in lexical items, '*at that moment that a foreboding of future first swept over me*', '*at this moment that it began to dawn upon me*', *legacy*, *strain of weakness*, *blackmail*, focuses the readers how these keywords appear repeatedly with events leading to murder.

However, as expressed in previous explanation the epistemic function suppressing agency in certain clauses along side dominant active voice clausal environment and A neutral narrative mode, makes one wonder what is the purpose of such deviation.

The use of the A neutral category is to produce a detached stylistic effect. Similar to lexical cohesion formed in the keywords, subjective evaluation in A-ve narrative mode within a dominant A neutral mode has some purpose in the fictional context. This transition from the dominant narrative mode creates a detached role for the neutral/uninvolved narrator; when in reality, in the act of emerging detached the narrator as character is manipulating – thus twice primed event - primed first when narrated, and twice in the attempt to conceal the murderer as detached narrator.

In clause 6a the surface interpretation is what the narrator wanted to do with the legacy he came into a year ago. But stylistic understanding of linguistic choices in 6a adds further dimension to the to the context in 6a. The narrator uses modal features to relate his legacy with his wish to travel, when in reality he came into the legacy of £20,000 by succumbing to his *strain of weakness* for a more convenient life and blackmailed Mrs Ferras for murdering her alcoholic husband. For obvious reasons in the surface interpretation of the above primed event the truth is concealed - concealed in the epistemic modal use to create a shift from the narrator to the character, when categorical assertions like simple past tense could have been employed in the narration. Contextually, in this way the involved narrator or the murderer is escaping the prospective readers. In certain clauses the epistemic function as elements suppressing agency is presented in a dominant active voice clausal environment and A neutral narrative mode. Such presentation create shift in the participant role to create the *disorientating lack of purchase* (Simpson, 1993: 58) brought about by the involved narrator/character's and rationalise the way the legacy came his way. The truth about the legacy could give away his identity as a murderer. For the sake of concealment, with subjective evaluation in modal logic the narrator reorganises the way the events took place in the fictional reality. Similar to clause 6, the stylistic contrast in 9 and 10, - passivity in the active clausal environment enables the narrator to partially remove himself from the observations made about Paton as weak. In fictional reality it is he who is weak and not Paton – presenting someone as weak to conceal himself as weak – a double function for concealment. The narrator in clauses 9 and 10 is shifting his own '*strain of weakness*' to Paton. Caroline on p.167 makes

the observation that her brother was '*weak as water*', also instance of framed anaphora.

Another argument in support of the shift from narrator to character in epistemic modal choice is in clause 15. If a subjective evaluation in clause 15 is made by Paton's fiancée Flora, then similarly in clauses with the narrator as the actor is the character or the involved narrator and not a neutral narrator.

With negation expressing passivity the character is making observations over which he has no control. As a linguistic device, negation in clause 17 reinforces the way others deny about the observations made by Flora. Negation as a linguistic function highlights Flora's limited ability to reinforce her belief that Ralph had not removed the dagger from the silver table; in narrative reality he did not come to visit his stepfather on the night he died.

In the same light, with functions of passivity in an active clausal environment the narrator successfully removes himself as one who removed the dagger. With the combined consideration of linguistic presentations (different from dominant mode) along with retrospective reading, in certain clauses are drawn such above conclusions.



Passage VII

Sn. no.	verb phrase	process	modality	voice, the use of passivity, suppressing agency	participants in the process
1a	noticed	mental	CA	active	senser
1b	was turning	material	epistemic	active	actor, range
1c	took ... to be	mental	CA	active	phenomenon, senser
2a	noticed	mental	CA	active	senser
2b	may say	verbal	epistemic	active, modal shift	sayer
3	passed quickly	material	CA	active	actor, range
4a	strolled	material	CA	active	actor, range
4b	wondering	mental	epistemic	active	senser, phenomenon
5a	did	material	CA	active	actor, range
5b	saw	mental	CA	active	senser
5c	might have known	mental	epistemic	active, modal shift	senser
5d	had I troubled	mental	epistemic	active, perfect aspect	senser, phenomenon
6a	had heard ... could not	mental	epistemic	passive, perfect aspect,	senser

	have been			negation	
7	amused ... by trying to guess ... what could have caused	mental	epistemic	passive	senser, phenomenon
8	recognised ... had heard	mental	epistemic	active, perfect aspect	senser, phenomenon
9	was ... being shut down gently and carefully	material	epistemic	passive, perfect aspect	range
10	repeated	material	CA	active	actor, range
11	lifted	material	CA	active	actor, range
12	explained	verbal	CA	active	sayer
13a	arrived	material	CA	active	quoted
13b	heard	heard	CA	active	quoted
14	saw	mental	CA	active	senser, phenomenon
15	quoted				
16a	was forced to explain	verbal	CA	active	sayer
16b	would infinitely	material	epistemic	passive, perfect aspect,	actor, range

	rather not have had to make			modal shift	
17	quoted				
18a	don't know	mental	CA	active, negation	quoted
18b	can't say ... remember	verbal / mental	CA	active, negation	quoted
18c	may have been there	material	epistemic	passive, modal shift	quoted
19a	don't think ... went	mental / material	CA	active, negation	quoted
19b	said	verbal	CA	active	sayer
19c	had posed	material	epistemic	active	actor, range
20a	was looking to see	mental	epistemic	active	senser, phenomenon
20b	remember	mental	CA	active	senser
21a	was open	material	CA	active	medium
21b	had no business to be	material	epistemic	active	medium
21c	shut ... down ... passed	material	CA	active	actor, range
22	should like to know	mental	epistemic	active, modal shift	quoted

23	were examining	material	epistemic	active	quoted
25a	has been asking	verbal	epistemic	passive	quoted
25b	said resentfully	verbal	epistemic	active	sayer
26	have told ... will tell	verbal	epistemic	active	quoted
27	am perfectly certain	mental	epistemic / deontic	active	quoted
28a	thinks ... was	mental	CA	active	quoted
28b	sneaked	material	CA	active	quoted
29	doesn't believe	mental	CA	active, negation	quoted
30	thinks ... am saying	mental, verbal	CA	epistemic	quoted
31	asked gravely	verbal	CA	epistemic	sayer

Explanation.

The whole passage is concerned with the murder weapon, the Tunisian dagger and how the inspector and detective attempt to discover when the dagger was removed from the silver table.

Sections from p.61 and p.93 express the way the narrator explains the sound of a table lid being opened, an explanation which is linked with Miss Russell coming into the study. In fictional reality the narrator, as an afterthought, took the dagger from the table before the housekeeper came into the study. The narrator merges the sound of Miss Russell coming into the study through the French windows with the sound of the table lid being opened - this is understood in the retrospective reading. In present study this manipulation is realised in the structure of language.

In clauses 1b and 2b the narrator as an actor and then as a sensor switches from CAs to epistemic choices. Also the active clausal environment is interlaced with structures of passivity expressing stylistic contrast. The use of the progressive aspect as epistemic choice in clause 1b expresses an action in progress instead of the existence of a state. In fictional reality, as a retrospective narration of the action, the event of how the silver lid was found open should be narrated in A neutral narrative mode, as an event which occurred in the past. A neutral narrative mode throughout the narrative would appear very flat. With epistemic modal logic A-ve mode is presented. The narrator as character at such points in the clause is able to make subjective evaluation of certain key events. The question is, why is it that certain primed events are chosen are presented with stylistic contrast - elements of passivity in an active agentive environment. Such events also sometimes undergo transition to subjective evaluation of A-ve mode. This is because, in clauses from p.29 and 30 the features of suspense enables the narrator as a character to make subjective evaluation of the sound in the study; as if preparing the prospective readers for the CAs in the section from p. 31, where a more concrete explanation of the nature of the sound is made.

However, when realised with respect to clause 16b in the section from p.61, why is there reluctance on the part of the narrator as the character to narrate the nature of the sound and consequently whether the dagger was in the silver table when he came into the study?

Besides the use of perfect aspect and progressive aspect forms of verbs, hedging of assertions made by the modals in the transitive verbs (Kies, 1992: 241) also create linguistic clues. Progressive aspect as element suppressing agency in the VP - '*may have been there*' in 18c enables the narrator/character from narrating the true nature of the event about the murder weapon. Functional properties of the modal shift expressing passivity for agentive participant as sensor creates momentary halt for manipulation of event and hence concealment.

The narrator/character's response, '*I asked gravely*' to Flora's assertion - *Ralph did not sneak the dagger later in the evening* is in relation to clauses 1b and 2b, which is interesting. The doctor as a narrator is aware that he was the one who took the dagger and with the Dictaphone framed Ralph to make it appear as if he was the murderer. When this is realised in the retrospective reading the use of epistemic adverb '*gravely*' makes sense and also explains the transition in the clause from the narrator to the character in the A-ve mode. Also in the adverb '*gravely*' the manner of narrator's response to Flora's assertion is seen, but there is concealment of the character's intention to frame Ralph as the murderer. With contextual monitoring of events this with held information cannot be realised until one has travelled to the end of the story. As found in this study, linguistic

stylistic analysis of some key events informs the manipulation and thus temporarily conceal.

### Passage VIII

Sn. no.	verb phrase	process	modality	voice, the use of passivity, suppressing agency	participants in the process
1a	leave	material	CA	active	actor, range
1b	has made	material	CA	active	actor, range
2a	would not tell	verbal	CA	epistemic	quoted
2b	propose to write	material	CA	active	actor, range
3	paused	material	CA	active	actor
4	cried impulsively	verbal	epistemic	active	sayer
5	continued to urge	material	CA	active	actor, goal
6	had been brought	material	epistemic	passive, perfect aspect	medium
7a	was	relational	CA	active	identifying
7b	left	material	CA	active	actor, him
8a	hesitated	material	CA	active	actor, range

8b	looking back and wondering	mental	epistemic	active	ellipted senser
8c	was ... had left undone	material	epistemic	active, perfect aspect	actor, range
9	could think	mental	epistemic	active, modality shift	senser, phenomenon
10	passed ... and closed	material	CA	active	actor, range

### Explanation

As expressed in the ‘Explanation of passages’ (chapter 3), the last section of the passage when realised with respect to the statement in the Apologia, the retrospective readers can see the deliberate attempt by the narrator to create a manipulated context. The deliberate attempt is explained in the following way.

If expressions ‘You are right’ is epistemically stronger than the modalised ‘You must be right’, then in this passage epistemic modal choices in clauses do not make strong commitments. This is because, to express the point of view of the participant, modalised assertions or adverbials as perspective of the character is used. With epistemic assertions in these clauses the speaker fails to make strong commitments. For example, in clause 2a the speaker Mrs Ferrars chooses not to reveal the name of the blackmailer and therefore the use of the modal *would* with verbal process. In clause 4 the



adverbial *impulsively* expresses the manner of the speaker's response to Ackroyd's pause from reading the letter. In prospective reading how does one link the adverbial phrase '*But for some reason*' with the speaker's '*obscure to myself*', the judicious statement in Apologia. The prospective reader has to be aware of the whole narrative before linking such adverbial processes. Clause 6 is particularly significant, where the narrator as James Shepherd the participant narrates the time when Mrs Ferrars' letter was brought into the study. When he leaves the study in 8a, b, c and 9 there is the use of epistemic assertions and passivity in an active clausal environment creating stylistic contrast. This enables the narrator to distract the reader from himself as the doctor and obscure the transition in this frame from doctor to murderer. In this way the use of passivity in an active voice construction and transition to A-ve mode with epistemic choices for subjective evaluation in the verb phrases is justified.

### Passage IX

Sn. no.	verb phrase	process	modality	voice, the use of passivity, suppressing agency	participants in the process
1	did ... had to be done	material	epistemic	active, perfect aspect	actor, range
2	was careful ... not to	material	CA	active	actor, range

	handle				
3	was to be attained by moving	material	CA	passive	medium
4	had clearly been dead	material	epistemic	passive	medium
5	looked	mental	CA	active	senser
6	had dropped	material	epistemic	active, perfect aspect	actor, goal
7	had disappeared	material	epistemic	active, perfect aspect	medium
8	opened ... to speak	verbal	CA	active	sayer
9a	began to dawn	mental	epistemic	active	senser
9b	was most suspiciously flustered	material	epistemic	active	actor
10	was shaking and twitching	material	epistemic	active	actor, range
11	took	material	CA	active	actor, range
12	haven't rather jumped	material	CA	active, negation	quoted, active, range
13a	've assumed	mental	epistemic	active, present	quoted, senser

				perfect aspect	
13b	is	relational	CA	active	quoted, identifying
14	Mightn't be mistaken	material	epistemic	active, modality shift	quoted, actor, range
15	wondered ... would come	mental	epistemic	active, modality shift	quoted, senser
16	must remember	mental	epistemic	active, modality shift	quoted, senser
17	disappeared	material	CA	active	quoted, medium
18	may not necessarily mean ... took	material	epistemic	active, negation	quoted, actor, range
19	may have abstracted	material	epistemic	active, modality shift	quoted, actor, goal
20a	always come back	material	CA	active	quoted
20b	is more suitable ... as	relational	CA	active	quoted
21	might have taken	material	epistemic	active	quoted
22	admitted	verbal	CA	active	sayer
23	wasn't ....	mental	CA	active,	quoted

	noticed ... was gone			negation	
24	can't remember	mental	CA	active, negation	quoted
25	said slowly	verbal	CA	active	sayer
26	think ... was	mental	CA	active	quoted
27	'm almost sure	mental	epistemic	active	quoted
28	go to show	material	CA	active	quoted
29a	know	mental	CA	active	quoted
29b	was alive	material	CA	active	quoted
29c	was not ... killed	material	CA	active, negation	quoted
30	left	material	CA	active	quoted
31	came	material	CA	active	quoted
33	was	relational	CA	active	quoted
34	inquired	verbal	CA	active	sayer
35a	may have been	material	epistemic	passive, modal shift	quoted
35b	possibly ... have ... blackmailed	material	epistemic	active	quoted
36a	may have heard enough to	mental	epistemic	active, modal shift	quoted

	realize				
36b	have told	verbal	CA	active	quoted
36c	did ... gave	material	CA	active	quoted
37a	is	relational	CA	active	quoted
37b	admitted	verbal	CA	active	sayer
38	Decidedly ... have	material	epistemic	active	quoted
39	leaves	material	CA	active	quoted
40a	really think	mental	epistemic	active	quoted
40b	interrupted	verbal	CA	active	sayer

#### Explanation.

The first clause of the passage is not followed by what little the narrator did. Having travelled to the end of the story, at this point of the narrative the narrator removes the blue letter sent by Mrs Ferrars in which the name of the blackmailer Dr James Sheppard is revealed. The position of the chair is also altered in this frame to conceal the Dictaphone which was set up to incriminate Ralph Paton at a time when the murderer had left the study. From retrospective reading we also know this is all where in clause 1 the above events took place. In the text specific knowledge (current context) of the primed frame (Cl 1) the above information is restricted. In the stylistic contrast of perfect aspect, as element suppressing agency, when used in active clausal environment the information is restricted. In the present study, these stylistic contrasts foreground the hinge point of the narrative,

significant for the concealment of the crime/criminal. A manipulated context is thus created. In the prospective reading of clause 1, manipulation of events stated above is not known, but with the objective interpretation of stylistic contrast readers link this clause as the point where the manipulated context emerges in the narrative.

In clause 3 stylistic contrast is in the participant role as a medium in a passive clausal environment presented with categorical assertions for a neutral narrative mode. From the overall fictional context we know in clause 1, the narrator has removed the blue envelope containing the suicide note and put the armchair back to its place which was moved to hide the Dictaphone. The implied commitment in clause 3, '*No object was to be attained by moving it*' certainly contradicts what happened in clause 1. In the light of what took place in clause 1, the use of passive aspect in clause 3 makes sense. Similarly in clause 4, with passive aspect the narrator undercuts the agency role of Ackroyd, i.e. the perfect aspect as subjective evaluation of the narrator accommodates the shift into the participant role as character who has murdered Ackroyd and with passive voice selection expresses the limited ability of Ackroyd to escape murder. The limited ability presented in the static aspect presents the narrator as one who had no choice; in an attempt to conceal himself as the blackmailer in the suicide note the narrator/character was compelled him to murder Ackroyd. Here the story of detection is interrupted by the story of crime. And in order to do this, the two stories have a shared time line in the use of static aspects and thus create relevance and continuity.

The participant role as medium in clause 7 also is interesting. Instead of perfect aspect '*had disappeared*', the narrator could have described the action as '*was not there*'. The perfect aspect as an element suppressing agency removes the agent from the clause and presents the event as something which happened without the knowledge of how and why it happened; outside the agent's/narrator's conscious control. The participant role as medium is presented in passive voice construction in an overall actor oriented active voice narrative environment with categorical assertions. In so doing the narrator in fictional reality makes attempt to conceal his first crime of blackmailing Mrs Ferras – a duality of function for concealment. Linguistic interpretation, when associated with retrospective reading, makes us aware of the process of concealment in such clauses.

Progressive aspect of A-ve narrative mode in dominant A neutral mode in clause 9a is subjective evaluation and it links events in the course of the narration – a duality of function for concealment. Being a retrospective narration, this clause should be in A neutral narrative mode defining the participant role in the clause as the narrator. This is not the case. The progressive aspects in clauses 9 and 10 when analysed with respect to the context in clause 11 link how the narrator is about to frame Parker as the possible blackmailer and one who may have murdered Ackroyd. If clauses 9 and 10 were a reality in the fictional narrative, they would be presented as A neutral narrative mode, expressing a straightforward physical description with little attempt made at a psychological development in the progressive aspects. Much later in the narrative, in the sections from p.147, it is seen how the narrator with shift from narratorial position as the murderer in clauses 13-19 makes Parker appear as the possible participant responsible

for the blackmail and consequently of the murder. In the fictional reality neither Parker nor Paton is the murderer.

Once again it is evident how techniques of alternation from the overall narrative tense form creates the understanding of manipulation in specific contexts of primed events and thus makes them twice framed in relation to the linguistic clues employed for concealment. The significance of tense alternation was highlighted in chapter 2.

### Passage X

Sn. no.	verb phrase	process	modality	voice, the use of passivity, suppressing agency	participants in the process
1a	may be	relational	epistemic	active, modality shift	quoted
1b	continued	material	CA	active	sayer
2a	may have done	material	epistemic	active, modality shift	quoted
2b	wouldn't murder	material	epistemic	active, modality shift	quoted
3a	exclaimed	verbal	CA	active	sayer
3b	never thought	mental	CA	active, negation	quoted



4a	did you go	material	CA	active	quoted
4b	demanded	verbal	CA	active	sayer
5	was momentarily	relational	CA	active	attribute
6a	had hoped	mental	epistemic	active, perfect aspect	sensor
6b	would remain unnoticed	mental	epistemic	active, modality shift	sensor
7	paused .... carefully	material	epistemic	active	actor, range
8a	thought	mental	CA	active	sensor
8b	ought to inform	material	deontic	active	actor, range
9a	occurred	mental	CA	active	sensor
9b	had left	material	epistemic	active, perfect aspect	actor, range
9c	possibly ... were aware	mental	epistemic	active	sensor
9d	was staying	material	CA	active	actor, range
10	was	relational	CA	active	quoted
11a	was	relational	CA	active	quoted
11b	said stiffly	verbal	epistemic	active	sayer
12	was	relational	CA	active	attribute
13a	hardly took	material	epistemic	active	actor, range

	in				
13b	were	relational	CA	active	attribute
14a	was sufficiently	relational	epistemic	active	attribute
14b	to be able to realize	mental	epistemic	passive	senser, phenomenon
15a	was standing	material	epistemic	active	actor, range
15b	was smiling	material	epistemic	active	actor, range
16a	was	relational	CA	active	attribute
16b	had come	material	epistemic	active	actor, range
17	must know	mental	epistemic	active	senser, phenomenon
18	Perhaps knew	mental	CA	active	senser
19a	did	mental	CA	active	quoted
19b	said ruefully	verbal	CA	active	sayer
20	suppose might ... make a clean breast	verbal	epistemic	active, modality shift	quoted
21	went to see	material	CA	active	quoted
22a	refused to take	material	CA	active, negation	quoted
22b	told	verbal	CA	active	quoted
22c	was	relational	CA	active	quoted

23a	was discovered	material	CA	active	quoted
23b	realized	mental	CA	active	quoted
23c	were known	mental	CA	active	quoted
23d	suspicion could not fail	mental	epistemic	active	quoted

### Explanation.

In the fictional context of passage IV we see how Caroline reveals the conversation between Ralph and his wife – *‘I shall be rich when the old man pops off.....I don’t want him to go altering his will. You leave it to me, and don’t worry’* (p. 26-27, passage IV). If his uncle Mr Ackroyd comes to know of their marriage he could cut Ralph off from the money he is about to inherit because it was Ackroyd’s wish that Ralph be engaged to and marry Flora to keep the wealth within the family. After gaining the above information from Caroline, we read how the doctor decides about Paton and observes - *‘Could I do anything with the boy? I thought I could.’*; this is not followed by any explanation of what the narrator does. In passage X, when asked by Flora the doctor explains how he wanted to let Ralph be made aware of his stepfather’s death and thus made a visit to the Three Boars. In fictional reality the doctor visited Ralph Paton and frightened him about how he was being seen as the possible suspect and how it was of benefit to him to be away in a mental hospital to avoid unnecessary suspicion. Hence when asked by Flora, hesitation from the doctor in adverbial *momentarily* in clause

5 and in perfect aspect in clause 6a is for the above reasons. In taking into account Ralph's marriage and his chances of inheriting his dead uncle's money, the narrator/character makes him the possible suspect and does this by putting him in a mental hospital to make it appear that he has fled the investigation. This is not made explicit in clauses 5 and 6a, but is foregrounded in few clauses below in the modal choice in clause 17 and in the adverbial choice in clause 18. From retrospective reading the reality is, by making Ralph stay in the mental hospital the narrator frames him as the murderer who is trying to escape the detective. This manipulation is understood in the adverbial use and perfect aspect.

Choice of adverbials also in passage X, *momentarily, carefully, stiffly*, with respect to the overall narrative reveals how they encompass the withheld context (keep the secret of Ralph's hideout to make him appear as the murderer). In order to understand why the doctor reacts in the manner expressed in the adverbs one has to travel further in the narrative to find the purpose. The adverbs act as pointers in prospective reading to search in the fictional narrative. Adverbs as part of the verb phrase are also suspense features like the stylistic contrasts created in the use of elements of passivity presented in an active clausal environment and in the transition from one point of view in narrative mode to the other.

Passage XI

Sn. no.	verb phrase	process	modality	voice, the use of passivity, suppressing agency	participants in the process
1a	ran down	material	CA	active	actor, range
1b	took up	material	CA	active	actor, goal
2	Certainly, ... 'll come	material	epistemic	active	quoted
3	ran	material	CA	active	actor, range
4a	telephoning	material	epistemic	active	quoted
4b	shouted	verbal	CA	active	sayer
4c	've just found	material	CA	active	quoted
5	demanded	verbal	CA	active	sayer
6	is what I find	mental	CA	active	quoted
7	carefully straightened	material	epistemic	active	actor, goal
8a	was	relational	CA	active	quoted
8b	said	verbal	CA	active	sayer
9	could it be	mental	CA	active	quoted
10a	know	mental	CA	active	quoted
10b	shall know	mental	epistemic	active	quoted
11	is	relational	CA	active	quoted
12a	was	relational	CA	active	attribute
12b	said	verbal	CA	active	sayer

13a	felt .... was looking	mental	epistemic	active	senser
13b	saw	mental	CA	active	senser
13c	could not tell	verbal	epistemic	active	sayer
14a	ask	verbal	CA	active	quoted
14b	inquired	verbal	CA	active	sayer
15	had	material	CA	active	quoted
16	demanded, unbelievingly	verbal	epistemic	active	sayer
17	made	verbal	CA	active	quoted
18	said	verbal	CA	active	sayer
19	was	relational	CA	active	attribute
20	said ... darkly	verbal	CA	epistemic	sayer
21	refused to explain	material	CA	active	actor, range
22	stayed ... staring ... thinking	material, mental	epistemic	active	actor, senser
23a	Had ... come to gain	material	CA	active	actor, range
23b	was	relational	CA	active	attribute
23c	interrupted	mental	CA	active	senser
24	had certainly been nothing	mental	epistemic	active	senser, phenomenon
25a	remembered	mental	CA	active	senser,

					phenomenon
25b	had led	material	epistemic	active	actor, range
26	was nothing	mental	epistemic	active	senser
27	had not been poisoned	material	epistemic	passive, perfect aspect	goal
28	was	relational	CA	active	attribute
29	's	relational	CA	active	attribute
30	ought to be	existentia l	epistemic	active	existent
31	was deliberately intended	material	epistemic	active	goal
32	might just possibly be	existentia l	epistemic	passive	existent
33a	's	relational	CA	active	quoted
33b	said ... eagerly	verbal	epistemic	active	sayer
34	really think ... 's	mental, relational	epistemic	active	quoted
35a	said ... gravely	verbal	epistemic	active	sayer
35b	do not know	mental	CA	active, negation	quoted
36a	will tell	verbal	epistemic	active	quoted
36b	believe	mental	CA	active	quoted
36c	find ... shall	mental	epistemic	active	quoted

	find				
37a	said	verbal	CA	active	quoted
37b	remember	mental	CA	active	quoted
37c	looking	mental	epistemic	active	senser
38	said seriously	verbal	epistemic	active	quoted
39a	seems	mental	epistemic	active	quoted
39b	declared	verbal	CA	active	sayer

### Explanation

In verb phrase *'carefully straightened'* and in the epistemic choice *'shall know'*, the detective includes messages which are not made evident in the immediate context of clauses 7 and 10b. Miss Russell's son made the telephone call. It was so arranged by the doctor to make it appear that he discovered the news of Ackroyd's murder over the telephone after he had left Ackroyd's place. The doctor had planned to murder Ackroyd long before the suicide note was revealed. To encompass all these with held information the narrator uses progressive aspect and epistemic *'could not tell'* in clauses 13a and 13c through which the thought process of the narrator/character as doctor relating to the telephone call is interpreted.

Similarly progressive aspect, negation as passivity in clauses 24, 25a, 25b, 27 also highlight doctor's concern about the detective's interest in his patients. The patient was the person who made the phone call, which gave the doctor the opportunity to reveal Acroyd's death before others. In an



attempt to remove himself as a suspect to murder, the doctor picks up on Miss Russell's visit, implying that she might have had something to do with the murder. This is because, the doctor came to know that Miss Russell had a son, Charles Kent, who had a drug habit, and this was concealed by Miss Russell. She had presented herself as an unmarried woman; this fact was exploited by her son Charles Kent and he blackmailed her, this fact was later found by the doctor. Hence Miss Russell's visit to the doctor, which coincided with the night when Ackroyd was murdered is used by the doctor to manipulate the event of telephone call and imply that Miss Russell had something to do with the telephone call, this is to conceal her status as a mother. In fictional reality the event is - when the doctor left the murdered Ackroyd's, on his way back home he bumped into Miss Russell's son. The Doctor gave him the directions to the summerhouse, where he met with his mother Miss Russell to threaten her for more money. Use of these suspense features - progressive aspect, negation as passivity when narrating Miss Russell's visit is not a mere coincidence but a conscious act to create a halfway revelation (as explained above), therefore concealing the truth behind Miss Russell's son.

Poirot's choice of adverbial '*gravely*' in clause 35a highlights the detective's underlying awareness of the way the telephone call had been used to make Miss Russell's son appear as an accomplice to the murder.

Suspense features realised so far act as pointers in the prospective reading, which is then interpreted objectively with retrospective reading to see how duality of function creates concealment or partial revelation for restricted information flow.

In the analysis of passages from Cover Her Face the difference from Ackroyd is that the former discourse is omniscient narration, while the latter is first person narration. As found in the pilot analysis of suspense features (chapters 4 - 8), similar suspense features arise in the primary text, despite different modes of narration.

Q

## Analysis

(Passages from II – V Cover Her Face )

### Passage II

Sn. no.	Verb Phrase	Process	Modality	Voice, the uses of passivity, suppressing agency	Participants in the process
1a	was aware	mental	CA	active	senser
1b	seemed separately aware	mental	epistemic	active	senser
1c	moved quietly	material	epistemic	active	actor
1d	tensed	mental	CA	active	ellipted senser
2	spoke casually	verbal	epistemic	active	sayer
3	'm ... 're	relational	CA	active	quoted
4	had better change ... help	material	epistemic	active	quoted
5	had	material	epistemic	active	actor, range
6	was ...was	relational	CA	active	attribute

7a	kept	material	CA	active	actor, range
7b	heard	mental	CA	active	senser
7c	jerked	material	CA	active	inanimate actor
8a	lived	material	CA	active	actor, range
8b	seemed ... was not remembered	mental	epistemic	active	senser
9a	could recall	mental	epistemic	active	senser
9b	had provoked	verbal	epistemic	active	sayer
10a	kept	material	CA	active	actor, range
10b	was	relational	CA	active	attribute
11	will get over	material	epistemic	active	quoted, actor, range
12	will never know	mental	epistemic	active	quoted
13	's going to be difficult to manage	material	epistemic	active	quoted
14	oughtn't to think ... suppose	mental	CA	active, negation	quoted
15	may be	material	epistemic	active	quoted
16	will have thought	mental	epistemic	active	quoted
17	wore	material	CA	active	quoted

18	know	mental	CA	active	quoted
19a	wonder	mental	CA	active	quoted
19b	got through	material	CA	active	quoted
20a	suppose ... ought to have thought	mental	epistemic	active	quoted
20b	could	mental	epistemic	active	quoted
21	had	material	CA	active	quoted
22	will ... do	material	epistemic	active	quoted
23	'll never know	mental	epistemic	active	quoted
24	was	relational	CA	active	quoted
	next 14	sentences	are not	analysed	
25	am paying	material	epistemic	active	quoted
26	would still have disapproved	material	epistemic	active	quoted
27	had nothing	material	epistemic	active	quoted
28	would have had to support	material	epistemic	active, perfect aspect	quoted
29a	would have hindered	material	epistemic	active	quoted
29b	would have disliked	mental	epistemic	active	quoted
30a	likes to think	mental	CA	active	quoted

30b	's been condescended	material	epistemic	passive	quoted
30c	had	material	CA	active	quoted
30d	chose not to show	material	CA	active	quoted
31a	fail to see	mental	CA	active	quoted
31b	would have married	material	epistemic	active	quoted
32	has	material	CA	active	quoted
33	Of course ... disapproved	material	epistemic	active	quoted
34	Would you wish	mental	epistemic	active	quoted
35	provides	material	CA	active	quoted
36	does not kill	material	CA	active, negation	quoted
37a	admit	material	CA	active	quoted
37b	intended to do ... could to stop	material	epistemic	active	quoted
38	was going to have a talk	material	epistemic	active	quoted
39a	've no doubt	mental	CA	active	quoted
39b	should have been able to do	material	epistemic	active	quoted

40	must be a limit	material	epistemic	active	quoted
41a	sat	material	CA	active	actor, range
41b	would often see	mental	epistemic	active	senser
41c	confronting	material	epistemic	active	actor, range
42d	could sense	mental	epistemic	active	senser, phenomenon
43a	could only have lasted	material	epistemic	active	object
43b	seemed	mental	epistemic	active	ellipted senser
43c	looked	mental	CA	active	senser
43d	gazed	mental	CA	active	senser
44	had time to think	mental	epistemic	active, perfect aspect	senser
45	felt	mental	CA	active	senser
46	had drained	material	epistemic	active, perfect aspect	object
47a	was nothing left to discover	existential	epistemic	active, progressive	existent
47b	had power to surprise	mental	epistemic	active, perfect	ellipted senser

				aspect	
48a	was surprising	mental	epistemic	active, progressive	ellipted senser
48b	had been engaged	material	epistemic	passive, perfect aspect	passive agent
48c	were implicated	mental	CA	active	ellipted senser
49a	had been	material		passive	passive agent
49b	was interesting but not shocking	mental	epistemic	active	ellipted senser
50	did not miss	mental	CA	active	senser

### Explanation

As expressed in the explanation of passages in chapter 3, in the first section of passage II readers are made aware of how Mrs Maxie expressed the way family accepted Sally's engagement to her son Stephen. In clause 1b, the use of epistemic '*seemed*', following Fleudernik (1993: 321), allows classification of free indirect discourse. The omniscient narrator and the character's (Mrs Maxie) perspective seem to be conflated in the FID of this clause. The epistemic use thus evokes the observation in clause 1b as that of



the involved omniscient narrator. But when understood in relation to the main verb 'was', it appears as the perspective of Mrs Maxie. Furthermore, when compared with clauses 1a and 2, the VP in clause 1b could have been presented as 'was aware'. Omniscient narratives is often mediated through the consciousness of a particular character. The epistemic '*seemed*' is thus regarded as that of Mrs Maxie's consciousness. At the same time, when considered in the light of Fleudernik's observation - '*Dual voice is first and foremost a linguistic concept*' (1993: 322) and is used to '*shift the perspective between events and character's speech and thought acts*' (1993: 80), it cannot therefore be completely ruled out that in clause 1b there is the possibility of a dual voice, a dual function. With epistemic modal system, transition from B(N) neutral to B(N)-ve produce the function of, '*lack of detail concerning the thoughts of characters*' (Simpson, 1993: 65) – '*She could not be expected to foresee the magnitude of these complications nor that they would end in violent death.*' (p.10) This conflates the involved narrator's thought with participant Mrs Maxie's perception. The conflation of thoughts is not manipulation but linguistic clues for the concealed underlying reality. The duality of function is in the dual voice produced in epistemic modal choice '*could not be expected to foresee*' giving rise to an involved omniscient narrator.

In the same light, there is similarity in the section adopted from p.43, clauses 8b and 9b are regarded as the consciousness of involved omniscient narrator and not of that of the character.

In the section from p.57, Mrs Maxie's direct thought is represented – Cl11. '*He will get over it, the young always do.*', where in the epistemic modal

choices the consciousness of Mrs Maxie is represented as DT, while the active mind of Mrs Maxie is reflected in B(R)-ve mode – a duality of function is produced in the representation of Mrs Maxie’s consciousness along side her active mind. With retrospective reading we know in this section how Mrs Maxie felt at the time when the family was waiting to be interviewed. In fictional reality, unlike the sergeant and the rest of the household, Mrs Maxie is aware that she has murdered Sally. The use of epistemic modal features as futurity makes Mrs Maxie emerge in the prospective reading as a participant who is in the middle of things, things are happening around her without the knowledge of how the murder took place. But Mrs Maxie at this point of the narrative had murdered Sally. In modal features, as B(R)-ve mode, there is portrayal of vagueness of reality in the section from p.57 and enables Mrs Maxie emerge as a participant who is, along with the family and the Inspector, unaware of the murderer and the reasons that led to the murder of Sally.

In the section from p.76, Mrs Maxie makes observations of how she feels about Sally’s engagement to her son – p.48. *‘It was surprising that Sally was dead, surprising that she had been engaged to Stephen [her son] .* With respect to fictional context, this section is the specific context which prompted Mrs Maxie to commit the murder of Sally. As a retrospective narration the narration could have been in simple past; but instead there is use of future, progressive or perfect aspect as epistemic modal features, in particular at the point of the narrative where Mrs Maxie has committed the murder. As is the characteristic of epistemic features, the speaker expresses varying degrees of his or her attitude to a commitment, so also epistemic features as direct thought express Mrs. Maxie’s concerns in this section

about the future marriage of her son to Sally. Through epistemic elements Mrs Maxie's internal thought is presented to explain why it was not appropriate for Stephen to marry Sally the maid. In this way Mrs Maxie's attempts to justify the prospective readers for the forthcoming revelation of her role as the murderer; hence the narration is presented with epistemic features. The objective interpretation of epistemic features in specific contexts is to try and manoeuvre/lead prospective readers with the flow of the narrative and steer them away from the reality.

The last section from p. 76 is at the point of the narrative, where in retrospect Mrs Maxie is recapitulating past events leading to the murder but not revealed as the murderer. In this section the internal thoughts of Mrs Maxie the murderer are presented as free direct thought. Narration starts in simple past tense '*sat*', but with narratorial modality as future, progressive and perfective aspect there is occasional transition to B(N)-ve narrative mode. In this transition the omniscient narrator produces a stylistic shift into Mrs Maxie's consciousness. In the final section of the passage, with epistemic and perception modalities, the shift is to Mrs Maxie as the Reflector from the external omniscient narrator. In considering observations about modal operators made by Simpson (1993: 72), quoted below, in overlapping to B(R)-ve mode the external omniscient narrator conflates two participants- Mrs Maxie the murderer and Mrs Maxie reflecting after having served her sentence for murder. Such duality of function cannot be surfaced in the contextual monitoring of the events and characters. With transition to B(R)-ve mode as Reflector from external narrator the information flow restricts to the FDT/perception of the character who is responsible for the

murder and not the omniscient narrator. The transition is possible with the B(R)-ve mode. The quote is as follows:

*On the one hand, it [B(R)-ve] is mediated by an omniscient narrator who clearly has access to the thoughts and feelings of characters, thereby realizing an Internal point of view. On the other hand, it exhibits the modality of an external narrative. (Simpson, 1993: 72)*

The simultaneous function of B(R)-ve mode as internal point of view alongside the function of modality of an external narrative - a dichotomy creates complex function to manipulate.

### Passage III

Sn. no.	Verb Phrase	Process	Modality	Voice, the use of passivity, suppressing agency	Participants in the process
1	was	relational	CA	active	attribute
3	had been taken	material	epistemic	passive	passive subject
4	was	relational	CA	active	attribute
5	could happen would be	material	epistemic	active	range

6a	was aware	mental	CA	active	senser
6b	might produce	material	epistemic	active	range
7a	could not be expected to foresee	mental	epistemic	passive	senser
7b	would end	material	epistemic	active	range
8	had	material	CA	active	quoted
9a	is	relational	CA	active	quoted
9b	'll almost certainly be safely away	material	epistemic	active	quoted
10	should ... assume	mental	epistemic	active	quoted
11	walked	material	CA	active	actor, range
12	's making trouble	material	epistemic	active	quoted
13	have a feeling ... will be interesting	mental	epistemic	active	quoted
14a	disliking	mental	epistemic	active	quoted
14b	is bound to be explosive	material	epistemic	active	quoted
15	dislikes	mental	CA	active	quoted
16	has never	material	CA	active	quoted

	bothered to hide				
17	dislike	mental	CA	active	quoted
18a	dislikes	mental	CA	active	quoted
18b	will probably extend	mental	epistemic	active	quoted
19a	dislike	mental	CA	active	quoted
19b	probably loathes	mental	epistemic	active	quoted
20a	will be	material	epistemic	active	quoted
20b	dislikes	mental	CA	active	quoted
21	will be	material	epistemic	active	quoted
22	felt	mental	CA	active	senser
22a	watched	mental	CA	active	senser
22b	were making	material	epistemic	active	actor, range
23a	lurched	material	CA	active	actor
23b	clutched	material	CA	active	actor
24	stopped ... shaking	material	CA	active	actor
25	solaced	mental	CA	active	senser
26a	indulged	mental	CA	active	senser
26b	banished	material	CA	active	object
26c	found out	mental	CA	active	senser
27	are	relational	CA	active	attribute

Explanation.

Modal expressions in the first section of the passage from p.10 relates to Miss Liddell's view of events. In the stylistic shift from CAs into epistemic choice, Miss Liddell's consciousness is presented to create negative modal shading, the B(R)-ve narrative mode. In the prospective reading of this narrative, Miss Liddell cannot make predictions as, '*magnitude of complications .... would end in violent death.*'. Narration in 7th clause, the first section of the passage, there is shift from Miss Liddell's consciousness to the external narrator. That is, with negative shading there is shift from the Reflector to the external narrator. Following Simpson (1993: 71), distinction between the B(N) and B(R) mode collapses and the narrative takes on an appearance of homodiegetic category A. Such shifts in narrative mode do not necessarily manipulate the specific context; but the shift as linguistic clue foregrounds the prospective readers the forthcoming murder.

In clause 12 prospective readers are told of Sally's introduction to Martingale house as the maid, which caused trouble. At this point of the story the readers are not aware of the nature of the trouble. Through Deborah's consciousness, in the modality as B(R)-ve mode in clause 12, prospective readers are made aware of the forthcoming trouble. The shift in B(R)-ve narrative mode with progressive aspect when linked with the fictional context (readers are not aware of Deborah's knowledge of her brother's engagement to Sally) relates to the way the forthcoming announcement of the engagement is hinted at, but left inexplicit; a way of producing inexplicit information flow, but as linguistic clue only presents Deborah's consciousness (in progressive epistemic choices) about the event.

In the manner similar to above, process of foregrounding in the epistemic modal system without full explanation of what is foregrounded - the '*suppressed emotion*', and '*were making a date with death.*' in clauses 21 and 22b is achieved.

#### Passage IV

Sn. no.	Verb Phrase	Process	Modality	Voice, use of passivity, suppressing agency	Participants in the process
1	sat calmly	material	CA	active	actor, range
2a	was	relational	CA	active	attribute
2b	thinking deeply	mental	epistemic	active, progressive aspect	senser
3a	was either numbed	relational	CA	active	attribute
3b	had caught	material	epistemic	active, perfect aspect	passive agent
3c	was	relational	CA	active	attribute
4	could see ... might become	mental	epistemic	active	senser
5a	noticed	mental	CA	active	senser



5b	could detect	mental	epistemic	active	senser
6	seemed	mental	perception	active	senser
7a	felt	mental	CA	active	senser
7b	had schooled	material	epistemic	active	actor
8a	was	relational	CA	active	attribute
8b	would take	material	epistemic	active	passive object
9	answered	material	CA	active	actor
10a	was	relational	CA	active	attribute
10b	was setting	material	epistemic	active, progressive aspect	actor
11a	was nothing ... could tell	verbal	epistemic	active, negation	sayer
12a	thought	mental	CA	active	senser
12b	wondered	mental	CA	active	senser
12c	would make	material	epistemic	active	actor
13	could not easily reconcile	mental	epistemic	active, negation	senser
14	had been revealing	mental	epistemic	passive, progressive	senser
15a	was	relational	CA	active	attribute
15b	lay relaxed	material	CA	active	actor
16	could	mental	epistemic	active	senser

	almost believe				
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## Explanation

Epistemic choices are also presented alongside occasional elements of passivity to express the consciousness of Inspector Dalgleish in B(R)-ve mode. Perception features and progressive aspect relates to the point of view of Mrs Maxie, of the way she appears in this part of the narrative. With perception and progressive aspects, presenting internal point of view, the Inspector emerges as the character who has access to the thoughts and reactions of Mrs Maxie,. This creates a two-level point of view - Genette's concept of 'double focalisation' in same B(R)-ve mode. One focalisation is of Inspector Dalgleish and the second is, with perception and progressive aspects the Inspector is like an external narrator who has access to the internal point of view of Mrs Maxie – a duality of function in the internal and external point of view of same character with perception and progressive aspects. Such transition method, with its signals of disorientation and alienation (Simpson, 1993: 72), makes it possible for the omniscient narrator in individual clauses (may it be as Reflector or external narrator) to relate to items of information which can only be linked together in the retrospective reading.

Once again in the method of transition from dominant narrative mode to a different narrative mode and also in the features of passivity to produce a means of accessing information before the reality of the event is possible,

partial concealment is created. Such function as linguistic clues realise epistemic features as features of suspense.

Passage V

Sn. no.	Verb Phrase	Process	Modality	Voice, use of passivity, suppressing agency	Participants in the process
1a	said	verbal	CA	active	sayer
1b	did you take	material	CA	active	quoted
1c	made	material	CA	active	quoted
2	want	material	CA	active	quoted
3a	is	relational	CA	active	quoted
3b	know	mental	CA	active	quoted
4a	Do you mean	mental	CA	active	quoted
4b	know	mental	CA	active	quoted
4b	had ... hidden	material	epistemic	active	quoted
5	said nothing	verbal	CA	active	quoted
6	knew	mental	CA	active	quoted
7	've looked after	material	CA	active	quoted
8a	would know	mental	CA	active	quoted

8b	's feeling	mental	CA	active	quoted
9a	suppose ... thought	mental	epistemic	active	quoted
9b	'd take	material	CA	active	quoted
10	went on to enquire	material	CA	active	actor, range
11	was	relational	CA	active	attribute
12a	did not believe	mental	CA	active	senser
12b	had found	mental	epistemic	active	actor, range
13a	liked to make out	mental	CA	active	senser
13b	nursed	material	CA	active	actor, goal
14a	Maybe ... took a turn	material	epistemic	active	actor, range
14b	was	relational	CA	active	attribute
15	never liked	mental	CA	active, negation	senser
16	do	material	CA	active	actor, range
17a	was ... hidden	material	epistemic	passive	range
17b	should have found	mental	epistemic	active	senser

## Explanation

In epistemic choices participant Martha's degree of confidence is conveyed in the propositions made in the clauses. If basic propositions or propositions as events which appeared in the fictional reality are expressed in their 'raw' form as categorical assertions, one wonders why certain commitments in the passage are presented with epistemic choices?

In fictional reality Sommeil was found under the mattress belonging to Mrs Maxie's husband; an overdose of which caused his death. Martha nursed the master and therefore comments that she would have known if Sommeil was hidden under his mattress. In the specific context Martha is certain of the fact that sleeping tablets could not be found under the master's bed if somebody has not put them there. To relieve his pain Mrs Maxie's husband took an overdose. But Martha here presents the inexplicit event (Mrs Maxie's husband took an overdose) and implies of Sally's carelessness about the sleeping pills, and therefore found under the master's mattress.

In considering characteristics of B(R)-ve mode, when there is transition to such a narrative mode produced in progressive and perfective aspect along with occasional features of passivity (negation), there appears switch in the point of view from the external reflector (Martha in CAs ) to the active mind of Martha – a duality of function. With same participant Martha, a two-level point of view is created. In prospective reading the perspective emerges as expressing the confidence of the participant, but with linguistic understanding, as is the characteristics of epistemic features and with regards to retrospective reading, participant's lack of confidence with the

proposition is presented. Without the knowledge of characteristics of epistemic features, the underlying lack of confidence would not surface in the prospective reading. Interpretation of progressive and perfect aspect as means of creating transition into active mind of a character from the external perspective of the same participant is duality of function created for suspense.

### 3. Summary

Analysis of all passages, isolated from the primary texts, consistently surfaced similar stylistic contrasts as suspense features. In the concluding chapter, all suspense features are summarised.

## **Conclusion**

All the suspense features as linguistic clues are discussed in this chapter. As found in this study/research, it is in the dual function of linguistic aspects that the interplay of concealment and revelation is produced. In this concluding chapter I will summarise all the suspense features in relation to the duality of function discussed in chapters 4-8.

### **1. Introduction**

Emmott (1997) claims that in large stretches of texts the information held in the mind as mind representation is necessary to interpret participants and events in the sequential processing of reading narratives (Ch 1, 1.1: p.32). In this study it is found that the mind representation is not enough to interpret the restricted information in detective discourse. This restricted information flow is to conceal the murderer in specific frames. With entity representation, with information stored in the mind (as in Emmott, 1997: 15-16) the prospective reader cannot find out when the murder took place in the detective story. That is, in the prospective reading the text specific knowledge (Emmott, 1997: 35) cannot reveal the concealed information in the murder frame (Ch 1, 1.4: p38). The way the murder is committed is restricted in the murder frame and is only understood in the retrospective reading; but for the linguistically aware reader, as claimed in this study, the process of concealment can be realised in the stylistic functions of certain linguistic aspects (Ch 9: 397). As linguistic clues, these stylistic functions

help to understand the way the information is withheld in the manipulated context (Ch 1) in the prospective reading. In such contexts thus the narrator commits a breach of communicative contract with the reader. In the analysis of the microscopic level of clause structure it is found that, as functional contrast/duality of function, some stylistic representation processes the act of manipulation.

In this concluding chapter all the stylistic features creating double function for partial concealment and revelation are summarised.

Traditionally, the stylistic functions as context effects - flashbacks, background generalisations, future orientations of past events in the retrospective reading make an objective representation of a subjective interpretation. Functions of grammatical/linguistic structures as stylistic choices in clauses made by the narrator helps the retrospective readers to interpret the subjective information; which is otherwise not available in the information stored in the mind. In the primary texts analysed, it is found that in the stylistic representation of linguistic choices the narrator, to conceal the crime, in the duality of function breaches the communicative contract with prospective readers. As claimed in this study, in retrospective narration such frames in the detective discourse are twice framed (Ch 1, 1.2: p32) – primed firstly when the frame/event is narrated (Emmott, 1997) and primed secondly when the frame/event is manipulated restrict/conceal information about crime.



As suspense features, the following stylistic functions mentioned below make it possible for the narrator to conceal in the first story the act of murder and the murderer, which is revealed in the second story by the detective. In moving away from the conventional use of linguistic aspects and creating effects like - functional contrast, minimised effect, the alternation process to shift participant role, the restricted information flow is created for the readers in the prospective reading. These functions create elusion and maintain the mystery or suspense in the prospective reading.

The of linguistic aspects to create stylistic functions as suspense feature are summarised below with reference to the chapters and sections where they are analysed in this thesis. The summary of the features is based on few selected clauses printed below.

From The Murder of Roger Ackroyd (Ch 3, p.92) –

Clause 4. *She had been dead some hours.*

Clause 5. *It was just a few minutes after nine when I reached home once more.*

Clause 6. *I opened the front door with my latchkey, and purposely delayed a few moments in the hall, hanging up my hat and the light overcoat that I had deemed a wise precaution against the chill of an early autumn morning.*

Clause 8. *I am not going to pretend that at that moment I foresaw the events of the next few weeks.*

Clause 10. *To tell the truth, it was precisely my sister Caroline who was the cause of my few minutes' delay.*

From Cover Her Face (Ch 3, p. 138)

Clause 3. *Memory, selected and perverse, invested what had been a perfectly ordinary dinner party with an aura of foreboding and unease.*

Clause 4. *It became, in retrospect, a ritual gathering under one roof of victim and suspects, a staged preliminary to murder.*

Clause 8. *Catherine Bowers was usually silent and Stephen Maxie and his sister, Deborah Riscoe, were obviously concealing with difficulty their irritation that Stephen's first week-end from the hospital for over a month should have coincided with a dinner party. (Cover Her Face, p.42)*

Clause 9. *Mrs Maxie had just employed one of Miss Liddell's unmarried mothers as house-parlourmaid and the girl was waiting at the table for the first time.*

Clause 12. *But the air of constraint which burdened the meal could hardly have been caused by the occasional presence of Sally Jupp who placed the dishes in front of Mrs Maxie and removed the plates with a dextrous efficiency which Miss Liddell noted with complacent approval.*

The following summary of suspense features is based on these above clauses.

The following are the suspense features in this study:

## 2. Different suspense features

### 2.1 The functional contrast

#### 2.1.1 the adverbial use

As borderline cases, certain adjectives like adverbs are like circumstantial elements. This understanding is not in Halliday 1985 and 94 (see Ch 5, 1.3: p209). The adjectival use of '*upset and worried*' in clause 7 (Ackroyd p.5) is such an example.

To explain the duality of function in adjectives functioning like adverbs is: if the definite circumstantial elements is realised a 'status in reality', (Ch 6, Sect 4: p250) then by the same argument, the use of indefinite temporal circumstantial element - '*some hours*' (clause 4, Ackroyd) realises the narrative clause as evaluative (Ch 4, Expl. Step III: p188 + Ch 6, Sect 4: p250); thus linguistically creating elusion, therefore concealment.

Conversely in clause 6b, (Ackroyd, p.7) the definite circumstantial type realises the evaluative clause (following Labov, 1997) as narrative clause (see chapter 6, Sect 4: p250). The evaluative adverbial element '*purposely*' and the definite nature of the temporal adverbial in the '*few moments*' realises additionally the status in reality of the narrative action in clause 6. The criterion of definite or indefinite temporal adverbial in this study, confirming the status in reality of an event as evaluative or as a narrative reality, is not in Labov (1997).

For example, in the time adverbial '*once more*' in clause 5 (Ackroyd, p.7) '*I reached home once more*' the narrator expresses his arrival back home, but in relation to which return did the narrator reach home once more? From the retrospective reading we know that the narrator Doctor James Shepherd was blackmailing Mrs. Ferrars for murdering her alcoholic husband. The doctor had visited Mrs. Ferrars the night before she committed suicide. Narrative ambiguity in adverbial '*once more*' as a stylistic means is used by the narrator/character to reveal an action '*reached home once more*', but conceals the event prior to this action '*once more*' – a dual function in part revelation and part concealment.

By making certain key clauses at the hinge point of the narrative appear as a status in reality/a narrative clause, a linguistically aware reader can realise how the involved narrator/character in the prospective reading uses adverbial phrases to escape the readers (Ch 6, p.254). The adverbial phrases '*I am not going to pretend*', '*at that moment*' in clause 8 (Ackroyd, p.7), as external evaluation confirms the events as moment of narration. The marked effect - present continuous form in mental process (also see sect. 2.2), besides the adverbial circumstantial also makes the clause complex 8 evaluative. This is one way by the narrator to express his perspective at the moment of narration, which did not occur in the fictional reality. The duality of function hence is –

- a. Presenting narrator's perception of event in the marked effect of static aspects,
- b. Presenting in the moment of narration and not in the fictional reality.

To be precise, the double function is in presenting the clause as narrative (definite circumstantial element) as well as evaluative (present continuous form in mental process).

The double function technique is used in detective discourse to influence the prospective readers with the narrator's perception – e.g. not to foresee the events '*of next few weeks*'; when in narrative reality in the retrospective reading the narrator did foresee the events and manipulated certain events in the moment of narration. As pointed out in Ch 6, the syntactical elements like - adverbial circumstantials and marked static aspects in tense makes one reconsider clauses as evaluative or narrative with respect to the context of the story. That is, a narrative clause as status in reality in the first reading can appear with linguistic analysis as evaluative in the second reading.

Further significance of the adverbial phrases in clause 8 is discussed in sect. 2.2. The section 2.3 below is another linguistic stylistic understanding of how clauses are made to appear narrative in the verb aspect of clauses, i.e. in the static aspects a narrative evaluative/dichotomy is created to escape the prospective readers from the fictional truth.

### 2.1.2 the negation use

In clause complex 8 - *I am not going to pretend that at that moment I foresaw the events of the next few weeks* the stylistic function of negation as

a comparator/evaluative feature is used differently from the advocate Labov (1972).

As is the convention described in Labov, linguistically the denial as negation in Cl 8 foregrounds the climactic event in the clause – the death of Ackroyd. But to a linguistically unaware reader/to a prospective reader the negation appears as a denial of the narrator's awareness of the death of Ackroyd to follow.

The retrospective contextual monitoring/linear arrangement of events are - the suicide note written by Mrs. Ferrars to her fiancé Ackroyd revealing how the doctor (narrator/character) was blackmailing her for the murder of her alcoholic husband which led to the killing of Ackroyd by the doctor. The narrator's admission that he is '*not going to pretend*' that he foresaw the events that followed the suicide of Mrs. Ferrars, unlike the convention linguistically does not draw the reader's attention away from the narrator's unawareness of the way events develop following the news of Mrs Ferrars' death. Contrary to the convention, negation as an evaluative feature in the secondary reading expresses the powerlessness of the agentive first person narrator, and it does this by drawing attention to the view - '*I am not going to pretend that at that moment [when Mrs Ferrars died] I foresaw the events of the next few weeks*', i.e. how Mrs Ferrars' suicide will lead to the murder of Ackroyd. The prospective readers at this point of the narrative are not aware of the link between Mrs Ferrars' suicide and Ackroyd's murder. In clause complex 8, negation linguistically reveals a not-so-neutral narrator/ an involved first person narrator.

The duality feature in this clause is in the functional contrast – the narrator’s powerlessness in negation is in contrast with an agentive first person participant who should be in control. This embedded functional contrast in the clause - the involved agentive narrator in passive construction, as ‘indirect patient as subject’ in a middle clause environment is undetected in the contextual monitoring of events (See also section 2.5 below).

## 2.2 Deviation

In Halliday (1994) attributes such as circumstance, role, are mainly associated with the material process. But in clause 4 (Cover Her Face, p5) for the duality of function, circumstance of role ‘*a staged preliminary to murder*’ is added to the relational process (Ch 5, p.219) – a deviation in clause 2. For the same effect, the circumstance as role - ‘*as the opening scene of tragedy*’ is added to the mental process. In both the clauses the nominal attribute is preceded by a prepositional phrase - ‘*on that spring evening*’ and ‘*in retrospect .... a staged preliminary to murder*’. Unlike the norm (Halliday, 1994: 157 - nominal phrases associated with the material process), in clauses 2 and 4 the nominal phrases are added to the relational and mental process respectively.

In clause 12 (Cover Her Face, p5) the deviation from the norm is - phenomenon is with the material process and not with mental process.

Narrative units or clauses should recapitulate experiences in the order as events occurred in the fictional reality. As perspective clauses, evaluative clauses often appear around the 'hinge' or climactic point of an action to present the prospective readers with the narrator/character's perspective and influence them in the way that keeps these readers from the truth. When cause-and-effect chains (Toolan, 1980: 150) concept is applied to escape the readers from the truth, sometimes core narrative clauses are presented as evaluation. The adverbial circumstantial use in narrative clauses (sect. 2.1.1) is one linguistic technique for making core narrative clauses appear like evaluation. Another example for such effect is the passive voice construction '*could have been*' alongside the use of the conjunction '*But*' in clause 12 (Cover Her Face, p.5). The conjunction use, creating subordination, compels us to focus as to whose perspective or point of view is presented in this clause. If clause 11 is in the narrative past tense form and in active voice, then why is there change in the tense form and consequently a transition from the active to passive voice in cl. 12? Shift in voice creates shift in the perspective, but in Cl 12 the shift/viewpoint is not specifically ascribed to any participant – a halfway revelation and concealment at the same time. The narrating participant may be at this point the omniscient narrator. This study is not concerned with the distinction of voice - omniscient narrator from that of the participants or the author. With techniques as transition and deviation, the narrator with holds information necessary to unfold the crime. Without the linguistic analysis of the manipulated contexts, the restricted information flow is not understood with entity representation alone.



### 2.3 Narrative/evaluative dichotomy

When saying and doing functions are juxtaposed, a narrative/evaluative dichotomy (chapter 6, section 4.2: p.248) is caused - a duality of function for the partial concealment is thus brought about. In present analysis the narrative syntax - perfective or progressive aspect (not in Labov, 1972) brings about this dichotomy. Juxtaposing of rarer syntactical properties like static aspects in tense (chapter 2, sect. 2: p.58-9), the marked effects in the form of deviation (section above, 2.2) or rarer literary style (future time in past - chapter 2, sect 9.2: p.78) with otherwise straightforward narrative clause structure brings about the narrative/evaluative dichotomy. The persuasive language is in such linguistic language providing the double function - concealing in the act of persuasion while revealing in the narrative/evaluative dichotomy the involved narrator's manipulation of event. Also see sect. 2.5 below.

### 2.4 The alternation technique

The alternation technique at clause level can be - shift in the participant role or alternation from the dominant narrative tense.

### 2.4.1 Shift in participant role

The narrator can evade from the narrative reality, by alternating the arrangement of events. Alternating from the overall dominant material process (See Ch 4, Expl. Step III: p191) can create alternation of events, different from the narrative reality – e.g. in clause complex 6 (Ackroyd, p.7) alternating from actor to sensor alternates sequential ordering of the narrative clauses in prospective reading; where the narrator in the second story intervenes as Dr James Sheppard the murderer of the first story. The role shift is created in the adverbial use '*purposely*' producing a not so neutral narrator/character's perspective. See also sect. 2.5.1 below.

### 2.4.2 Tense alternation

Alternation in tense switch from the overall narrative tense can make certain points/events in the story as dramatic and significant. In tense switch the narrator introduces a focus particular to a participant or an event. In Toolan (1988: 167) this alternation is expressed as a marked effect. In Polanyi's study (quoted in Wolfson, 1982: 156) tense alternation creates separate story worlds. In Ackroyd the first person narrator is also the murderer, hence shift between story worlds is created to shift the role between the narrator and character; and this is brought about by alternating from the dominant narrative past tense form. For example, story worlds in clause complex 6 (Ch 9, p.399) enables the narrator to stand in the moment of narration and realise events in prospective reading as future time in the past, - '*next few*

*weeks*’ which are future to the forthcoming story, but these events have occurred in the past before narration began. A dual function is presented by narrating past events in the moment of narration; this is to introduce the perception of the character/narrator and therefore restrict information to the perception of the involved narrator; when as retrospective narrative these events have occurred in the narrative past tense. The technique of using two tense forms in one clause complex - future time in the past with simple past provides two story worlds in the same clause complex. Such use linguistically foregrounds in the second reading the significance of how an action or event in relation to the crime is altered in the tense alternation to avoid detection of the first person narrator as the murderer.

Similarly by the same logic two simultaneous story worlds are created in the present progressive *‘stirring times’* in clause 8 (Ackroyd, p.7) positioning the narrator’s moment of narration alongside the future tense *‘there were’* of events to follow in the prospective narrative. Hence creating – the past events (story world 1) presented at the moment of narration (story world 2) as future time to follow in the forthcoming narrative. For example, the adverbial phrase *‘and purposely delayed’* in clause 6b (Ackroyd, p.7) is significant. This is because; on contextually monitoring the whole clause complex 6 in the prospective reading, we read that the narrator’s sister Caroline has the ability to gather information from the neighbourhood. Therefore few clauses below clause 6 the narrator is concerned about the way he should present Mrs Ferrars’ death to his sister so that she is unable to make speculations about events that led to her suicide. In retrospective reading the narrator was blackmailing Mrs Ferrars for killing her alcoholic

husband therefore the news of her suicide will lead to questions which is not comfortable for the narrator/murderer; hence the involved narrator delayed in the hall over his hat and coat and the chill morning. Linguistically this information in clause complex 6 is concealed when presented as - lack of explicative following the adverbial phrase '*purpose of delay*', creating a subjective/objective opposition in the temporal plane of point of view. By synchronising the present of the narration in 6c,i with the narrator's present, a lack of knowledge (why purposely delayed) is created in 6b. The linear arrangement of clause 6c as a subjective point of view appears as an explanation for the objective point of view in 6b. In so doing a temporal position is created where the narrator's momentary change of ideas is conflated with the narrative reality of event and thereby concealing the involved narrator's real intentions in relation to himself as the murderer.

The above technique is termed as limited narration in Ricour (1985) and is created when the narrator's present is synchronized with the present of the halted narrative. Following this idea of Ricour (1985), in this study it is extended to the past tense use. That is, limited narration (as in Ackroyd) is created when the past of the participant/narrator coincides with the past static aspect of the halted narrative. Such is the function found in clause complex 6 - past tense narrative mode in '*opened*' and '*delayed*' is presented alongside the present of the narrator '*hanging up*' and the perspective of the narrator in the past perfect '*had deemed*' – a narrative/evaluative dichotomy performing the duality of function for concealment, not understood without the linguistic stylistic understanding.

In the retrospective reading of clause 3 (Cover Her Face, p.5) the omniscient narrator is conscious of what invested the perfectly ordinary dinner party with an aura of foreboding and unease. The static aspect in clause 3 conceals in the immediate context Mrs Maxie's awareness of the aura of foreboding and unease. The transition into the mind style or perspective of the character of Mrs Maxie is made in the static aspect; the information flow in the static aspect is not explicating the underlying feelings of Mrs Maxie about Sally the maid, which is the reason for '*the aura of foreboding and unease*' in clause 3. The linguistically aware reader can realise this restricted information flow in the marked static aspects – *had been* and in the perspective/mindstyle of Mrs Maxie's '*memory*' presented with the narrative past tense *invested* – a duality of function – concealment in the limited information flow while revelation of information in the limited perspective of the character.

The argument in this study is - Emmott's idea of narrative processing through contextual monitoring (1997: p.106) or through updating of entity representations of characters, in order to make sense of the passages in specific contexts, cannot inform in the prospective reading the purpose of linguistic transitions from the dominant narrative style. For example when there is tense alternation from the dominant narrative past form to the moment of narration, or from the active to passive clausal environment in prospective reading, such employment is for a purpose, it is for the purpose of illusion.

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In clause complex 11 (Cover Her Face, p.5) the air of constraint at the dinner party is presented in the passive clausal environment – a transition from dominant active voice. Furthermore, the perspective, '*could hardly have been caused*' in this clause cannot be associated with any particular participant or to the consciousness of any participant in the immediate context. The concept of implied author, narrator distinction is necessary to realise this perspective '*could hardly have been caused*', which is a non-agentive passive voice construction and could be that of the omniscient narrator or the author. Due to the constraints of this study it was not possible to research this distinction.

Presenting information through the consciousness of a participant in perfect aspect realises the perspective of the involved character or narrator and limits the narration to the involved participant in the event. Such limited narration when occurs at the climactic point of the narrative, it is crucial for unfolding the crime or murder.

Besides the technique of tense alternation, restricted or limited information flow is also created in the modality function.

## 2.5 The limited/minimised function

The stylistic functions of modality discussed below presents a minimized/limited narrator as a participant (involved narrator, reflector), created for restricted information flow.

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### 2.5.1 the 'indirect-patient as subject' use

The use of passivity in modal functions can suppress the agency role of a character/narrator. In Kies (1992) passivity is caused by eliminating the agentive by-phrase, by presenting agentive participants as not-so-conscious initiators of actions. In this study, in addition to structures suppressing agency role in Kies (1992, the passive construction coupled with the middle clause structure (no feature of voice system) also suppresses agency role. In such syntactic structures the agency role of the enactor is partially undercut. In clauses 1 and 4 in Ackroyd (See p.281 for definition; see p.286 for analysis) this functional contrast is created; where the grammatical subject as 'indirect patient as subject' (featuring different from Kies' 'patients as subjects') creates restricted information flow. The clauses are as follows:

1. *Mrs. Ferrars died on the night of the 16<sup>th</sup>-17<sup>th</sup> September-a Thursday.*
2. *She had been dead some hours.*

The indirect patient Mrs Ferrars is a grammatical subject in a passive clausal environment with middle clause structure, but produces a halfway/minimised effect of agency, implying but not stating that Mrs Ferrars is responsible for her death. Mrs Ferrars as a medium is presented not as a conscious initiator of her death. In the clause she is the participant through whom the death took place. In narrative reality Mrs Ferrars is the conscious initiator for committing suicide, who as a medium and not as an active agent was restricted; she had no choice but to commit suicide - therefore the middle clause structure. In the stylistic function of passivity, the prospective

readers are kept away from the reality of the events that led to Mrs Ferrars' suicide. By presenting participant as medium/indirect patient as subject, a stylistic means for limited narration is formed. One must note that 'indirect patient as subject' in this study is different from Kies' 'patient as subject'.

Similarly as the clause above, in clause complex 6 (Ackroyd, Passage I, p.92) the juxtaposing of agentive 'I' with the passive function of powerlessness in the perfect aspect '*had deemed*' creates a linguistic anomaly - a restricted agentive first person narrator.

### 2.5.2 the modality shift

The instance of hedging is another stylistic function, provided in the modality function, for a restricted/minimised first person narrator (see p.409 for full analysis). As a participant, Caroline's brother who is also the narrator/murderer makes an observation about his sister in clause 17 and then withdraws from being responsible for the statement made in the modal shift *should* and *might*. The narrator expresses his concern about Caroline's ability to gather information, but the modality shift in clause 17 does not link with his concern narrated few clauses below '*... it was precisely my sister Caroline who was the cause of my few minutes' delay*'. This decision is achieved in the static aspect constituent in the VP, enabling the narrator to create a shift in the point of view. While being in the position of narration the involved narrator uses modality shift to manipulate specific contexts in the frame shift and avoid detection. If such is the case in first person

narration, so also it is in the omniscient/ heterodiegetic narration. In the static aspect form enables the omniscient narrator in Cover Her Face withholds information in an event. The omniscient narrator then becomes an involved omniscient narrator/participant who conceals parts of information at the climactic point of the narrative. Such implied participant role of a heterodiegetic narrator is created in the modality shift and it is also created in the epistemic modalisation of the verb aspect of a sentence.

In the epistemic modalisation of the verb aspect, a not-so-neutral Reflector is created in this study. A Reflector is introduced in the departure from categorical assertions in the VP and in the use of static aspect as epistemic modalisation. For example, the perspective in clause 5 is not of the same participant as in clauses 1 to 3 (Cover Her Face, p.5). The omniscient narrator in clauses 3 and 4, as implied participant is indirectly reflecting – *'In fact not all the suspects had been present'* in clause 5. The static aspect *'had been present'* creates a transition from the dominant B(R) neutral narrative mode in the overall narrative of Cover Her face to a Reflector mode of point of view – a transition from the dominant omniscient narrator role to a Reflector/implied participant role. The Reflector as an implied participant, a not so neutral omniscient narrator is not reflecting in clause 5 through the participant Mrs. Maxie. To accommodate the grammatical subject *'suspect'* and the information that there were more than one suspect who were not all present at the party, the alternation to the to implied participant role of the Reflector is employed. As retrospective narrative Mrs. Maxie can only make the observation in clause 5 or it can be the omniscient narrator who like the murderer is aware of the overall fictional reality. But

in the prospective narrative reality, to conceal the *'staged preliminary to murder'*, the nominal phrase *'In fact not all suspects'* is used by the involved omniscient narrator/a not-so-neutral Reflector created in the epistemic modalisation.

Transition from the omniscient narrator to the consciousness of an individual participant is somewhat like this dual voice concept is like the dual voice function in Fludernik (1993). Conventionally the omniscient narrator is one who is neutral/outside the narrative and is aware of the overall fictional reality. By confining the narration in specific key events to the consciousness of a participant, it narrows the omniscient ability of the narrator; a means best suited for the purpose of concealment. At such points the neutral omniscient narrator is the *'involved omniscient narrator'*.

The elusive language created in the epistemic choice in the VP *'seemed separately aware'* (clause quoted below) also presents a stylistic representation of FID. Free discourse enables a freer form of narration for the involved omniscient narrator. In clause 8 the involved omniscient narrator applies this technique to create transition from the dominant point of view mode - B(N) neutral mode to the B(N)-ve narrative mode. Similarly in clause 9, transition from the retrospective role of participant Mrs Maxie recollecting past events, to Mrs Maxie evaluating Sally as someone who could create complications - the modal use *'could'* and past perfect *'had'* evoke interpretation; this is separate from a straightforward past tense use of *'provoked'*, and *'recalled'*. Epistemic modal transition from dominant CAs in VP, when they are presented along with the futurity, it makes a participant

emerge as vague or unassuming in retrospective narration. Vagueness in epistemic modal choices with futurity creates duality of function –

1. Expresses the immediate mind style of Mrs Maxie to confine the narration to the mind of the participant in the immediate moment for limited or restricted information flow.
2. Futurity confirms with the prospective narration – events to occur in the prospective narrative future, separate from the retrospective fictional reality.

Modality shift like epistemic modals with futurity, the occasional juxtaposing of epistemic modalisation without the obvious centrality of auxiliary verbs alongside the dominant categorical assertions introduce the stylistic effect of an elusive/restricted/limited homodiegetic narrator. The above shifts from CAs create *'transfer from deontic to epistemic modality forms'* is example of grammaticalization leading from *'concrete'* to *'abstract' modality'*. This concept from Heine et al (quote italicised) is extended in the present study - the concrete world of CA assertions leading to the abstract world of epistemic modal transitions.

## 2.6 The framed anaphora (my term)

Framed anaphora, the last suspense feature in this study is about anaphoric reference to a specific object, e.g. the *'black bag'* (Ackroyd, p.29), a distant

contextual reference, which is some distance away (in Apologia) from its first reference in p. 29 of the primary text.

Stylistic anomaly in the framed anaphora is in the way the function of forward-oriented anaphoric reference is used. Unlike the traditional use of grammatical anaphora, the framed anaphoric reference is to a distant contextual information rather than reference to an immediate antecedent or pronoun. The function is similar to the cataphoric reference, but used for a specific object and not for reference to aspects of discourse itself, as is traditionally the use for cataphoric reference. As framed anaphora, the forward-oriented dimension of anaphoric reference of pronouns is extended in this study to specific objects, for example *the handy little weapon* in Apologia (Ackroyd) is a framed anaphoric reference to the *black bag* in p. 29 of the primary text.

In p.50 of this study the pro form - framed anaphora is discussed in details. Framed anaphora is an extension of the concept '*refers back*' (in Halliday and Hasan, 1976) and functions as a process based on the anticipation of prospective readers, of what will be mentioned next in the text (see chapter 1). Such is the function of a framed anaphora in this study. The framed anaphora does not only necessarily refer back or forward to the information given before the pronoun or antecedent from where it appears in the text. It also refers to the distant contextual information as in Apologia in Ackroyd – of how the dagger in the black bag was an afterthought, how the doctor intended to murder Ackroyd all along and therefore came prepared with a murder weapon in his black bag. Lack of this contextual information about

the '*black bag*' creates temporary concealment. The function of framed anaphora, '*is like searching back*' (Emmott, 1997: 223) or forward in the present study.

To expand, the framed anaphora in this study is '*bridging*' a backward or forward-oriented anaphoric process; it builds a bridge to the intended antecedent or pronoun. In other words, inferences in the framed anaphora reflects an '*indirect rather than direct antecedence*' which is different from the narrative anaphora in Emmott (1997: 227) - '*direct rather than indirect antecedence*.' Framed anaphora in this study creates a connected entity and forward inferences as '*indirect rather than direct antecedence*' for the contextual monitoring of specific objects in prospective reading without its contextual references in the immediate context.

As we can see from above discussion, various linguistic clues are produced in the detective narrative for the stylistic effect of suspense. The restricted information flow created for reasons of concealment, both in the heterodiegetic and homodiegetic narratives analysed in this thesis, is summarised as follows:

The key words in this study are:

- Fictional reality
- Moment of narration
- Duality of function
- Restricted information flow
- Limited narration

The stylistic functions that bring about the above are

- Functional contrast/deviation
- Alternation technique
- Indirect patient as subject
- Restricted agentive participant
- Implied participant/not-so-neutral Reflector
- Framed anaphora

These stylistic functions, particular to this research at clause level, are about misleading prospective readers and restricting them from unfolding the crime. In the course of narration, above stylistic functions in linguistic aspects analysed creates an on going suspense for the prospective readers in the first story until the detective in the second story solves the mystery.

Entity representation of characters and events in the narrative is not enough to realise this dual process of concealment in the detective discourse. In this study I have tried to see how in a retrospective hetero and homodiegetic narrative, the linguistic awareness unfolds the process of partial concealment by the involved narrator to breach the communicative contract with the prospective readers.

### 3. Further possibility of research

Another way of understanding this creation of suspense could be the distinction between the narratorial intervention and the authorial



interpolation (Ch 7) in detective discourse. Due to the constraints of this thesis the above assumptions could not be researched.

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