

Techniques of speech and thought: Ian McEwan's Amsterdam Analysis

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تقنيات الكلام والفكر: تحليل ايان ماك لأمستردام

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المخلص

ان هذه الورقة البحثية تعمل على استكشاف تقنيات تقديم الخطاب والفكر في الخيال الروائي، مع تسليط الضوء على تحكيم وجهات نظر السرد ومنظور الشخصية. يناقش هذا البحث التقنيات الغير مباشرة والمباشرة، مع التركيز المحدد على الخطاب الحر غير المباشر وتأثيراته على بناء السرد. تتضمن الدراسة ايضا فحصاً للخطاب المباشر والخطاب غير المباشر والخطاب الحر، فضلاً عن الفكر المباشر والفكر غير المباشر والفكر الحر. من خلال هذه التقنيات، يخلق الباحثون سرداً غامراً وعاطفياً يسمح للقراء بالاندماج بشكل كبير مع عوالم وآفاق الشخصيات الداخلية. تستخدم الدراسة رواية "أمستردام" لإيان ماكيوان كبيانات لشرح هذه النهج وتأثيراتها على تصور القارئ وعمق القصة. الكلمات الافتتاحية : الكتابة الروائية، الخطاب الحر الغير مباشر، تقديم الخطاب والفكر، منظور الشخصية، بناء السرد.

Abstract

This paper explores the techniques of speech and thought presentation in narrative fiction, highlighting the arbitration of narratorial views and character perspective. It discusses indirect and direct techniques, with a specific emphasis on free indirect discourse (FID) and its implications for narrative construction. The analysis includes an examination of direct speech, indirect speech, and free indirect speech, as well as direct thought, indirect thought, and free indirect thought. Through these techniques, researches generate immersive and emotionally resonant narratives that allow readers to engage extremely with characters' internal worlds and perspectives. The study uses Ian McEwan's "Amsterdam" as a data to explain these approaches and their effects on reader perception and story deepness. Keywords: **Novel writing, free indirect speech, presentation of speech and thought, character perspective, narrative construction.**

1. Introduction

The study of speech and thought presentation in literature involves understanding how narratorial viewpoints and character perspectives are articulated. This paper aims to dissect these techniques, focusing on indirect discourse and the free indirect mode, as well as considering the broader implications for narrative structure. McIntyre (2014) highlights the significant interaction of a narrator's and characters' speech and thought in the construction of meaning by the reader. Though many have studied modes of speech and thought presentation in texts, the impact they actually have on real readers has only rarely been empirically tested.

The progress of the art of storytelling has undergone a very high change in terms of novelists and writers trying out various narrative techniques to increase the effective depth and realism of their writing. Among them, the presentation of speech and thought has a large role in shaping the reader's understanding of narratorial viewpoints as well as character perspectives. The paper deals with the presentation modes ranging from indirect techniques to free indirect discourse and those in direct forms such as free direct thought and free direct speech. In this narration, passage of narratorial viewpoint usually identifies the stance or position from which the narrator lays the story while character perspective usually defines how characters perceive events. Such perspectives usually get mediated through the high-tech and sophisticated techniques that generally bring about the blurring of contrastive lines between the author's voice and the inner thoughts of the character. By exoring narrational diversions, this research would be so aimed at exploring any stylistically or functional nuance that clings life to literary fiction.

2. Aims of the Study

To explore how narratorial viewpoint and character perspective are mediated through speech and thought presentation techniques.

To analyze indirect techniques and their relationship to free indirect discourse.

To examine direct forms of speech and thought presentation, emphasizing the Free Direct Mode.

To understand the shift from basic narrative structure to character discourse.

3. Question of the Study

1. How does the usage of free indirect discourse influence the reader's perception of character and narratorial viewpoints?

2. In what ways do narrative techniques such as free direct thought and free direct speech contribute to the realism and depth of a narrative?

4. Review of Literature

Abbott (2002, p.193) describes narration as "The telling of a story or part of a story. Often used indistinguishably from the narrative, narration as it is used refers to the activity of a narrator." Schmid (2010) suggests that story text comprises two distinct discourses: that of the storyteller and that of the characters. While the storyteller's discourse is present throughout the tale, the characters' discourse is presented in a way that is both pre-formed and re-formed within the story's action. Character speech is frequently paraphrased by the storyteller but can also be presented directly. Thus, the storyteller acts as a filter, conveying information that the reader cannot access through character speech, while also shaping the reader's interpretation of the story.

4.1. Narrator's Representation of Action (NRA)

"Stylistics is a method of textual interpretation in which primacy of place is assigned to language" (Simpson, 2004, p. 2). Thus, NRA describes actions, perceptions, and states within the fictional world, encompassing all non-speech and non-thought phenomena. This section discusses the foundational role of NRA in narrative technique.

4.2 Indirect Discourse Presentation

Indirect discourse occurs with minimal transitions into a character's speech or thought, offering a narrative report without the actual words used. This section highlights its narrative functions. Fielding's use of the Narrative Report of Speech (NRS) critiques social dynamics through selective reporting of dialogue, illustrating the effectiveness of indirect discourse. In Direct Discourse (DD), you directly access a characters' speech or thought; in Indirect Discourse (ID), it is made accessible through the narrator — "monitored speech" (Murphy, 2007). The difference is the level of adherence to original wording: DD tries to preserve it as-is, ID conveys meaning (Vandelanotte, 2004; Gross, 1993; Semino, 2004).

4.3 Free Indirect Discourse (FID)

FID combines character and narrator voices, often leading to a blurred focus. This section examines its stylistic implications and characteristics. Lowry's use of FID demonstrates the fluidity between character thought and narrative voice, creating a complex interplay that engages the reader. In short, Free Indirect Discourse (FID) is a refined narrative technique that articulates character's thoughts by the narrator and thus indirectly infuses it with his or her voice.

FID has a few things in common with Indirect Discourse, for example, they both often use the past tense form and third-person pronouns, while Direct Discourse prefers the present tense form and the first-person pronouns. However, it is also characterized by the use of emotional language, such as character's expressions in the introduction of character dialogue, and sentence constructions typical of direct speech, such as exclamations and questions. This balance of traits creates the "contaminated" state, where the character's inner thoughts are somewhat altered according to the narrator's view.

4.4 Direct Discourse Presentation

Free Direct Discourse is the technique where the thoughts and speech of the characters are presented directly without an intermediary narrator. It gives the reader an opportunity to get inside the mind of the character and therefore we are granted a raw and unfiltered picture of his mental life and emotions.

Free Direct Discourse is a kind of narrative style that adapts language, content, and fantastic vision as the inner time-space continuum of reality. Such a resource helps in the representation of the tumultuous and non-linear nature of human thought in stream-of-consciousness. Joyce's Free Direct Thought use stands out, he

doesn't get hold of the whole thinking process; instead, it's an individual's stream of thought, often very disconnected.

One terrific case of Joyce's Free Direct Discourse is exhibited in "Ulysses" and readers are incorporated in the wandering thoughts of the characters and are made to go through their happiness physical anxiety and fear in a very alive and immediate way. With this art, Joyce not only projects the human mind as intricate and twisting but also merges the character's inside out and the space in between it to external reality.

5. Methodology

5.1 Data collection

The study discusses how speech and thought presentation techniques allow readers to perceive events from a character's perspective, supported by textual examples from Amsterdam by Ian McEwan. Ian Erik McEwan's debut "Amsterdam" is a tragic, darkly humorous novel that was the winner of the Booker Prize in 1998. Over a glass of sherry one rainy afternoon, agree to help each other to die, if need be. However, several years later the situation becomes corrupted due to the fact that they are in the middle of a case involving blackmail and a prominent member of the government. Subsequently, a chain of occurrences transpires that brings to light the absurdity and hypocrisy of not only their personal lives but of the whole society of which they are a part.

5.2 Data Analysis

The analysis is conducted using the following framework:

Identification of Techniques: Each text is examined to identify instances of various speech and thought presentation techniques.

Narrative Functions: The narrative functions of these techniques are analyzed to understand how they contribute to character development, plot progression, and thematic expression.

Stylistic Analysis: A stylistic analysis is performed to explore how these techniques influence the overall narrative style and reader engagement.

Speech presentation

Speech presentation includes direct speech, indirect speech, and free direct speech, all of which present in varying fashions the manner in which a character's spoken words are communicated.

Direct Speech:

This technique quotes a character's words directly, creating the strongest and liveliest sense of their voice.

Example from "Amsterdam": "It's absolutely imperative that you come with me now," Vernon said."

This direct quote enables the reader to comprehend Vernon's urgency and commanding tone.

Indirect Speech:

This rephrasing of a character's speech permits the narrator's power of speech to mixture with the words of characters.

Example: "Vernon mentioned that he was intensely dissatisfied in their announcement."

This technique allows the voice of the narrator to be observed and hence understands a more detached viewing platform.

Free Indirect Speech:

This combination of character speech with the narrator's speech permits an awareness into a character's feelings and emotional state while caring the flexibility of the story.

Example: "How could they make such a ridiculous choice, Clive wondered. It was beyond comprehension."

This is a combination of Clive's voice with the narrator's voice, making a streaming atmosphere in the context of the story.

Thought Presentation

1. Direct Thought:

- This quotes a character's thoughts verbatim, often italicized for clarity.
- **Example:** *I mustn't let this chance slip away*, Clive thought.
- This presents Clive's determination directly, emphasizing his internal resolve.

2. Indirect Thought:

- This is paraphrasing a character's thoughts in much the same way that one paraphrases indirect speech.
- Example: "Clive realized that the repercussions of not seizing the opportunity could be terribly serious."
- This provides insight into the mind of Clive through the voice of the narrator.

3. Free Indirect Thought:

- This interweaves the thought of the character with the narrative voice, thereby forming an uninterrupted whole.
- Example: "Missing this chance could have serious consequences. Clive couldn't let that happen."
- This evokes Clive's thoughts merged with the narrative voice to create a smooth inner monologue

Examples from "Amsterdam" by Ian McEwan

1. Direct Speech:

- "‘It’s not just about the music,’ Clive said firmly. ‘It’s about what it represents.’"
- This directly presents Clive’s words, highlighting his firm stance and the importance he places on the music’s meaning.

2. Indirect Speech:

- "Vernon mentioned that he was deeply disappointed in their decision."
- This conveys Vernon’s disappointment through the narrator’s voice.

3. Free Indirect Speech:

- "How could they make such a ridiculous choice, Clive wondered. It was beyond comprehension."
- This blends Clive’s voice with the narrator’s, expressing his incredulity seamlessly.

4. Direct Thought:

- *I mustn’t let this chance slip away*, Clive thought.
- This presents Clive’s determination directly, emphasizing his internal resolve.

5. Indirect Thought:

- "Clive realized that missing this opportunity could have serious repercussions."
- This provides awareness about the Clive’s thought progression through the view of the storyteller.

6. Free Indirect Thought:

- "Missing this chance could have serious, repercussions. Clive couldn’t let that happen."
- This combines Clive’s thought with the narrative voice, taking in the inner monologue as a whole.
- With the use of such mechanisms, McEwan is granting insight into the minds and voices of the characters in order to create a narrative hence the reader's immersive experience. These techniques help to clarify the characters' motives, emotions, and perspectives that create a relatable, engaging and vibrant story.

Speech Presentation

1. Direct Speech:

- "‘You’re being irrational,’ Clive said. ‘There’s no way this plan will work.’"
- This directly presents Clive’s skepticism, capturing his frustration.

2. Indirect Speech:

- "Clive argued that the plan was irrational and bound to fail."
- This conveys Clive’s criticism through the narrator’s voice, providing an additional reserved perception.

3. Free Indirect Speech:

- "Parliament, chemistry, propeller she could forgive herself, but less so bed, cream, mirror..."
- In this sentence, both Molly's internal thoughts and feelings are fused with the narrator's voice, thus enabling the readers direct access to all her frustrations regarding being unable to remember. It illustrates its perspective without this structure of quotation or attribution so as to allow the narrative to flow in-between her thoughts and that step back by the narrator.

Thought Presentation

1. Direct Thought:

- *This can’t be happening*, Vernon thought.
- This presents Vernon’s disbelief directly, emphasizing his shock.

2. Indirect Thought:

- "Vernon couldn’t believe what was happening."
- This provides insight into Vernon’s thought process through the narrator’s perspective.

3. Free Indirect Thought:

- "This can’t be happening. Vernon was in complete shock."
- This integrates Vernon’s thought with the narrative voice, creating a cohesive inner monologue.

Examples from "Amsterdam"

1. **Direct Speech:**

- "‘I have my principles,’ Clive said. ‘I won’t compromise them for anyone.’”
- This in a straight line shows Clive’s arguments, stressing on his purpose and ethical attitude.

2. **Indirect Speech:**

- “Vernon mentioned that he was frustrated with the lack of progress.”
- This conveys Vernon’s frustration through the narrator’s voice.

3. **Free Indirect Speech:**

- “How could they be so slow? Vernon’s frustration was mounting.”
- This blends Vernon’s voice with the narrator’s, expressing his growing impatience.

4. **Direct Thought:**

- *I need to stay focused*, Clive reminded himself.
- This presents Clive’s determination directly, emphasizing his resolve.

5. **Indirect Thought:**

- “Clive knew he had to stay focused if he wanted to succeed.”
- This provides insight into Clive’s thought process through the narrator’s perspective.

6. **Free Indirect Thought:**

- “Stay focused. Clive couldn’t afford any distractions.”
- This integrates Clive’s thought with the narrative voice, creating a cohesive inner monologue.

These examples demonstrate again how McEwan, through a variety of speech and thought presentation techniques, creates characters alongside various perspectives. These techniques connect the readers with the characters, hence increasing the overall reading experience.

5.3. Discussion

McEwan's novel Amsterdam offers a vivid sequence of linguistic regulations with character through language demonstration, interpreting the readers with the novel. These practices attend to disclose in a better way to show the incentives, feelings, and views of the characters.

1. The Importance of Speech Presentation

Direct Speech:

- Direct speech is a very actual technique for presenting the emotional state and intents of the characters. It gives the readers an imminence and attendance; they can catch the speeches of the characters in a straight way. An excellent example of this would be Clive's principles or Vernon's urgency in command, which are most brilliantly shown through the direct speech. Therefore, these do allow the reader to connect almost personally with the characters, as if he is participating in the conversation.

Indirect Speech:

- Indirect speech suggests a more arbitrated viewpoint, where the storyteller summaries the characters’ disagreements. This can be valuable in enhancing setting or paraphrasing discussions without devastating the reader with straight speech marks. It can also preserve the story movement and offer a more thoughtful viewing platform. For instance, Vernon’s dissatisfaction being transmitted through indirect speech enhances a layer of emotional story, letting readers to fascinate the information without the closeness of direct speech.

Free Indirect Speech:

- Free indirect speech refers to the fusion of the narrator's voice with that of the character, creating a seamless transition between the external narrative and the internal dialogue of the character. Thanks to this device, the expression of characters' thoughts and feelings has a more natural, immersive quality. It allows the audience to feel the character's internal conflict or doubt while keeping the flow of the narrative intact. The incredulity of the senselessness of Clive's plan is captured through free indirect narration making his inner reaction immediate and relatable.

2. The Power of Thought Presentation

Direct thought

It provides an opportunity for the unfettered unveiling of a character's psyche, commonly marked by italics in order to distinguish them from the overarching narrative. This method offers lucidity and intensity, allowing the readers to comprehend the character's instinctive reactions and feelings. Such a technique is most effective

where great emotional intensity is concerned or where decisions are too critical to be left to fate, as in Clive's unwavering resolution not to let slip a chance.

Indirect Thought:

- Indirect thought paraphrases a character's internal struggles, showing insight into their mental state without actual quotation. This can add narrative depth and context, giving an overall view of a character's thinking. It provides room for the narrator to offer commentary or contextualizing together with the thought process of the character, providing the reader with further understanding of the situation.
- **Free Indirect Thought:**
- Free indirect thought or a combination of thought of the character reflects the integration of the character's inner voice with the narrative in the most fluid and cohesive way. This is a technique which allows for a subtle and continuous presentation of the character's thought processes, subtly blending inside-the-character views and the overall tone of the narrative. It displays complexity of thought and emotion, rendering the character much easier to read internally as if unto the character itself, straight from the horse's mouth.

Table 1

This table illustrates how McEwan employs various techniques to express speech and thought, allowing the reader to engage deeply with the characters as they understand their thoughts and perceptions.

Technique	Description	Example	Purpose
Direct Speech	Quotes the character's words directly, creating a vivid sense of their voice.	“It’s absolutely imperative that you come with me now,” Vernon said.”	Captures Vernon’s urgency and command.
		“You can't be serious,” Clive exclaimed. ‘This is utterly preposterous!’”	Captures Clive’s shock and disbelief in his own words.
		“It’s not just about the music,” Clive said firmly. ‘It’s about what it represents.’”	Highlights Clive’s firm stance and the music’s meaning.
		“I have my principles,” Clive said. ‘I won’t compromise them for anyone.’”	Shows Clive’s determination and moral stance.
Indirect Speech	Paraphrases the character's words, allowing the narrator’s voice to mediate.	“Vernon mentioned that he was deeply disappointed in their decision.”	Conveys Vernon’s disappointment through the narrator.
		“Clive argued that the plan was irrational and bound to fail.”	Shows Clive’s criticism through the narrator.
		“Vernon mentioned that he was frustrated with the lack of progress.”	Conveys Vernon’s frustration through the narrator.
Free Indirect Speech	Blends the character's speech with the narrator’s voice.	“How could they make such a ridiculous choice, Clive wondered. It was beyond comprehension.”	Expresses Clive’s incredulity seamlessly.
		“Parliament, chemistry, propeller she could forgive herself, but less so bed, cream, mirror...”	Blends Molly’s voice with the narrator’s, expressing her belief.
		“How could they be so slow? Vernon’s frustration was mounting.”	Expresses Vernon’s growing impatience.

Direct Thought	Quotes a character's thoughts verbatim, often italicized for clarity.	<i>I mustn't let this chance slip away,</i> Clive thought.	Emphasizes Clive's internal resolve.
		<i>This can't be happening,</i> Vernon thought.	Emphasizes Vernon's disbelief directly.
		<i>I need to stay focused,</i> Clive reminded himself.	Emphasizes Clive's determination directly.
Indirect Thought	Paraphrases a character's thoughts, similar to indirect speech.	"Clive realized that missing this opportunity could have serious repercussions."	Provides insight into Clive's thought process.
		"Vernon couldn't believe what was happening."	Provides insight into Vernon's thought process.
		"Clive knew he had to stay focused if he wanted to succeed."	Provides insight into Clive's thought process.
Free Indirect Thought	Integrates the character's thoughts with the narrative voice.	"Missing this chance could have serious repercussions. Clive couldn't let that happen."	Creates a cohesive inner monologue.
		"This can't be happening. Vernon was in complete shock."	Blends Vernon's thought with the narrative voice.
		"Stay focused. Clive couldn't afford any distractions."	Creates a cohesive inner monologue.

In "Amsterdam," McEwan expertly uses this speech and thought presentation techniques to build a rich, immersive narrative. By allowing readers to perceive events from the characters' viewpoints, he enhances the emotional depth and relatability of the story. The use of direct, indirect and free indirect speech and thought contributes to a plethora of methods of character development, which is crucial for keeping the tale lively and interesting.

Using this technique, McEwan gives life to his characters and invites readers to build close connections with their journeys, thus enhancing a deep attachment to the story. The analysis affirms the usefulness of these techniques in producing a textured and resonant literary work.

6. Conclusions

The exploration of various techniques of speech and thought presentation enables the authors to manipulate the fabric of narrative so as to manifest a character perspective. Such knowledge only increases the appreciation of literary artistry, this study investigated the complex methods of presentation of either speech or thought in Ian McEwan's novel "Amsterdam." The findings examined how these techniques enhance the depth of the narrative and thus draw the reader in further. The analysis considers the overall narrative effect achieved by direct, indirect, and free indirect speech and thought.

Free indirect discourse combines the character's internal monologue with the voice of the external narrator: this offers readers easy access into the characters' minds, although within the narrative. It affects readers' perception through the Augmentation of Empathy and Participation. FID also authentically allows direct engagement between the characters and the reader so that such a reader is connected and empathizes with her characters more. In a word, FID shows characters' thoughts and feelings naturally, helping readers sympathize with their struggles as well as motivations.

When the character's and narrator's voices blend, it can be difficult to tell apart what is subjectively thought by a character from objectively stated narration. This ambiguity layers the narrative, inviting readers to

engage and interpret text actively. FID richly depicts characters by showing internal struggles, desires and viewpoints. This technique adds layers to character development, making their personalities more relatable and realistic.

Free direct thought and free direct speech are storytelling devices that deliver a character's internal monologue, as well as dialogue, exactly how it is, without intervention. Booklovers rise ideas into characters' isolated resonances, doubts, and supplies, adding profundity to their symbol and the general ground. Final Thoughts In "Amsterdam," Ian McEwan masterfully services speech and thought presentation techniques to generate an ironic story that reverberates with person who reads. By utilizing direct, indirect, and free indirect methods, he improves the growth of character, emotive deepness, and tale density.

The education of these techniques discloses their serious function in determining readers' insights and appointment, highlighting the standing of tale approaches in fictional skill. The presentation of techniques in this study stands to show the ability of promoting thoughtful experiences in the story account.

"Amsterdam" formulates a skillful application of speech-and-thought presentation modes to make the narration appealing and lively to the audience. McEwan makes use of the mixture of direct, indirect, and free indirect techniques to actually amplify character, emotion, and plot of the story. An examination of these techniques highlights a pivotal role in shaping readers' thoughts and responses, showcasing narrative strategies as an important aspect of literary craft. This study shows narrative techniques have the ability to elevate storytelling, turning it into an emotionally rich, thought-provoking narrative.

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