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**THE FRENCH WAY OF EXAMINING SPEECH AND
THOUGHT PRESENTATION IN AN ENGLISH AUTHORIAL-
FIGURAL NARRATIVE “THE NEW SPAIN”**

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ABSTRACT

This article aims to examine the short story “The New Spain” written by Irish novelist and journalist Colm Toibín in light of the theory of "split subject" developed by two French linguists. Firstly, it offers an explanation for the concept of enunciation and the enunciation theory by throwing light on its origins, principles and main concepts. The second section of the study focuses on the theory of ‘split subject’, by referring to the study of reported discourse. The third section includes, firstly, the background information about the story and then presents the analyses of the quoted examples. The analysis of “The New Spain”, an authorial-figural narrative, has intimated that the story delivers many examples of Direct Speech (DS), Indirect Speech (IS), Indirect Thought (IT), Narrative Report of Speech (NRS), Narrative Report of Thought (NRT) and Free Indirect Thought (FIT). In all of them, Colm Toibín is the speaking subject since he is the writer and the third-person narrator appears as the primary locutor. Besides, the locutor 2 is identified according to the narrator’s current position, for example, when it prefers to be covert in that section of the story. In addition, the internal focalizer Carme appears as a single enunciator in some examples while she is the enunciator 2 in others. However, when the narrator becomes overt in Example 3, only Carme’s mother assumes the role of enunciator. Thus, the present study, in the wake of Sophie Marnette and based on Toibín's story, endeavours to demonstrate that the combination of or relevance between the French enunciation theory and the speech and thought presentation will provide readers, students and stylisticians with a helpful tool to understand and analyze fictional communication in a literary work.

Keywords: Ducrot, Maingueneau, “Split subject”, “The New Spain”, Carme.

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BİR İNGİLİZCE YETKİLİ YAZAR-FIGURAL ANLATI OLAN “THE NEW SPAIN”DE SÖZ VE DÜŞÜNCE AKTARIMININ FRANSIZ BİR YÖNTEMLE İNCELENMESİ

ÖZ

Bu makale, İrlandalı romancı ve gazeteci Colm Toibín'in yazdığı “The New Spain” adlı kısa hikâyesini iki Fransız dilbilimcinin geliştirdiği “bölünmüş özne” (“split subject”) kuramı ışığında incelemeyi amaçlamaktadır. Çalışma ilk olarak, sözcü kavramı ve sözcüleme teorisinin kökenleri, ilkeleri ve ana kavramlarına ışık tutarak bir açıklama sunmaktadır. Çalışmanın ikinci bölümü, dolaylı söylem çalışmasına atıfta bulunarak, “bölünmüş özne” teorisine odaklanmaktadır. Üçüncü bölümde, öncelikle hikâye hakkında arka plan bilgileri yer almakta ve ardından alıntılanan örneklerin çözümlenmeleri sunulmaktadır. Yetkili yazar-figural bir anlatı özelliklerine sahip “The New Spain”in analizi, hikâyenin birçok Dolaysız Söylem (DS), Dolaylı Söylem (IS), Dolaylı Düşünce (IT), Anlatısal Söylem Raporu (NRS), Anlatısal Düşünce Raporu (NRT) ve Serbest Dolaylı Düşünce (FIT) örneği sunduğunu göstermiştir. Örneklerin hepsinde Colm Toibín, yazar olduğu için, konuşan öznedir ve üçüncü şahıs anlatıcı sözcüleme işlemini gerçekleştiren birincil varlık (locutor) olarak görünür. Ayrıca, sözcüleme işlemini ikincil olarak gerçekleştiren varlık (locutor 2), anlatıcının mevcut konumuna göre, örneğin hikâyenin o bölümünde gizlenmeyi tercih ettiğinde tespit edilir. Ayrıca, iç odaklayıcı (internal focalizer) Carme, bazı örneklerde bakış açısı sunulan tek varlık (enunciator) olarak görünürken bazı örneklerde ikincil olarak bu görevi yerine getirir. Bununla birlikte, Örnek 3'te anlatıcı açık anlatıcı olduğunda, yalnızca Carme'nin annesi sözcüleme işlemini gerçekleştiren varlık rolünü üstlenir. Böylece, Sophie Marnette'in izinden giden ve Toibín'in hikâyesine dayanan bu çalışma, Fransız sözcüleme kuramı ile söz ve düşünce aktarımı birleşiminin veya ilişkisinin okuyuculara, öğrencilere ve biçem araştırmacılarına edebi bir eserdeki kurmaca iletişimi anlamada ve çözümlenmede yararlı olacak bir araç sağlayacağını göstermeye çalışmaktadır.

Anahtar Sözcükler: Ducrot, Maingueneau, “Bölünmüş özne”, “The New Spain”, Carme.

1. INTRODUCTION

As one of the structuralist terms, the term enunciation (énonciation in French), although English has not got such a word, is generally used for the word “utterance”, which covers “the act of uttering or speaking and the product of speaking”. While the former can be the definition of enunciation, the latter Benveniste’s énoncé, that is, “narrated event” or enounced (Wales, 2011, p. 138). Katie Wales also explains the term as follows:

L'énonciation refers to the realization of language (as COMPETENCE) in language (as PERFORMANCE), i.e. the physical act of producing an utterance within a given context in time and space, part of the SUBJECTIVE mode of *discours* or the SPEECH EVENT. **L'énoncé**, in contrast, is highlighted in HISTOIRE, the

‘objective’ mode of narration of events in the past, which abstracts the utterance produced from its context (2011, p. 138, emphases in original).

One of the remarkable figures that the concept of enunciation suggests is the French linguist Émile Benveniste who has identified the shortcomings of general linguistics based on Ferdinand De Saussure's semiotic theory since the 1930s. Although Saussure gave priority to language (la langue), Benveniste defended the word (la parole) in his works, and his ideas in his book *Genel Dilbilim Sorunları* (1995) [*Problèmes de linguistique générale* (1966-1974)], paved the way for the movement that would later be called poststructuralism. He especially was instrumental in activating the "textual" theory of subjectivity put forward by the Tel Quel group of Roland Barthes, Derrida, Jean-Joseph Goux, Julia Kristeva, and Philip Sollers in the late 1960s (Taylor and Winquist, 2001, pp. 34-35, see also Şahin, 2023, p. 16).

According to Benveniste, enunciation is the individual's putting it into operation by using the language, and this act obliges the speaker to transform the language into discourse (Benveniste, 1966-1974/1995, p. 139). Just like Benveniste, Austin, Searle, Grice, Bakhtin, Jakobson and Bally, who played an important role in the evolution of enunciation theory, also looked at the relationship of language with its speakers and context. So, enunciation theory is closely associated with discourse pragmatics, and “its approach is based on the proposition that the utterances of a discourse inevitably contain traces of the act that produced them (enunciation), the context in which they were produced and the subjectivity of the producer” (Marnette, 2001, p. 244, see also Şahin, 2023, pp. 16-17).

Apart from Benveniste, the theory of enunciation has also been studied by other French scholars like Oswald Ducrot and Dominique Maingueneau, who developed the "split subject" theory. In her article, “The French théorie de l'énonciation and the study of speech and thought presentation” (2001), Sophie Marnette, one of the contemporary specialists in French linguistics, examines the theory of the “split subject” in detail with the examples she makes up, inspired, by the examples Ducrot gave in his *Slovenian Lecture, Introduction to Argumentative Semantics* (Şahin, 2023, p. 17).

In her study, she also links this theory to speech and thought presentation and indicates that the speech and thought presentation in French has been one of the structures which come under the scope of this theory in the past twenty years (Marnette, 2001, p. 243, see also Şahin, 2023, p. 17). For her, the reason why this is so as follows:

[...] reported discourse deals not only with the subjectivity of the ‘locutor’, the person responsible for the act of enunciation and referred to as I, but also with the subjectivity of other voices

which are ‘blended’ into the utterance (‘enunciators’). (2001, pp. 244-245).

The purpose of this study is, then, to contribute to this link, previously explored by Marnette, but through examples from a short story “The New Spain”, which is a third-person (heterodiegetic) narrative in which the narrator is sometimes overt, which makes the narrative authorial, and sometimes covert, which makes it also a figural one in which besides the covert narrator, there is an internal focalizer², Carme. By doing so, it also tries to offer a convenient or alternative way of analyzing speech and thought presentations to help readers, students, and stylisticians understand the strategies employed by writers to present speech and thought in literary discourse.

After giving a brief and general overview of the term enunciation and enunciation theory in this section, the present study will focus on Ducrot’s split subject, particularly its relevance to the reported discourse: Direct Discourse (DD), Indirect Discourse (ID) and Free Indirect Discourse (FID). Since the story offers plenty of examples, I will make do with particular ones not to fall into repetition. Moreover, throughout the article, when necessary, the theoretical discussion will accompany the analysis of the sentences.

2. The Theory of “Split Subject”

Within the scope of enunciation theory, a French scholar Oswald Ducrot, based on Bakhtinian theory of “polyphony”, asserted that “when one speaks of the speaker, one understands three different things which must be distinguished” (Ducrot, 2009, p. 30). Marnette, too, states that Ducrot, by building on the Lacanian idea of split subject, averred that there is not one speaker in an utterance but several entities: speaking subject, locutor and enunciator (Marnette, 2001, p. 245, see also Şahin, 2023, p. 20).

As a matter of fact, Ducrot himself originally uses the producer (le producteur empirique), the locutor (le locuteur) and the enunciator (l’énonciateur) (Şahin, 2023, pp. 20-21), and defines them as:

The producer of an utterance is the one whose activity results in the production of an utterance. The producer is the one who carries out the phonetic activity, also the intellectual activity necessary for the production of the utterance. Whenever there is an utterance, there is obviously a social actor who must carry out a certain activity for that utterance to be produced (2009, p. 30).

The locutor is the person who, according to the very meaning of an utterance, is the person responsible for that utterance. I would like to stress that point: he is the person who is designated, in the

² “figural narrative is a narrative which presents the story’s events as seen through the eyes of (or from the point of view of) a third-person internal focalizer.” (Jahn, 2017).

utterance itself, as being the person responsible for that utterance (2009, p. 32).

As for the term enunciator, he makes the following explanations:

For me, all utterances represent one or several points of view: by enunciators, I mean the sources of those different points of view which are represented within an utterance. In an utterance, one represents the state of affairs one is speaking about as seen from the point of view of one or several persons: the enunciators are those persons from whose point of view the state of affairs is viewed (2009, p. 35).

Thus, he distinguishes the enunciator role that he sees as a source of the point of view from the locutor one (2009, p. 35, see also Şahin, 2023, p. 21).

Suffice to say here that Ducrot mostly examined the sentences he quoted from French novels or plays. Besides Ducrot, another French scholar Maingueneau, who studied the narrator in a literary work based on Ducrot's ideas, draws a comparison between the concepts of speaking subject and writer/author, and locutor and narrator. Maingueneau sees the speaking subject as the writer, namely the producer of a book and the locutor as the narrator, who is a guarantee to the enunciation in the text (Marnette, 2001, pp. 249-250, see also Şahin, 2023, p. 21).

He also notes that when a character's discourse is presented in the direct mode, s/he becomes secondary locutor since the narrator is usually the primary one. If a character conveys the discourse of another character in the text, the character whose speech is conveyed becomes the locutor. In some cases, a character locutor is the second-degree narrator of the text. If the discourses of different characters are presented in the indirect discourse mode, these characters become enunciators because their discourse is "embedded (ID) or blended (FID) within the narrative of the narrator/locutor." (Marnette, 2001, p. 250, see also Şahin, 2023, p. 21).

When it comes to the Narrated Discourse, this mode is not included in Ducrot's theory. However, Marnette thinks that this mode can also be analyzed in the same way as the aforementioned modes (2001, p. 248, Şahin, 2023, p. 21). So, in the same vein, the present study also includes several examples of narrated discourse.

3. Analysis Of "The New Spain" According To The Theory Of "Split Subject"

3.1. Background Information about the Story

The story "The New Spain" is about a leftist Catalan woman who returns her family home in Barcelona after 8 years of exile to claim her share in the

holiday home she inherited from her grandmother (for complete summary, see Appendix A).

The story is told by a third-person (heterodiegetic) narrator who does not appear as a character in the story (Jahn, 2017). Although the narrator does not totally withdraw from telling the story, it³, at times, allows the protagonist Carme to be the internal focalizer, and therefore, allows the narrative events to be presented from Carme’s perspective.

3.2. Analysis of Speech and Thought Presentations

Example 1: “It was strange, she thought, how easily the two phones ringing without response came to seem like large defeats, made her feel powerless, depressed and unable to decide whether she should check out of the hotel now and leave her bags at reception or go for a walk, buy a newspaper, have breakfast somewhere, and return later and phone them again.” (p. 92)

Example 2: “She wondered if it had belonged to her grandmother.” (p. 97)

In examples 1 and 2, Colm *Toibín* verbalizes the protagonist and internal focalizer Carme’s thoughts as Indirect Thought Presentation (IT) in which the reporting speaker (the third person narrator) uses a reporting clause and places the original utterance or thought in a subordinate clause by summarizing or interpreting and adjusting pronouns, tenses and deictic words according to the narrator (Jahn, 2017, Simpson, 2004, p. 31)

In both examples, there are one locutor (the narrator) and one single situation of enunciation, and one enunciator (Carme).

the speaking subject	→	Colm Toibin as a producer of the story
the locutor (main locutor)	→	the third-person narrator
the enunciator	→	The protagonist-internal focalizer Carme

Table 1: Example 1 and 2

Example 3: “‘Nuria is inside somewhere.’ her mother said.” (p. 98)

As a Direct Speech (DS) example, the sentence has first the reported clause that tells what Carme’s mother said to her exactly without converting the pronouns, tenses and deictic words and enclosed within the quotation marks. *Toibín* prefers to give the reporting clause “her mother said” after the quoted material to signal who did the reporting.

Colm Toibin as a producer of the story, again assumes the role of the speaking subject. Unlike the first two examples, this utterance has two locutors: the third person narrator and Carme’s mother who is also the

³ Since there is not a clue about the sex of the narrator, following Mieke Bal (2017, p. 11), while referring to the narrator, the pronoun “it” is used.

enunciator as a deictic center the deictic marker “inside” signals how she is situated in physical space and how her daughter Nuria is positioned relative to her (‘Nuria is inside somewhere.’):

the speaking subject	→	Colm Toibin as a producer of the story
the locutor 1 (main)	→	the third-person narrator
the locutor 2 (secondary) and the enunciator	→	Carme’s mother

Table 2: Example 3

Example 4: “He was talking about flights and buses and timetables.” (p.100)

The utterance is in the mode of Narrative Report of Speech (NRS) in which Carme’s father is the enunciator 1 and Carme the enunciator 2:

the speaking subject	→	Colm Toibin as a producer of the story
the locutor	→	the third-person narrator
the enunciator 1	→	Carme’s father
the enunciator 2	→	The protagonist-internal focalizer Carme

Table 3: Example 4

Example 5: “Carme asked her sister if there was a place on the island where she bought clothes and Nuria mentioned a shop in Ciutadella where she knew the owner.” (p. 105)

The first clause of Example 5 (“Carme asked her sister if there was a place on the island where she bought clothes”) is in the mode of Indirect Speech (IS). There is one single situation of enunciation in which Carme assumes the role of secondary locutor and the enunciator:

the speaking subject	→	Colm Toibin as a producer of the story
the locutor (main)	→	the third-person narrator
the locutor 2 (secondary)	→	Carme
the enunciator	→	The protagonist-internal focalizer Carme

Table 4: Example 5, Clause 1

The second clause (“Nuria mentioned a shop in Ciutadella where she knew the owner.”) is in the Narrative Report of Speech (NRS) mode. The third-person narrator is the main locutor, and Nuria is the enunciator 1. Carme is the secondary locutor because Nuria mentions Carme about the shop, as understood from the context, and she is the secondary enunciator as well:

the speaking subject	→	Colm Toibin as a producer of the story
the locutor (main)	→	the third-person narrator
the locutor 2 (secondary)	→	Carme
the enunciator 1	→	Carme's sister, Nuria
the enunciator 2		The protagonist-internal focalizer Carme

Table 5: Example 5, Clause 2

Example 6: “She thought of an office with high windows in one of the cross-streets of the Eixample, in Calle Mallorca, or on Gran Via; she imagined an elderly man at his desk looking carefully at her grandmother’s will and offering her good advice in correct, old-fashioned Catalan about how she should handle them all – her father, her mother, her sister Nuria.” (p. 122-123)

The above Narrative Report of Thought (NRT) example includes the third-person narrator as the locutor and Carme as the enunciator:

the speaking subject	→	Colm Toibin as a producer of the story
the locutor	→	the third-person narrator
the enunciator	→	Carme

Table 6: Example 6

As previously identified, Example 4 and the second part of the Example 5, starting with “Nuria mentioned”, are in the Narrative Report of Speech (NRS). In this mode, including the Narrative Report of Thought (NRT) variant that *Toibín* adopted in Example 6, there are “verbs and/or lexical expressions that refer to an activity of speech or thought but without being followed by a completive or infinitival clause” (Marnette, 2021: 248). Paul Simpson, in his *Stylistics*, defines this mode as:

This technique involves a narrator reporting that speech or thought has taken place but without offering any indication or flavour of the *actual* words used. (2004: 32, italic in original)

Example 7: “She would begin the search in the morning when she had paid the antiques dealer for her grandmother’s furniture.” (p. 123)

Example 7 is in the mode of Free Indirect Discourse (FID), which gives the impression that both characters and narrators speak or think simultaneously, which creates a dual voice. Since it lacks a reporting clause and quotation marks, the discourse of the narrator/enunciator and the discourse of the character/enunciator cannot be easily distinguishable from each other (Simpson, 2004: 82; Marnette, 2001: 255).

However, as Marnette more tellingly explained, “the free indirect mode implies a move in the direction of greater narrator control of the discourse in the case of speech, while in the case of thought the reverse situation occurs.” (2001: 255). Therefore, since the present example reports Carme’s thoughts in Free Indirect Thought (FIT), she can more confidently be labelled as the enunciator:

the speaking subject	→	Colm Toibin as a producer of the story
the locutor (main)	→	the third-person narrator
the enunciator	→	the protagonist-internal focalizer Carme

Table 7: Example 7

4. CONCLUSION

The “split subject” theory developed within the French enunciation theory foregrounds the fact that language has a polyphonic feature since it includes a diversity of simultaneous voices and points of view and focuses on the relationship between subject and discourse (his/her own as well as that of others). Thus, it offers the French way of analyzing speech and thought presentation.

The foregoing analysis has intimated that Toibín’s authorial-figural narrative harbours many examples of DS, IS, IT, NRS, NRT and FIT. In all utterances, Colm Toibín is the speaking subject as the writer of the story, and the third-person narrator appears as the primary locutor. In examples 1 and 2, the first clause in examples 5, 6 and 7, the enunciator is Carme as the internal focalizer since events or existents, at times, are presented through her point of view. In the first part of Example 5, Carme is also the secondary locutor. In example 3, Carme’s mother is both the secondary locutor and the enunciator. In Example 4, Carme’s father is the enunciator 1, while, this time, Carme appears as the enunciator 2. As in Example 5, Clause 2, enunciator 1 is Carme’s sister, Nuria, and Carme is the locutor 2 as well as enunciator 2 (see Appendix B).

In conclusion, examining Toibín’s story “The New Spain” according to the “split subject” theory, put forward originally by Ducrot and developed by Dominique Maingueneau, has shown that it provides a different perspective that will be useful in examining and making sense of language structures such as speech and thought presentations in a literary text.

CONFLICT OF INTEREST

The author declares that there is no conflict of interest regarding this research.

ETHICS COMMITTEE APPROVAL / PARTICIPANT CONSENT

Ethics committee approval is not required for this study. There are no participants in this study.

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AUTHOR CONTRIBUTIONS

This research and all its stages were conducted by one author.

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APPENDICES**A. A Brief Summary of “The New Spain”**

Written by Irish novelist and journalist *Colm Toibín*, the story set in Spain is about a Catalan woman, *Carme Giralt*, who goes back to Barcelona, Spain, soon after the fall of Francisco Franco.

Banished from her family home because of her Communist affiliations, Carme had to go to London and live there for eight years. However, her beloved grandmother sent her money regularly to help her out. After her death, she learned that she and her sister Nuria inherited the holiday home on the coast of Menorca from their grandmother.

When she returns to the house after a long time, she finds that her family is holidaying there. However, her family does not welcome her warmly because, as her mother said, she only phoned her grandmother once a year, which makes her regret it. So, their relationship is as bad as it was.

Carme is also surprised when she sees that the olive trees surrounding the house were replaced by a swimming pool and houses that blocked the ocean view. The area has been dramatically changed indeed. When Carme complains about this change, her mother warns her not to complain because her grandmother sold the land to the developers in order to send her some money every month.

Although one of the architects of these changes made under the name of tourism is Carme's father, the family does not even realize that they play a major role in making the island full of tourists.

When she discovers that she has the power over her father because of the clause that says he should have her signature when he wants to sell any of the houses he has built, Carme follows her decision to live as she pleases, not the way her family wants.

B. Table for all the examples quoted:

	Examples	Locutor(s)	Enunciator(s)
DS	3	1.The narrator 2.Carme's mother	Carme's mother
IS	1	The narrator	Carme
	5-Clause 1	The narrator	Carme
IT	1 and 2	The narrator	Carme
NRS	4	The narrator	1.Carme's father 2.Carme
	5-Clause 2	1.The narrator 2.Carme	1.Nuria 2.Carme
NRT	6	The narrator	Carme
FIT	7	The narrator	Carme