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## *An examination of processes and structures in oral narrative discourse in an educational context*

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# Abstract

## An examination of structures and processes of oral narrative in an educational context

## by C. Elizabeth Mood

**Thesis:** The structures and processes used in narrating are reflective of processes of thought. These processes will determine the grammatical structures selected to represent them. The nature of the story idea is related to the level of commitment to, and involvement with the telling as social interaction.


**Texts:** The thesis is based on two texts, the first, an oral narrative telling of an event in family history, and the second, several group constructed endings to a traditional oral tale. Each text consists of several tellings, as well as questioning and discussion of the story. The thesis is in two parts, corresponding to these texts.


**Argument:**

1. The child telling is in dialogue with previous telling voices.

2. The child constructs 'history' through a search for meaning at the present time.

3. Questions open up spaces in a narrative in which the child works on meaning.

4. The child uses language in specific ways to achieve specific narrative outcomes.

5. As the narrative develops, further voices from the storying event shape the story.

6. The question in the story becomes a a tool for realizing thought.

7. The nature of the story determines the nature of the thought provoked.

8. Stages in constructing a story can represent stages in an argument.

9. Thought, as it is realized, may be represented in text.

10. The time of narrating is the time of story innovation and change for the teller.

# An Examination of Processes and Structures

# in Oral Narrative Discourse

# in an Educational Context

in two volumes:  the thesis (1) and the tapes and transcripts (2)

**Volume 1**

## by Catherine Elizabeth Mood.

Submitted as a doctoral thesis to

## The University of Durham,

## School of Education.

## 1995

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# Declaration.

No material contained in this thesis

has previously been submitted for a degree

in this or any other university.

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"The copyright of this thesis rests with the author.

No quotation from it should be published

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information derived from it should be acknowledged".

Dedicated to Dr. Peter Millward,

of the School of Education, Durham University,

for the stimulating discussions,

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The children of my class of 1990

and their parents.

Margaret, Robert and Jonathan Mood,

Ann Posselt

and Charles Sibbald.

Your support was invaluable.

# Introduction

'did he keep his promise?'

*'the writerly text is ourselves writing, before the infinite play of the world (the world as function) is traversed, intersected stopped, plasticized by some singular system (Ideology, Genus, Criticism) which reduces the plurality of entrances, the opening of networks, the infinity of languages'.*

(Barthes 1973: 5)

## 0.1   Research methodology

**0.1.1**      During my period of early planning of the thesis I produced a research proposal indicating my interest in researching children's active role in storying, both actively listening to, or 'reading', (see below) narrative as it is told, and performing their own stories. This interest developed as I began to analyse the stories and discovered the active nature of language in the analysis. My initial research questions were: **Do children telling stories orally, draw on a universal narrative form? What is the nature of the work they do in narrating?** Key influences at this early stage, were two articles by Harold Rosen (1988)[1]. These led me into an exploration of theoretical approaches to narrative (para 0.5) and I developed an interest in comparing the perspectives of linguistics, narrative theory and later theories of language and learning as they illuminated my research question.

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[1] Harold Rosen, 'Stories of Stories'  And none of it was nonsense  (1988) and 'The Irrepressible genre' Oracy Matters (1988)

**0.1.2**     To explore the research questions, as class teacher/ researcher, it was necessary to provide a flexible framework and to take an ethnographic approach to examining narrative arising within a familiar learning situation. This required a methodology that would allow for children to contribute to constructing and defining the activity and the notion of story. To achieve this end, emphasis was placed on children's voices shaping the activity by encouraging children's own initiatives ( 0.1.9) and by allowing a degree of self selection of story tellers, with the teacher's intervention maintaining balance. Storying was gradually established as a normal learning context for that year. It was important that children feel comfortable with a tape recorder and volunteer stories as well as producing them at the request of the teacher. To capture the interactive nature of the situation, and to allow me to recognize important issues as they emerged, I recorded, transcribed and made notes on sessions on a regular basis.

**0.1.3**     During the initial year of data collection (Appendix 1), my class comprised twenty eight, ten and eleven year old (sixth year) children. Owing to the composition of the intake of that year, two thirds of the class were girls and one third boys. I was involved, primarily, in all of the day to day interactions with the class as their teacher. In addition to this role, and subsumed within it, was a further role of researcher, which took effect for fifteen minutes at the end of each day, during the time designated 'story telling time'. Children were involved in the research by my discussing with them my interest in stories, and intention to study how they are made, and asking for their views. I talked about the role of the tape recorder and plans for transcription and analysis of recordings, assuring them of the confidentiality of the study, and that all names would be changed.

**0.1.4**      My data gathering instruments were recordings and transcripts of stories, comments, questions, discussion and evaluation. These methods were appropriate to affording frequent opportunities, both for the children and myself, to reflect on stories. I hoped to record interactions and negotiations involved in questioning, and in collaborative story making, and also reflective comment by children listening to recordings of their own stories. These were intended to provide insights into what children mean by stories and whether this is a universal understanding; a step towards opening up my initial research question (0.1.1) suggesting specific significant issues.

**0.1.5**      My initial reasons for believing that a study of oral narrative would be valid and important were generated by observations I had made in the classroom. My aims and research questions were generated by my view, as teacher, of classroom interactions. I believed that oral narrating empowered children through a handover of responsibility for talk, from myself as teacher, to members of the class. This will become apparent in the thesis.

**0.1.6      Initial broad aims:**

**1 )**    to investigate the potential of narrating to intrude children's voices into classroom discourse in sustained contributions and the reciprocal effect of classroom discourse on narrating .

**2 )**    to investigate the interplay between children's understanding of stories in this context as an aspect of the learning process, and stories produced.[2] .

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[2] As Bauman, Story , Performance and Event, (1986):112, indicates in his conclusion; of significance, is the 'long standing recognition of the double grounding of narrative in events', the event narrated and the event of narration. I realized early on that the two research questions (0.1.1) were intrinsically connected, and began to suspect a link between the work of constructing within social situations and the universal characteristics of narrative.

**3 )**   to investigate the implications of the interactive nature of oral narrative, in terms of constructing and product, for narrative theory.

**0.1.7**   Whilst my role as participant observer affected the situation, it did not threaten it as I was able to take a non-intrusive role in the discourse. If story is, at one level, a sustained turn in the talk of the classroom, a correspondingly more sustained listening focus on the part of pupil audience and teacher/ researcher is implied.

**0.1.8**   A questioning process was initiated by children themselves. Questioning the teller and the responses of the teller, became a convention of the storying sessions. This led to a further handover of responsibility for sustaining the talk to the children. As teacher, I initiated and maintained the focus on the activity and entered the dialogue where I felt more information or direction was needed. My dual role as teacher and researcher are a critical aspect of my approach to narrative in the classroom. If the teacher is to contribute to children's learning and development through narrative, s/he must be aware of its potential and processes and effects involved in its use.[3]

**0.1.9**   **Further issues that emerged were:**

**a )**   How do stories develop over successive versions?

**b )**   What is the effect of questioning of a story on subsequent versions?

**c )**   What can be taken from one telling into another and what is its effect ?

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[3] ' To use storytelling as a major way of teaching and learning there must be, above all else, the certainty that children...have the capacity to transform and create out of what they receive.' Betty Rosen And non of it was nonsense: the power of storytelling in school (1988) At this stage I felt that, in tackling my research questions, I needed to probe this kind of statement from a theoretical perspective to discover what, in the nature of the genre, invites innovation.

**0.1.10**    After the year of data collection (Appendix 1), my role became that of full time researcher, while still participant observer during the gathering of further data. After examination of the first set of data and initial analysis, I identified areas on which to focus during the second part of the research programme. To observe children reflecting on their own stories, I withdrew some of my former pupils from their English lesson, with the agreement of their teacher; one on her own and two groups. I planned to introduce a collaborative storying activity to observe the interactions of children who were, by now, experienced story tellers.

**0.1.11**    The two parts of the thesis are based on two separate texts. The first text comprises successive drafts of a story by Hazel about her Grandad, as well as questions and responses and talk about the story. The second, comprises versions of stories and discussion produced during collaborative storying based on 'Jack and Death'4 . This involved a group comprising half of the previous year's class, and another group of four children, meeting at a different time (Appendix 1, para 12.1).

**0.1.12**    Two structures are represented. The first text, Hazel/ Grandad, demonstrates a movement through 'drafts' on a number of occasions; the second, the 'simultaneous' telling of several stories at one time as part of a single event. I propose that these two represented two types of work on stories which could be termed 'diachronic', or a succession of moments

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4   A Scottish traveller's tale from the oral tradition told by  Duncan Williamson and transcribed by his wife Linda williamson in A Thorn in the King's Foot: Stories of the Scottish Travelling People (1987) . I wanted my telling to be derived from the oral tradition, and, as I was not able to listen to the story told by Duncan Williamson himsef, a transcription of his telling, word for word, was acceptable. This transcription preserved features of oral narrative in a written form, giving a sense of that interaction between modes which I felt was apparent in the children's stories. My telling transformed this story for, and within, the new situation, and therefore is a new story with new meaning. This will become apparent in the thesis.

through time (2.8), and 'synchronic', a synthesis of time by the storytelling to become one event (7.1). These concepts will be important in the relating of kinds of construction of story to theoretical concepts of time and space.

**0.1.13**    Working at a story over a period of time will shape it in certain ways, and the simultaneous collaborative group work will shape it in certain other ways. The two parts of the thesis are intended to illuminate each other, in terms of the nature of each event. The first part shows an individual re-identifying herself in relation to her story over a period of time. In the second part, a group of children tackle the problem of finding an ending within a space of time. These differing aims and intentions shape the stories. The structure and projected outcome will determine the narrative, which will then affect the story. The educational implications of this, are that the intentions involved in the task of making a narrative, and the processes that the children discover on the way to completion, will influence the product. The story is shaped by the learning process involved in telling it, and represents that process in its structure and wording. So, the story is found to be about the process of its construction, and the experience of the teller is an experience of developing thought and ideas.

**0.1.14**    The more focused analysis of data began when I took a year out of teaching (Appendix 1) to focus on the thesis writing. Having been immersed in the event, I took on the researcher's role in order to reflect back on the event The research process mirroring that of the children reflecting on their stories. The language I used about the stories and their function developed during the periods of time of my teacher/researcher and my researcher roles, though this is not apparent from the texts.

**0.1.15**   During the first year of data gathering, the research role was represented by the presence of a tape recorder during storying. Though the researcher's role is not recoverable from the texts and children viewed me as their teacher, there was certainly an interest in, and therefore an awareness of, the research. During the subsequent year when I reappeared in school as as a former teacher, activities with groups were determined by the research in a way they had not been before. Nevertheless, they were essentially activities of teaching and learning and their structure reflected this. My research role affected the amount and depth of discussion of their stories by children. The time spent, and intensity of focus, would not have been possible within the constraints of a normal school timetable. As the children were withdrawn from their usual lesson to take part in the research, the researcher's role was an important factor in the situation.

## 0.2      The evidence for the thesis

**0.2.1**   The findings are based on small focused extracts from the recording made during the two years in which data was collected. My focus narrowed as important issues began to emerge from the evidence. The findings apply to the large body of recording and transcription to which no reference is made in the text, for reasons of space.

**0.2.2      Reliability, verifiability and interpretation of results.** In the course of the thesis I have tried to keep my thinking as accessible as possible, in order that the reader is able to assess its validity and make his or her own judgments. To support my approach and the concerns associated

with being part of a research project (i.e. teacher/ researcher) we should not focus on the issue of objectivity as the approach is essentially value laden. As Elliott[5] (1985) made clear, objectivity is better conceived of as an awareness of ones value biases, a willingness to make them explicit, and an open attitude to evidence which is inconsistent with them.

**0.2.3** With this in mind, I have tried to provide the information the reader needs to challenge my conclusions. I have also directed my attention to the children's perception of the situation and call on their voices wherever possible to account for the statements I make. For this reason I have included the complete transcripts of the relevant texts in a supplementary volume, though there is only a relatively small amount of this to which reference is made in the account of my research. For reasons of space and conciseness, the work here represents a fraction of the analyses actually carried out. Interpretations and findings could be applied to other text available which is not included. In the final analysis, it is the reader who will evaluate the findings on the basis of the information I have made available.

**0.2.4** It is essential to appreciate that a teacher working in this way and seeking to develop children's thinking through narrative, will necessarily play the role of researcher as well. This dual role is an essential part of the process and may be fulfilled by a teacher/ researcher. An initial suggestion that a colleague carry out some data gathering was rejected, as a specific element would have been removed from the context.

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[5] Elliott, J., Bridges, D., Ebbutt, D., Gibson, R.,Nias J., School Accountability, London: Grant Mcintyre (1981).

**0.2.5**     The texts on which my analyses are based, are entirely spoken throughout, although I use the terms 'reading' for 'interpreting while listening', 'reader' for 'listener' and 'drafting' for 'an internal oral process of thinking and reworking'. I find these terms useful in this context and feel justified in using them as there are no equivalents for the processes that go on during oral narrating and listening to oral narration. The analysis, then, is of oral narrative, recorded and transcribed. Being aware that transcription implies reception by a reader of the written word, rather than of the spoken word by a listener, I referred to the original recordings while conducting my analysis and have provided these recordings for reference (Volume 2).

**0.2.6     Introduction to the children who took part in the research;**     For reasons of confidentiality, I changed the names of the children and have not referred to the school by name. The work which forms the main evidence for my findings is by Hazel, Eve and Fern, with the voices of others introduced where appropriate. I am aware, though do not see it as a problem, that the principal evidence is work produced by girls.

**0.2.7**     . There are two transcribed texts on which the thesis is based. These are 'Grandad' by Hazel (H/G) and 'Jack and Death'(J/D). J/D is jointly authored. The complete texts are bound separately in Volume 2 for ease of reference, and are accompanied by cassette tapes of the recorded evidence. The extracts discussed in the thesis are also provided in edited form in appendices Two and Three to this volume. It is not necessary to read the complete texts in order to follow the argument of the thesis, though it may help to give an overview. The reader will be alerted, at the beginning of each chapter to the extracts on which the argument will be based.

**0.2.8**    The thesis, as indicated, is in two parts. The first part, chapters one to six, is based on 'Grandad' (Appendix 2) and chapters seven to ten are based on 'Jack and Death' (Appendix 3). The themes and argument of Part One are developed in Part Two. Grandad comprises six successive drafts of a narrative of family history. Three of these were told by Hazel to her class at the age of ten. After the first telling, members of the class made comments and asked questions. Tellings Two and Three arose as part of a class activity to tell a story in the first person, from the point of view of one of the characters. After a year, on revisiting the school as researcher when Hazel was eleven, I played back the tapes of her story telling and invited her reflective comments. Versions Four to Six emerged in the context of an evaluation of her previous narratives.

**0.2.9**    Jack and Death comprises the teacher's (my) telling of the traditional tale to a point in the narrative and then breaking off.[6] The group were asked to form pairs or groups of three and invent an ending to the story. These endings appear in the transcribed text as Set A (Appendix 1). The initial endings were discussed by the whole group, and then the pairs asked to join together with another pair, or group of three, to work on a 'final version' by combining ideas. The final versions are designated Set B. A week later. groups evaluated the previous week's stories while listening to the recordings of them. For further information, the reader may like to look at the timetable in Appendix 1.

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[6] This is a strategy advocated by Betty Rosen (1988) who demonstrates the appropration of ideas and words and the innovation and inventiveness of ideas in response to the stimulus of stories. In using this strategy, I wanted to find out to what extent, and on what level, children might interact with the ideas and philosophy or ideology of the teacher. Also in what ways our narratives cohered and whether this was because our beliefs about story converged or were remade within the framework of narrative at the event of our negotiating the nature of the activity.

## 0.3  Telling stories in an educational context

**0.3.1**      I define <u>storying</u> in this context as telling stories, thinking and talking about them. In storying in Education the purposes for both teacher and pupils are related to learning and development, an important factor in this being motivation (para. 6.2). Each time a story is told, it is a 'performance', managing experience in order to act and define the current situation. The stories were prepared but not written down, so the child knew what had to be said, though s/he did not know in advance precisely how she would choose to say it. The telling of a story is a process of discovering what it means anew, each time it is told.

**0.3.2**      In telling a story, the child uses the framework and structures of narrative to build or construct something new, and in doing so can challenge, and even adapt the framework itself. I show this process happening by looking at the new ideas as they take on shape and form in language. By examining the texts, I demonstrate a movement of social, grammatical and narrative processes.

**0.3.3**      These movements can be traced through:

a) a succession of drafts;

b) collaborative authorship;

c) the dialogue between different voices within the texts;

d) the dual or multiple functioning of language at the level of the clause;

e) the shifting between conventions permissible in different genres.

**0.3.4**      I will show how children are motivated to develop ideas, given

the narrative task, the opportunity to explore, the framework for investigation

and a commitment to the story. The participants engage in social interaction

which comes to shape the product. Through storying itself, as a process,

children become committed to testing forms of the idea in the world. This

suggests that it is possible for the classroom task to create a need for

learning  beyond the environment of the classroom.

**0.3.5**     The process of narrating, which is intrinsically social has

repercussions for the meaning that will be made of the story. The story comes

to be structured by the social situation because it is mediated by a narrating

process that is by its nature interactive. A storytelling must always be the story

of the story that is being told, the story of the life we are living and

participating in, as well as the story meant by that narrating.

## 0.4   The thesis

**0.4.1**      **My thesis, which has four strands, is as follows:**

**1 )     that the thought processes of the teller will be found
to relate directly to grammatical processes which are selected in
narrating and to determine the structure of the narrative;**

**2 )     that the degrees of closeness to, or distance from, the
consciousnesses represented in the narrative are determined by
the level of emotional investment the teller and reader come to
have in the narrative text;**

**3)**   **that the realization of thought in oral narrative is in dialogue with previous and current interactions in the social situation ;**

**4)**   **that in realising thought, narrative allows us to experience our ideas as unfolding through time and as a network of relations across space and that this is an experience of the space/ time of thought.**

**0.4.2**   If the processes and structure of the activity in which thought is realised determine the nature of the text that is produced, these same processes will be, to some extent, recoverable from a reading of the text.

**0.4.3   Specific findings relating to thesis**

**A.**   The discourse processes that shape storying as a social event, are a reflection of individual thought processes realized in a social context. These thought processes will determine the selection of grammatical structure at the level of the clause. This in turn will determine the level of access afforded to the reader.

**B.**   Successive versions of an oral story with questioning, responses and discussion alternating with narrating, raises the level of commitment of the child to the story and this will be reflected in the narrative at the levels of discourse and grammatical structure.

**C.**   Oral storying in education gives the child the experience of making visible her thought processes to herself and others. The metalinguistic

structures used in talking about narrative can have a dual or multi function, being structured as argument as well as hypothetical future narrative. Narrative discourse and discourse about narrative develops thinking at a structural level, that is, structuring our thinking and experience.

## 0.5   Theoretical approaches

**0.5.1**      I will introduce theoretical concepts which help to uncover the way narrative works in terms of language, learning, linguistics and narrative discourse, and relate these to the strands of my thesis. These concepts draw on interdisciplinary perspectives from narrative theory, theories of language and learning and linguistic theory. The contribution I make to theory will be to feed back into it a reading of oral text as it is being produced, through the processes that are taking place in narrating.

**0.5.2**      Narrative theory sets out to discover the nature of narrative and how we can identify its functions and workings in terms of its structure and underlying principles. Bakhtin (1929)[7] , Genette (1972)[8]  and Barthes (1973)[9] use actual text and extrapolate from it into theory. What I will try to do, is to extend their work by applying aspects of their theory to oral narrative to discover whether what they are identifying is universal to narrative, and therefore is applicable to narrative in either spoken or written mode. As children, we learn to make our world meaningful for ourselves through spoken narrative. The structures and conventions of the genre are the means of representing thought that is realized as we tell a story to ourselves

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[7] M.M. Bakhtin, <u>Problems of Dostoevsky's Poetics</u> (1984).
[8] Gerard Genette, <u>Narrative Discourse: An essay in method</u>  (1972).
[9] Roland Barthes, <u>S/Z</u> (1973).

and/or to an audience. This is related to the first strand of my thesis.

**0.5.3**     My examination is of specifically narrative thought processes, one of the two principal means of ordering experience.[10] I take Vygotsky's concept[11] of levels of interiorization of thought, from external speech to verbal thought or inner speech and deeper into 'pure' thought, and relate it to to narrating. I relate the work of Vygotsky on thought and speech (1987: 243-285) to the processes of oral narrating, showing this as involving inner speech/ verbal thought[12]  This develops the first strand of my thesis through an argument which progresses throughout the work.

**0.5.4**     My analysis of specific instances of text at the level of the clause is an application of the functional grammar of Michael Halliday (1985)[13], using grammatical theory to elucidate constructive processes. This leads me to discover instances of thought being processed in order to perform functions in the social semiotic situation. I show that the nature of the event is determined by thought, spoken realization and interior, at each moment, and that this is recoverable from the text.

**A.     Mikhail Bakhtin**

**0.5.5**     Bakhtin's (1984) work elucidates strand three of my thesis, on the influence of the social context on the story. I hope to make a contribution to Bakhtin's (1984) thesis on Dostoevsky's poetics, by showing that the

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[10] Jerome Bruner, <u>Actual Minds, PossibleWorlds</u> (1986)

[11] L.S. Vygotsky, <u>The collected works of L.S. Vygotsky</u> (1987)

[12] L.S. Vygotsky (1987). Vol.1 (1932-4: 243-285). I discuss this concept in Chapter Two.

[13] M.A.K. Halliday, <u>An Introduction to Functional Grammar</u> (1985).

voices existing as independent consciousnesses[14] in Dostoevsky's novels, can be compared to the voices of the participants in storying and that these relate to the voices recoverable from their stories. These are the voices of the simultaneous dialogue of a time[15] and represent a dialogic process of thought.

**0.5.6**     This dialogic process can be experienced by a teller as a sense of drawing on, and of being in dialogue with, the voices of a time. It is experienced intensely by participants in storying. The purpose of the event of storying is to tell and talk about stories and therefore the event is a direct analogy for the story which is being produced. The interactions which are the most immediate resource for the story involve its exchange with an audience.

**0.5.7**     The notion of 'points of consciousness', rather than characters is an important one, which Bakhtin (1984) sees as central to Dostoevsky's concept of the novel. I use it as a term in connection with storying to show that the event is realized by consciousnesses which acknowledge each other as participants in an activity. They are identified for the moment by the ideas and points of view they put forward in constructing the event. This activity, becomes a resource for the story. I will argue that points of consciousness in the story are identified by transformations of the children's experience of interacting. The nature of the context of oral narrating, is such that it has an immediate audience and is, therefore, open to immediate dialogue from a number of ideological perspectives. The narrative, at every moment, anticipates the subtle nuances of those responses. Therefore it is structured as a 'long turn' in an ongoing discourse about telling stories.

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14  Bakhtin, 1984: 48. I discuss this idea in section 6.5.
15  Bakhtin, 1984: 28. I discuss this concept in para. 8.1.1.

## B.    Gerard  Genette

**0.5.8**      The effect of the <u>memory of the event of narrating</u> taking place, and the memory of the story, having a reality like the memory of a perceptual experience of an event, is an important aspect of my argument (1.2.2). A text may refer to a previous event at which a memory was recalled, and to a fiction constructed, as well as to the event itself. There are educational implications, here, in that experiences of language constructing an event may be as powerful as perceptual experience, though perhaps qualitatively different. Therefore, the kind of emotional experience that can be reached in storying in the classroom, can influence development, by involving a child with ideas, through a genuine need and desire to understand. This relates to the second strand of my thesis, and to Vygotsky's proposition that thought has an affective volitional motivation (1987:282).

**0.5.9**      The teller comes to be implicated in the telling to a greater degree in each successive telling no matter how much, or to what degree, the narrating instance is effaced in any given telling. Genette (1972:113-159) shows the effects produced by an account of a series of repeated events, told as if they represented a single occurrence in the story. This concept is crucial to the understanding of oral narrative of the kind that is passed down through the generations, from person to person or person to group. Hazel's is a story originating in family culture and history, intended to preserve the memory of an event that affected a previous generation of a family.

## C.    Roland Barthes

**0.5.10**    Barthes' (1973: 19-20) codes[16] , are terms for the way in which a reader can enter a text and interpret it by fragmenting it and identifying traces of five codes. Barthes provides one possible system for gaining access to narrative. It represents the kind of process that a reader may apply unconsciously, recognising cultural ways of constructing, and entering into dialogue with the voices of the culture.

## D.    L.S. Vygotsky

**0.5.11**    I propose an analogy in the process by which Hazel  works through the successive versions of her story, with the relationship between thought and speech, as demonstrated by Vygotsky (1987: 244). Narrating is realizing thought through the word. Vygotsky shows that the word completes the thought, 'Thought is not expressed but completed in the word.' (250). This will elucidate Strand One (0.4.1) of my thesis; my findings feed back practical evidence which supports the theory.

**0.5.12**    Vygotsky's (1987) work shows that a key factor in thinking is 'affect' or need and desire; 'Every idea contains some remnant of the individual's affective relationship to that aspect of reality which it represents.' (1987: 50) This becomes very clear in the data. It is not only that social interaction comes to shape the product, but that a _need_ arises through the process of narrating to explore new meanings. Through engagement with

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16 Barthes five codes (1973: 19-20) are possible routes into the text for the reader. I base part of my argument on analogies between the process of constructing oral narrative text and the principles underlying two of these codes, the proairetic and the hermeneutic. These are discussed, in particular with relation to chapters Three and Four.

ideas and words, the need to tell apparently increases for the teller.

**0.5.13**   The stories come to be about processes of thinking and learning as this is their immediate analogy in the social situation. Thinking and learning is accomplished through the forms and conventions of narrative, as well as the forms of a critical analytical genre, and therefore the stories are also about the process of narrating and talking about narratives. I trace these connections in the development of my argument with reference to the texts.

**0.5.14**   I also look at the formation of concepts, directed by means of the words and signs[17] children use. The process of storying involves taking signified ideas and concepts from the social context of telling and talking about stories, into inner speech and thought.[18]   These may then be realized or brought out in the form of a new narrative, and this two way process is recoverable from the storying text.

**B.    Michael Halliday**

**0.5.15**   To analyse the language structures and processes used in narrating, as indicated, I use Michael Halliday's (1985) functional approach to grammar and linguistics. The aspect of his grammar which is particularly relevant to this examination, is the fundamental concept of the clause as having three functions as 'message', 'exchange' and 'representation'. Exactly how these

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17 Vygotsky shows (1994: 48), that the threshold of adolescence is a critical stage for the formation of concepts, when the child begins to direct her understanding by using words.

18 I propose a connection between the internal dialogue of the listener with narrative and inner speech, as analysed by Vygotsky (1987: 256). I discuss this in para 9.2.3.

three functions manifest themselves is dependent on the genre within which the producer of text is working. This is dependent in turn on the purpose and intentions of the producer and the intended outcomes of producing the text.

**0.5.16**     By drawing on Halliday's (1985) ideas, I would like to show exactly <u>how</u> voices function within a narrative text. Having said that the voices which Bakhtin (1984) analyses in Dostoevsky are to be found in the storying event and text, shaping the story produced, I will explore the nature of these voices. It is the experience of thinking through narrative in the context of storying that allows these voices to shape the narrative and story.

## 0.6   The role of the researcher

**0.6.1**     As a researcher, I looked for signs that text was changing at a lexicogrammatical level in the movement through versions, representing a movement through time. These changes alert us to the semantic changes that occurred in the social situation of the text's construction. There will also be identifiable changes in the researcher's own relationship with the story as it is transformed. In characterizing these changes, I show some of the effects they had on the event which they define, as well as effects beyond the immediate event on the sense the researcher made of the event in retrospect.

**0.6.2**     A rereading of an oral story can be considered as a retelling, with reference to Barthes (1973) concept of the 'writerly' reader[19]. The researcher retells the story of the event of telling as s/he rereads. When s/he rereads the stories contained in these texts, they acquire meaning from the

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[19] The reader constructing an internal discourse parallel to the story being told, who takes into account the plurality of options open.

research context, and this must be accounted for. The intensive work on Hazel's process of reading her own story (13.8), brings Hazel's meanings into the foreground.

**0.6.3** The stories are experienced as story, although initiated and analysed for educational and research purposes. The perceptions of teacher and researcher about the text produced at the time of the interactive social event are likely to differ. When we are immersed in an event, we necessarily read it as it proceeds whilst in looking back on it through a recording of some kind, we imbue it with the logic and cohesion of hindsight. It becomes a whole event, rather than an unfolding one. Our reading is likely to be different in the two cases, not only because we are reading for different purposes, but because we are doing different things with language. In the first case we are engaged in making things happen in the world through language; while in the second we are seeking to define those happenings, and in doing so we, necessarily, change them.

**0.6.4** **Defining the terms 'structures' and 'processes'** The linguistic structures and processes through which story ideas are realised are culturally 'coded'[20] or organized. I use the term 'structure' to refer to the preferred ways that the elements of our language are put together, which correspond to the meanings that people in our communication history have needed to make. The more active term 'process' reminds us that a clause is always in the process of coming to the completion by which it is defined, rather than having reached it. If we are reading a clause we are

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[20] I use this term in the sense in which Halliday (1994), 'Language as Social Semiotic.', Language and literacy in Social Practice, (1994) defines it; as 'the principle of semiotic organization governing the choice of meanings by a speaker and their interpretation by a hearer' (26).

necessarily in the process of allowing it to function in a new reading situation. Thus the clause is having a new effect in the world.

## 0.7   The   Argument

**0.7.1**      The storying text consists of both narrative and discourse about narrative, including questions and responses. The narrative is structured into the whole text as a series of whole entities. Narrative is not only a long turn in the conversation that is storying, but is a contractual agreement to come to a point of completion. It is an integral part of a whole 'storying' text and therefore it can only be read in the context of those voices which have preceded and those which succeed it. These are cultural voices which are discoursing with it. In their pause, a completed text is produced by one voice, in which all of these voices are implied.

**0.7.2**      The exploration of ideas as a listener is essentially a 'reading' in the sense of an 'interpreting' process, as I have indicated. Reading is an important term by which I mean entering into a text, and working on it in various ways, to make sense of it at a particular place and time. The analysis shows that reading and constructing processes occur simultaneously, and that these may be considered to be aspects of a thought process. Rereading unifies the whole text as a discourse at one moment in time. The moment referred to could be, for example, the hour during which Hazel, literally, through the technique of listen, pause, record and speak, 'interpellates' her voice into the interstices of the recorded text . She has control over the pause button on the original recording, and thus her speech is a direct response to what she is 'reading'.

**0.7.3** One way in which teller as reader of her own words as she tells, is 'implied' in a text, is through words which 'remember' her previous critical look at her own work as she read it afresh. This suggests that telling a story may be a good framework through which we can come to understand how our words might make sense to other people. This in turn indicates storying to be a way in which our words can be reflected back to us, so that we see ourselves as others see us.

**0.7.4** There are two narrational positions encoded in text, that of teller after an event from which resources can be drawn, and that of reader of her own narration at each moment as it is being realised. When Vygotsky (1987) speaks of realising our thoughts in language[21], he is referring to this process of coming to <u>know</u> what it is we mean across time. Narrative is peculiarly suited to this, since the 'knowing' or coming to know (the linguistic root from which the word 'narrative' derives) can be taken to mean a coming to know what the story means by telling it.

**0.7.5** In narration, concepts are realized in time so that we can find out a meaning in the place and time of the event, in relation to the place and time of the story. Space and time define the semiotic, or social and cultural, relations of the event. If our purpose in coming together is to tell a story, we use the narrating of that story to allow us to know what it means to narrate.[22]

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21 This is a reference to verbal thinking, which Vygotsky (1934) discusses in his chapter (7), on 'Thought and Word', in 'Thinking and Speech.' (243-85)

22 Hobsbaum, A theory of communication (1970), advocates a theory of language that is 'semantic, evaluative, contextual and socially oriented' (208), and applies this to the examining of 'valuable' (207) works or 'works of art'. His argument is that linguists should turn their attention to literature in theorizing about communication. I n response to this argument, during my research process, I felt it was important to discover whether it was 'literature' that was inherently worth analyzing as valuable communicaton, or whether there was something intrinsically valuable about the mode of conscious realization we call, narrative.

## 0.8  Summary of argument specific to the chapters

**0.8.1**        The first four chapters examine the text from the point of view of the producer, reading as she tells, and observing her thought processes. Chapters Five and Six explore the perspective of the reader/ listener. Proper names below, Hazel, Fern and Eve, refer to children in the group whose stories and talk constitute an important part of the evidence from which the findings of the thesis emerge. As indicated, names of children have been changed for reasons of confidentiality.

**PART ONE :  Chapter one**

**0.8.2**        Hazel comes to an understanding of aspects of the cultural context of her Grandfather's accident, or the conditions of the times in which it takes place, by bringing ideas about her Grandad's times into a new social context. She draws on her mother's voice in doing so and begins to construct a separate narrating voice. She experiences the effects of linguistic choices she makes in seeing from the perspectives of the time of narrating, and of the time of the story.

**Chapter Two**

**0.8.3**        Hazel discovers a sense of habituality and timelessness, which gives a sense of familiarity to the cultural background of her Grandfather's time. Through phenomena which are inherent to narrative, she reaches a deeper level of understanding of the story in the process of making sense of it for herself and others. Her peer group are interested in questioning and

opening out the critical moment in the story, while Hazel herself shows a preoccupation with establishing a morality in the story world which reveals this critical moment as wholly accidental, and unpredictable. She later goes on to explore the tension between these two positions.

**Chapter Three**

**0.8.4** Hazel explores the relationship between narrating time and the temporal effects within the story world to achieve her understandings about cultural values, and in this chapter, she differentiates between critical, directing and narrating functions. In doing so, she constructs a reality for her story by a process of layering successive drafts, which comment upon, and are referential, to one another.

**0.8.5** In this chapter, I begin to show how the structure of the story becomes intimately connected with the structure of the task of evaluating a previous narrative. I also show that Hazel arrives at discoveries about meaning, by the employing of an 'active' voice[23] , or criticizing, directing and narrating simultaneously. The combining of these functions allows her to layer her narrative so that it gains substance and 'materiality' for her.

**Chapter Four**

**0.8.6** I demonstrate that the investigation of ideas in narrative through successive versions, is reflected in the eventual storying text as a

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[23] Bakhtin (1984:199), analyses the degrees of self consciousness of characters in Dostoevsky novel's, showing their words to be to varying degrees directed at the words of other consciousnesses, as well as at the subject matter to which they address themselves.

manifestation of Barthes' 'hermeneutic code' or 'Voice of Truth' (Barthes: 1973). The code itself, identifies those aspects of text motivated by delayed fulfilment of the expectation that there will be a point at which we arrive at completion. An analysis of Hazel's work reveals the instances or moments of Hazel's discoveries and realizations. The code is a way of reading narrative, and therefore, I propose, a way of identifying processes in constructing narrative. It identifies the nature of Hazel's verbal thought and the principles behind her solution of a narrative  problem as well as her fulfilling of teacher expectations.

**Chapter  Five**

**0.8.7**    This chapter brings us back to the exchange of the narrative with audience in the time of narrating. It is about the dialogue that continues through Hazel's narrative with voices of both past and future, as they are responded to and anticipated. Having examined the dialogic nature of the word as it functions to construct narrative, I explore Bakhtin's (1984) thesis as it illuminates the process of responding to, and addressing, voices.

**Chapter  Six**

**0.8.8**    I continue the argument by looking at the effect of the child's affective involvement with the story on the narrative she produces, specifically in terms of the structures expressing closeness to, and distance from, the viewpoint of characters in the story.

**0.8.9** **PART TWO** The two parts of the thesis are integrated through the notion of time. The texts are 'historical' and fictional. The paradigm for the <u>history</u> of Hazel's Grandad's accident, is diachronic, that is oral retelling; while the paradigm for the mythological time of the Jack and Death group of narratives, is synchrony, the synchrony of mythological time. The structures of the activities in which each of these types of stories occurred, reflect this dichotomy.

**0.8.10** In Part Two, I go on to look at a group discovering a several meanings at one moment in time. The children are given a collective problem solving task, that of finding an ending to a story. While Hazel was working on narrating, this groups of tellers are working on problems of story. Hazel was working with what she conceived as being 'history' while the groups work on what they conceive as being fiction. The conception of the task alters the conception of time and of the relatedness of the story to time.

**Chapter Seven**

**0.8.11** By looking at several discourses, that of the teacher and those of children encoding differing ideological viewpoints, I explore the dialogue between them. I view the words and ideas as being brought out and tested in a social forum and the narrative as reflective of the realizing of these ideas in a storying context. I examine children's language as they realize a concept as verbal thought. The two forms of consciousness, which are, as Vygotsky (1987:285) saw them, related to thought and speech can be expressed in narrative and story.

## Chapter Eight

**0.8.12**     In this chapter, I trace instances of a continuing dialectic through the several stages of its propositions and arguments in narrative and discussion. This shows narrative to be a flexible genre, through the conventions of which ideas are made visible, and evaluated. Ideas are transformed in the mouths of others in the story and viewed with varying and complementary degrees of detachment and closeness.

## Chapter Nine

**0.8.13**     At this stage, I equate thinking with the moment of producing text, drawing on the dialogue with the story as it was told. I relate Fern's hypothetical constructing of story to the notion of the timeless space of 'pure' conceptual thought, and the reconciling of this with verbal thought, through time. Fern's response to the task, has been to solve the problem of ending as a metaphor, an understanding, a pure thought in narrative form.

## Chapter Ten

**0.8.14**     This chapter draws the thesis to a close by relating the time of narrating to the processes of thought being realized, and the structures selected in that realization. I look at children experiencing ideas provisionally, as processes of thought. The text, as a temporal entity, moves concepts through time and gives the illusion of perfected time, as it is spoken and completed. Only through viewing that which has an apparent completeness, can we come to have a notion of past present and future; otherwise we live in a succession of present moments.

# Chapter One.

# Telling about the unfamiliar
# in terms of the familiar.

'it was in the middle of World War Two me mam thinks'

**In this chapter I will examine the first version of the story
of her Grandad, told by Hazel, and comments, lines 1-61.**

## 1.1   Narrating

**1.1.1       In the first four chapters I look at Hazel working with
language in narrative convention and in a learning situation. I
start by examining how narrating is accomplished. In Chapters
Five and Six I look at the effect this process has on the text
produced.[1] This chapter is about the way Hazel represents an
event which occurred within the context of a past time and
culture, assisting a new audience to make sense of it. I show how
her words change the situation within which she is working, while
offering access to a constructed world. This chapter will begin to
elucidate Strand 1 of my thesis (0.4.1).**

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[1]   I will use Rimmon-Kenan's distinction between story, text and narration: Narrative Fiction:
Contemporary Poetics  (1983). Bal uses fabula, story, text Narratology: Introduction to the
theory of narrative (1985). These have superseded the formalist fabula and sjuzet, and the
French histoire and discours, equivalent to Chatman's Story and discourse (1978).

**1.1.2** Hazel works with language in a seemingly unconscious[2] or 'natural' way. Language constrained within the framework of narrative gives the child the freedom to do the kinds of work to which it gives access. Once inside, we can be innovative and contest the convention. In working within the convention, we remake it.

## 1.2. Mam's words and thoughts: their claim to factuality

**At this stage the reader should refer to the H/G text Version One and ensuing comments/questions, lines 1-61.**

> this is about my Grandad that's dead
>
> em it was in the middle of World War Two
>
> <u>me mam thinks</u>     .     3

**1.2.1** Hazel brings a piece of family history into school, and discovers that it is transformed as she presents it to her peers. In bringing ideas about her grandfather's accident from the context of a different time and culture into a new social situation, Hazel draws on her mam's authoritative voice. Her mam's voice acts as a way of gaining access to another time. Remembering Mam's words provides a view of her grandfather's life, as seen from her mam's perspective. As Mam has mediated the event for her, Hazel's job is to make some sense of it for herself and her peers at school.

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2 We think through words without being conscious of the process; yet the process activates focal areas of meaning which come into consciousness; W. Chafe <u>Discourse, Consciousness and Time</u> (1994): 28-9.Vygotsky (285) and Volosinov (45-6) see the word as related to consciousness. Vygotsky distinguishes between 'perceptive' and 'intellectual' consciousness (loc cit.).

**1.2.2**    Grandad's life is mediated by mam's memory and word, as Hazel reconstructs the memory of the telling about the event.[3] History is constantly being revised and can only possibly 'exist' as constructed in a present time. It is the struggle to reconcile this with her initial notions (they change, 2.4.7) about the immutability of the past that concerns Hazel. She confronts the problem that all historians face, that history is a constructed set of events that need to be validated and made relevant to the present. Her grandfather's fall comes to be less important than the process through which Hazel constructs the history of this fall in terms of what the past can possibly mean in the present.[4]

**1.2.3**    There is clear evidence, in her response to Holly's comment (lines 28-33), of Hazel, literally taking her Mam's word. Volosinov's concept of the 'ideological sign' (1994:51) is useful here. When Mam used the word 'knuckles', it was a sign representing information about what was said to have been the case at the event.

<u>me mam says</u>

they could only see from like his **knuckles**                                         40

Hazel discovers the 'inner dialectic quality of the sign' (Volosinov: 1994:51), the sign being her mother's word about the past. An opposition in the sign

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[3] Chafe (1994) points out that, 'The distinction between fact and fiction can..be exaggerated.. even immediate experience is reconstructive rather than replicative.. information that has remained inactive in the mind for some time and is now remembered will have undergone additional processes of interpretation, being at the time of remembering even less veridically replicative than at the time of first acquisition' (Chafe: 33). Hazel's work is all about coming to terms with the non factuality or fictionality or constructed nature of her Grandad's experience in the storying context. She comes to realize the fictional 'reality' as having validity.

[4] An 'inner dialectic quality of the sign' (Volosinov, 1994:51), means that each new generation appropriates it and through dialogue with it finds a new truth and, in doing so, retells history. Vygotsky (1987: 276) says 'In different contexts a word's sense changes'.

becomes apparent when it is transferred to the new context. It is both a sign of closeness to death and of the possibility of life. Hazel is provoked into this realization by Holly's implicit question.

> I would have thought
> he would have suffocated or something                    32

Her response is about the tension between, 'hospital for a very long time' (37) which implies nearness to death and, *'dig him out'* (43), implying the possibility of life. This demonstrates the inner dialectical nature of the word/ sign[5] *'knuckles'*, through which Hazel reaches a new position in relation to her resources and to the narrative and the story which she goes on to construct.

**1.2.4**     Hazel's mother passes on some words, which Hazel changes from within by constructing a new context for them, and thereby constructing an addition to the history of the word. In telling the story of her Grandad, Hazel <u>compares</u> cultural values of a past time (needing coal and therefore children going out to collect coal) with those of her own time (the time when it is possible to tell stories about this, as if it were completed). She does this by comparing the word which is said to represent the reality, with the word as a tool to open out new meaning in the text. In doing this, she evaluates[6] ideas that have come from home alongside the values of school and identifies herself among her peers within their classroom at the time of telling.

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[5] The 'sign' signifies a concept which the word realizes in the time of the utterance. This is essential to storying which allows children to experience concepts in a verbal form.

[6] Volosinov says that 'each element in a living utterance not only has a meaning but also has a value' (1994:55). Hazel is engaged in a necessarily evaluative process in which each word must act in the context of her narration in a social situation, as well as of her story for which her words are constructing a new context.

## 1.3  An immediate audience; their implicit and explicit demands.

**1.3.1**       Mam's words are resources for Hazel, and where she draws on them they are taken over to perform new functions and mean differently. They act as a tool. The inner words of the audience are anticipated and then responded to with the help of intertextual reference to Mam's words. To show Hazel re-interpreting ideas in a new context we need to be aware of the effect of the audience in the new context and the effect of Hazel's awareness of the educational purposes for the setting up of the task and her feelings about this.

**1.3.2**       What Hazel thinks is required by the teacher and the storytelling culture of the classroom, will affect what she does. She was asked to bring a story from her family history into school for an audience which may expect a story different from the kind told by the family to each other. Her family has an emotional investment in their story. How is Hazel going to make it meaningful to her audience of peers in school, while remaining 'true' to the family version at some level? The way in which the story functions in the process of its being constructed by teller and audience will determine its shape.

**1.3.3**       When narrative is produced orally, it has an immediate audience, rather than an audience at a distance in time and place. Therefore the text, as it is produced, implies an immediate rather than a displaced audience. The immediate audience is part of the event which is defined by

storying, and therefore the narrative is shaped by its presence in an intense and immediate way.[7] I am briefly going to introduce Barthes' notions of the active exchange of narrative with an audience and the codes the reader identifies, producing a 'structuration' in working on the text.

**1.3.4** Producing and receiving in oral narrating happens simultaneously. There is an immediate exchange of the currency[8] of story, idea and word, for the interaction with it by an audience. This exchange is demonstrated in the narrative which constructs the event so that the relationship of producers/ receivers is altered as the story is produced and received. Balzac's 'Sarrasine' (in Barthes, 1973), is about the power of the telling of a tale/ history, to reconstruct the present in which it is told, and to shift an audience's perceptions of reality.

**1.3.5** Barthes analysis of Balzac's story (ibid) pinpoints moments in this interplay between the tale in fiction and constructed reality, naming textual traces of the arrivals and departures of five codes[9] . His analysis of S/Z (ibid) can be seen as revealing about processes of transforming 'history'

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[7] For a discussion of displacement in conversation and written fiction; Chafe op. cit. 195-295.

[8] Barthes (1973: 213) uses economic metaphors of currency and exchange to suggest the active role that narrative has in the world, to endow the word with the equivalent of a material, physical existence. This is easier to grasp in terms of the written narrative, which is produced as a tangible object. It is a very important concept for spoken narrative if we see it as acting/ performing in the world, taking on shape and form through being produced as text. Halliday terms spoken discourse, 'text', thus allowing us to perceive it as an entity, defining social relations in a specific context.

[9] Because, as Culler Structuralist Poetics (1975),203, points out, in Barthes' taxonomy there is no code relating to narration, Ruthrof The Reader's construction of Narrative (1981),198, says 'in order to match Barthes the reader/critic with Barthes the theorist of codes each of his five codes has to be amended to accommodate also a modal aspect.' This refers to the degree to which the reader is engaged in dialogue with the text through modes of truth, knowing, obligation and existence; F.R.Palmer Mood and Modality (1986),11.

into fiction (an oral tale told as the pivot of the story). If we take the 'codes' (4.1, 4.2), as processual (a reader's thought process), we can apply them to the processes of reading and reinterpreting what purports to be the story of a man (Grandad) and which is also a fictional construction of what was lived. The codes are a 'perspective of quotations' (1973:20) invoked in the mind of the reader, already existing in the mind of the reader, and converging to some extent with the paradigm ('a paradigm that must be reconstituted', 1973: 20) that may have existed in the mind of a producer/ teller.[10]

## 1.4 Claiming authority and 'truth' through mam's words

**1.4.1** Hazel reinterprets Mam's word and responds to her audience. Once she has said, *'this is about my grandad that's dead',* (1) her listeners are anticipating the story, each having differing expectations which may or may not be fulfilled. The theme of this first version of the narrative, is the constructing of the story. Hazel says, 'This is about..' She indicates deictically that 'This' or 'this' narrative to come, is the theme of the clause and also of the discourse. The theme of the narrative discourse is to be the discourse itself and how it came about, while the theme of the story is to be Grandad's life. This new narrative refers to mam's word (this that already exists; all that appertains to the story), and to what is to come (this that I am about to tell). The notion of a word 'remembering' its past and anticipating its future, is one that I deal with in Chapter Four with reference to Bakhtin (1929).

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[10] I use the term 'producer' to mean the point of consciousness mediating and interpreting ideas at a point in time, and not having a finite authorial identity. Hazel's work denies any one authoritative biography of her grandfather since the representation of experience accruing to his name alters with each successive 'draft' of the story. Storying accords with post modern notions of the 'Death of the Author' (Barthes in Graddol,1994: 166-70); The teller's identity is never complete in the completion of a story; each story acts as a constellation of lacunae, defined momentarily by what is signified, and out of which may emerge a myriad new stories, given a need to discover them.

**1.4.2**     The clause (1) takes the form of an abstract[11] prefiguring the theme of the story.  In oral narrative the listener needs to be prepared, to know what is about to happen so that s/he is ready to sort and classify the narrative information as the story is being told.  In the first two lines of Grandad the implicit pronouns 'this' and 'it'[12] refer respectively to the narrative and to the time and place of the story. As audience we are invited to locate ourselves with respect to each of these.

**1.4.3**     The element which is introduced in line 3 is mam's thought. Mam <u>thinks</u> in a habitual present time and an existential process comes into being. Because narrative unfolds through time, the narrator can orientate the reader with respect to time and space (lines 1 and 2), before the teller ('<u>me</u>' mam) is intruded and before this is framed as a thought emanating from mam. If the time of the occurrence of the incident, is a product of Mam's thought at another time, the listener has to revise her ideas about the claim to truth after line 3. 'It was', has been qualified by use of the epistemic mode, the mood expressed by the reference to mam's thought.[13] The reality Hazel is constructing is mediated in her thought, by mam. This is evident in her telling.

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[11] Labov, in <u>Language in the inner city: Studies in the Black English Vernacular</u> (1972:363-4) found that the 'abstract' or summary, occurring at the beginning of the personal narrative functioned to answer the questions, 'what is this about?' and 'why is it to be told?' The answers to these questions are an evaluation of the validity of the story. This narrator makes a claim to validity in the context of learning about our own family history at school, by stating that it is to be about a close relation who is dead, and therefore belongs to an area of understanding connected to learning about the past.

[12] For a discussion of implicit and explicit styles of speech see Hasan 'Ways of saying:ways of meaning' in Fawcett et al ed (1984): 105-162. This is relevant to the discussion here in that demands on the child in bringing a story into school include transforming the implicit relationships in speech between family members into the performance and display required in school, demanding a much more explicit style. As Hasan points out, the more implicit styles in English tend to be manifested in informal and intimate situations among close communities or groups or units (131-3).

[13] Epistemic modality expresses a judgment about the truth of a proposition. For a discussion of mood and modality see F.R.Palmer <u>Mood and Modality</u> (1986) and/or Halliday 88-92.

**1.4.4**     Mam is represented as having authority through having claimed to know about what happened to Grandad, even though she has expressed uncertainty with respect to this. The degree of certainty expressed by mam in relation to the story is of interest in the evaluation of the current telling. Hazel is acknowledging and allowing the listener to judge the validity of her sources, as well as making the claim to authority clear to herself, so that she herself can make an assessment of it.

**1.4.5**     What mam thinks, what is <u>caused</u> by her thinking, makes her the agent for the existence of the story. This is a story which reflects on its own origins. If mam had not thought it into existence then it would not be, yet it has an existence in the listener's mind before s/he realizes that it is the thought of mam in which the truth is invested. This is a constant process in narrative, that the listener is asked to rethink what came before, taking into account the new factors unfolding, while simultaneously predicting what will come next.

**1.4.6**     Thought is realized in a social situation and unfolds through time. It is only in looking back that we gain a notion of simultaneity; once the word has been interiorized as inner speech, as examined by Vygotsky (1987:243-285), it lessens its connections with the external perception of the flow of time. Vygotsky's notion (272) of the 'internal rough draft', provided by inner speech is very relevant here. This draft is predicative, 'the subject is always dropped' (273) as in 'inner speech we always know what our speech is about; we always know our internal situation, the theme of our inner dialogue' (273-4). Inner speech is contracted so that the bonds of the clause complex linking 'it was in the middle of World War Two' and 'me mam thinks' in a sequential structural relationship are dissolved. We view the beginning

in the light of the end.

**1.4.7** **The process of listening involves re-reading and re-interpreting; in telling and listening, we are learning how to read. By reading Hazel's story in a decontextualized research framework, we can see her reading, expanding and drawing out into time significant inner signifiers of her mam's story.**

**1.4.8** The listener is constantly revising her/his position in relation to what is told and this is a parallel process to that of constructing, working from opposite ends of the continuum of possibilities. The speaker is likely to know the end in the beginning, and to work towards it, selecting and adapting resources as s/he proceeds. The listener, on the other hand, predicts the end in the beginning, progressively revising it as options are temporarily closed down by the selections of the speaker.

**1.4.9** If this story is about representing one culture in terms of another, then culture itself is mediated. What Hazel is doing in this process of narrating is reflecting on the evidence available to her. In itself this is a recognition that the evidence manifests a degree of subjectivity and mediation by memory. An aspect of her job as biographer, then, is to judge the reliability of sources. There are complexities for the storyteller in reconciling home material, sources and knowledge in terms of school. The attempt to resolve this is an aspect of what we are asking the child to do when we assign this type of task.[14]

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14 S.B Heath, Ways with Words (1983) and Michaels, ' 'Sharing Time': children's narrative styles and differential access to literacy' (1981), have looked at the disparity between home and school story telling, and the clash that may occur when 'ways of taking' from experience in the home culture are brought into school.

**1.4.10** When we ask a child to tell a story we also ask her/him to <u>present</u> the story in some way, to engage in narrating and in doing so s/he becomes involved in a process of relating cultural understandings drawn from one context and making sense of them in a new context.[15]

## 1.5 The voice of the former telling structuring the new narrative.

**1.5.1** Hazel's mother's voice is represented both directly and indirectly in the narrative. Labov (1972) would term H/G (abbreviated form of Hazel/ Grandad text) 2-3 external evaluation[16], and see Hazel's successive drafts as coming progressively closer to evaluation embedded within the narrative. Alternatively, we could see this as a genre of narrative where the narrating process is made visible to the producer as she tells the tale and to her listeners. When the story is told in school, it becomes a performance before an audience, rather than as before, a talk within the family. Because of this, it takes on characteristics of a completed product, and draws on other experiences of stories, written and spoken.

**1.5.2** Hazel's audience will interact with her words and ideas implicitly during the telling of the story. The unspoken dialogue between Hazel's thoughts and her mother's words while her mother was telling the

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15 Recent work on literacy practices, for example, BrianStreet, 'Cross Cultural Perspectives on Literacy' (1994) opposes an autonomous dominant literacy, instead stressing literacy practices. Work on 'emergent' literacy, is showing the possibility of drawing on practices of other settings in school.

16 'The narrator can stop the narrative, turn to the listener, and tell him what the point is...The narratives themselves may serve only as a framework for the evaluation.' (Labov, 1972)

story becomes an explicit dimension of meaning in the new story.[17] The new story is <u>about</u> the process of reading (interpreting) a story as it was being told. In this way Hazel contextualizes her current work, by referring out of the current event to a previous one. These references provide a structural framework for the new story which then affect the meaning of the new story.

**1.5.3** The voices in a social situation become part of the stock of resources of a participant in that situation. In order to tell her story, Hazel draws on her memory of her mother's voice which itself contains memories of other voices. Ideas are represented in word and voice and therefore the voice is an embodiment of the idea. An idea does not arise in isolation or decontextualized from the realizing of it in writing or speech. This implicates a context and the reading of it in context as inseparable from meaning.

## 1.6 How Hazel affects the social situation through the functioning of clauses as she processes them.

**1.6.1** I have shown that Hazel is bringing together different voices, that she draws on words and ideas, in order to make new meanings. I will now turn to look at the specific ways in which her language functions in order to do this. To retell the story her mother has told her in a way that will be meaningful for her classmates, Hazel's narrating has to function in three ways. These are generic forms of the clause as representation,

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[17] Volosinov (1929) sees the word as '*the semiotic material of inner life-of consciousness* (inner speech)...The word is available as the sign for, so to speak, inner employment: it can function as a sign in a state short of outward expression.' (1994:45) Storying is one of the situations through which we can see this happen. The meaning of the story in the mouth of a new teller becomes a product of this new individual consciousness, drawing, through inner speech, on the word of the former teller. The word of the former teller may have been internalized in an interior form before it is brought out as a new idea to make a story with new meaning.

message and exchange.[18] I have designated them with different terms in order to pinpoint precisely the particular work that Hazel's language does in the context of the genre of orally narrated family history.

**1.6.2**     First, there is what I will call a **'translating'** function, a bringing across of ideas about what it was like when Grandad was a boy from the resources her mother provided in her story into the present time. Translation can also mean **transforming** cultural understandings so that they can be understood in a different code.[19]  This equates to Halliday's (1985) grammar of the clause. A function of the clause is to represent experience, thought or ideas. I find the term 'translation' useful in the context of this story because it concerns activities in a past time that can only now be interpreted by  making a reading of words spoken about the past. It is a representation of one kind of experience in terms of another; of the experience of <u>listening</u> at one time, in terms of the experience of <u>producing</u> at another. The words also represent a perceptual experience (Grandad's) in terms of a conceptual, or concept-forming, experience (Hazel's).

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[18] These terms are taken from Michael Halliday's functional grammar. They ·'refer to the three distinct kinds of meaning that are embodied in the structure of a clause. Each of these three strands of meaning is construed by configurations of certain particular functions.' (Halliday, 1985: 34)

[19] Horst Ruthroff <u>The Reader's Construction of Narrative</u>, (1981) includes a chapter on translation in 'The reader's construction of narrative', which is useful here. He includes translation of historical text in the same language. Problems he identifies and says must be addressed are found to be the concerns which interest Hazel in telling the story of her Grandad. 'Since the linguistic stratum is a signifying structure which carries two sets of signifieds, the signified process and the signified world, its translation must be checked in the third double stratum as to whether it guarantees the reader's construction of an adequate equivalent double vision of world and process.' (187) In Hazel's first telling she believes that her task is to preserve aspects of her mother's telling or presentation of the world of her grandad in a very visible way, as well as the ideology which underlies her thinking. She also believes that the story consists of what is known about the event, that is what the family chooses to know and pass on about it.

**1.6.3**     As Halliday (1985) shows, representation is based on the transitivity system in grammar.[20] This is the system of process types defining the world of experience. A process is an event occurring through time which means that it has a beginning middle and end experience for the teller and listener, as well as for the event that the process reveals. On the level of functions our grammar cannot be divorced from the time through which a principled construction or unravelling occurs, nor from the space which is opened out in its occurring.

**1.6.4**     Hazel is 'translating' a reading of her mother's words which was interiorized in some form and which is now transformed moment by moment in this new telling. The concepts that are brought across will mean differently in this new context. When we represent an idea, we propose it as being true in order that we can look at it from the outside, investigate and learn about it. The notion of 'translation' captures the idea of the function as a process of revelation of meaning and idea through an activity of bringing across. I could have selected the word 'investigating' as a term for this function, but prefer to emphasize the notions of movement and transformation that are connoted by translation.

**1.6.5**     Some of the words and ideas Hazel uses, will have come from her mother's telling of the story, from her mother's 'translation' of the culture of her father. This is a translation through which Hazel's mother gained

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[20] The transitivity system construes the world of experience into a manageable set of PROCESS TYPES...There is a basic difference... between inner and outer experience: between what we experience as going on 'out there', in the world around us, and what we experience as going on inside ourselves, in the world of consciousness and imagination...The grammar sets up a discontinuity between these two: it distinguishes rather clearly between outer experience, the processes of the external world, and inner experience, the processes of consciousness. The grammatical categories are those of MATERIAL processes and MENTAL processes.' (Halliday, 1985)

access to the motivation for her father's actions, his collecting coal dust from a slag heap, *'they didn't used to have any coal'*. 'Translating' here means bringing culture across (culture, as mediated by another voice) and reconstructing it in new language, the language of a different time. This includes, as we have seen (1.2.3; see also 1.9.1,2,3), recalling actual words used by the source or mediating voice, which act as 'keys' or gateways into ideas, which then become new ideas in the new text.

**1.6.6**      Hazel's linguistic activity involves a **building up of resources**, which will become memories of telling and of the story. This is accomplished by the clause functioning as message.[21] As soon as we begin the process of translating, and as the language through which it is effected becomes substantial, we are involved in making resources. I explain my use of the term 'substantial', in this context, in the next chapter (2.1.5), when I explore the notion that in order to represent the past Hazel has to construct something that looks like a kind of 'reality' in the present. The event of her Grandfather's fall becomes re-contextualized to allow the listener a view of it, so that s/he can adopt a position in relation to the ideologies through which it is set in context.

**1.6.7**      'Resources' are the memory of the material presence of connections and relations between ideas, and come into existence as we produce, or receive, a text with its own internal grammatical relations. The building of resources corresponds to the thematic structuring of a clause. To select a theme for a clause is an activity of prioritizing, sorting and classifying.

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[21] 'in all languages the clause has the character of a message: it has some form of organization giving it the status of a communicative event..' (Halliday, 1985)

this is about my Grandad that's dead                                    1

**1.6.8**        As we have seen, the thematic function of this clause, line 1, is to prepare the listener for the coming discourse. It is the narrative that is the agent for bringing Grandad's new story into existence. Grandad himself is separate; it is a version of <u>his story</u> which is now taking on an existence.

**1.6.9**        In carrying out this sorting process Hazel provides a reference point for herself and her audience. She experiences the idea that there is a narrative already completed and ready to tell by pointing to it, linguistically. In doing this she has begun to build up a new context, a sense of reality, a space for her story, by proposing that it exists. This is implicitly an invitation to the audience to concur in this existence and is the beginning of a thematic classification and sorting process which will continue through the telling and reading of the story.

**1.6.10**        The initial reference point in the story being the intentions of a narrator about an intended narration, means that the listener can compare what is actually told with what has been agreed. Even as broad a promise as is made at line 1, proposes an exchange by which the story can then be judged. Setting up a starting point with which what follows can cohere is vital to oral narrative. The storying situation is constructed by an intangible entity. The teller's job is to make it appear substantial, real, something worth having, in exchange for listening. The substantial resources we build up in telling and listening can then be carried forward into a new situation.

**1.6.11**        The third function of Hazel's language, is to relate to, and draw

from, the social situation in which the telling is being done, an **interacting function.** This equates to the function of the clause as exchange. If the social situation in which the telling takes place structures both the narrative or narrating of the story and the story itself, the function of the clause as exchange of ideas with other consciousnesses in the world could be seen as the means by which this is accomplished through language. If there were no social situation in which the idea was to be realized, then it may remain in a potential form as thought, unstructured by language. It is the social context that requires and allows the constructing of the proposition of a truth, whether it is, *'it was just a normal day...'* or, *'what I could do is'.*

**1.6.12** The order in which I have discussed these three functions moves from what appears to be the most interior, to what appears to be the least so. As Vygotsky argues (1987: 243-285), the process of taking from outward, social interactions begins in the child's early development, shifting speech ideas inward, through levels of interiorization of speech and thought. Verbal thought, he believes, is motivated from within to an outward realization.[22] The movement in either direction, is part of the same process. Representing or translating, allows us a means to bring into view what was interiorized thought. Vygotsky (285) sees speech as consciousness for others and for ourselves. The functions of message, representation, and exchange seem to equate to degrees of interiorization of thought and word.

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[22] Vygotsky (1987) says that development of speech moves from the social, through egocentric, which is a transition stage in the development of inner speech. The development of concept formation 'occurs whenever the adolescent is faced with resolving some problem' (164) . He stresses the role of the word and interactions in the social world as formative at these stages of development, and by implication throughout a continuing development of the individual consciousness in the context of culture. At the same time he sees the path that our thought takes as moving outwards from a motivation that engenders a thought to the shaping of the thought, first in inner speech then in meaning of words, and finally in words. There are movements in both directions, stopping and changing direction at any point (Vygotsky, 1987: 283).

## 1.7 Hazel's cultural code and understandings.

**1.7.1** The code[23] is the principle underlying the organization of a communicative utterance. One of the tasks Hazel has in translating ideas from an unfamiliar world, is to take into account the code through which her mother's telling of the story was accomplished, as well as the subcultural codes of some of her peers who constitute her audience. She is also aware of the dominant code of her teacher which is the most powerful in this educational context and is seen as that of the institution and of education and the dominant culture as a whole.

**1.7.2** Hazel draws on the dominant code that she is learning in school as well as the code that may predominate at home, and the subcultural code 'belonging to' herself and her peers. It is fundamental to the translation process that is going on and to the shaping of the story, that the narrative is being produced as a discourse type[24] in an educational context. As the story is being shaped by the social process in which Hazel is involved, she is reconciling at least three codes as well as voices, absent and present, anticipated and remembered, in fulfilling a school-type task of which learning is the object. If she were telling this story at home, other factors

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[23] The code '. is the principle of semiotic organization governing the choice of meanings by a speaker and their interpretation by a hearer. The code controls the semantic styles of the culture... Codes are not varieties of language as dialects and registers are. The codes are, so to speak, 'above' the linguistic system; they are types of social, semiotic or symbolic orders of meaning generated by the social system... As a child comes to attend to and interpret meanings, in the context of situation and in the context of culture, at the same time he takes over the code. The culture is transmitted to him with the code acting as filter, defining and making accessible the semiotic principles of his own subculture, so that as he learns the culture he also learns the grid, or subcultural angle on the social system. The child's linguistic experience reveals the culture to him through the code, and so transmits the code as part of the culture.' M.A.K. Halliday, Language as Social Semiotic (1978 in 1994) : 27.

[24] Norman Fairclough, Language and Power, (1989): 29-31.

would be in play and therefore, the story would differently construct its teller's identity, and would be taken to mean differently by a different audience in a different context.

*If the reader has not already done so, it is essential that s/he read the edited text (appendix to this volume) of 'Grandad' through to line 302, at this point. A reading of the text will give a sense of the stages in the storying process through which Hazel moved.*

## 1.8 The dialogic cultural voices speaking through the text

**1.8.1** I will now develop the idea of voice with respect to what is discoverable in the text. Bakhtin (1929) identifies dialogic voices within a text or discourse, referring both backwards and forwards to previous voices and voices yet to come.[25] Hazel takes from her social situation, and therefore her culture, by incorporating within her narrative a voice to which she has been an audience herself. In the first version of her story, she acknowledges her mother's voice and authority. She demonstrates in this version, a stage in the process of reorganizing and restructuring thought and ideas which originated from an earlier dialogue with her mother's telling. Her narrative here is being structured by a previous social situation in which her mother told her a story at home.

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[25] Bakhtin (1984:28) shows that ideas coexisting simultaneously in Dostoevsky's novel, and that the voices of the past and those yet to come are conceived in dialogic opposition in a present moment. I will go on to discuss this in Part Two, Chapter Seven with reference to collaborative story making.

**1.8.2**    The motivation to thought is provoked by experiences which, in storying, are experiences involved in reading/ listening to the words of others. The narrative produced is structured by dialogic interactions (e.g. between Hazel's thought and her mother's words as her mother tells the story) and therefore voices, in a particular social context, so it would seem reasonable to expect that the voices themselves will become structured into the text. Actual voices in social context, read and interpreted at the time of utterance, can then become the voice of an independent consciousness[26] structured directly, indirectly or implicitly in a narrative.

**1.8.3**    Bakhtin (1929:181-269) showed Dostoevsky to have represented voices in oppositional or polemical dialogue allowing the reader to position him or herself in relation to ideologies represented in the text. Hazel does this as part of her narrative strategy. The voice of mam in Version One, functions both as an authority and as a standard by which to gauge new investigations into, and interactions around, Grandad's story.

**1.8.4**    The listener's voice implicitly begins to have an effect on the story as soon as the telling begins. It is for the benefit of her audience that Hazel makes a claim for the validity of the story on the grounds that it has a basis in a real event. This alerts us to a story genre, the 'true story'. The audience, as we will see, expects 'proof', through narrating, of the claim to

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[26] I will come on to discuss this notion of an independent consciousness connected with an idea in greater depth in Chapter Five. It derives from Bakhtin on Dostoevsky (Bakhtin,1984:48) and is applicable to the context of oral storying where ideas embodied in the words of different participants in the storying event, come to shape the narrative and story as voices with a consciousness of their own identity, and not subsumed to the teller's voice. It is because other voices and ideas are experienced as constructing the social situation at the time of the telling and questioning or discussing, that the ideas discussed become incorporated as the ideas of 'full-valued' consciousnesses independent from the teller, embodied by the character or narrator.

truth. The story must be plausible, and therefore the detail of it must stand up to scrutiny from the point of view of an assessment of its claim to truth. It must be seen to be convincing as a portrayal of an activity and an incident occurring in an unfamiliar past time in terms of current notions and values.

**1.8.5**      The listener is not expecting objective proof that the event happened in historical time. There is no reason to doubt the teller's word on this. However, s/he expects to be given enough in the narrative to be able to make sense of this past event. Hazel tries to meet this requirement by giving the background to the usual practice of grandad and his friends in the context of collecting coal.

## 1.9   Finding a familiar concept to elucidate the unfamiliar

**1.9.1**      I have introduced the idea of cultural codes, voices and understandings. All of these imply the plurality of the text; comparison of one context, culture, code, voice with another is essential to narrative discourse. Narrative is inherently a comparison of narrating time with story time, and I will go on to show this in the following analyses. What kind of effect does a comparison of the known with the unknown have for the listener/ reader? The phrase, *'like quicksand'* (lines 13 and 69), which we noted as mam's word, may be a description Hazel's mam used to explain, or clarify, the nature of the heap of dust and slag.

> and em he found the em coal dust
>
> and e it was **like quicksand**
>
> like it it dragged him in                           14

**1.9.2**     This expression is retained for two of Hazel's versions. Being a simile, it acts as a comparator (Labov, 1972)[27], comparing the action of quicksand and coal dust in 'dragging' Grandad in. This is an example of codes converging in the interpreting of the less familiar in terms of what is already known and in the light of particular social and cultural understandings. Hazel and her mother, as well as Hazel and her audience, work through this simile to elucidate the original event. It clarifies what exactly happened to grandad at the coal heap, by comparing it with something more familiar. Hazel makes sense of what happened to her grandfather, and is trying to give her audience a way of achieving the same sort of understanding.

**1.9.3**     **It can be through this type of comparing of something known, with something unknown, that we can effect a point of convergence between the familiar and the unfamiliar.** Hazel offers her audience a route through which it might gain access to the ideas about the other culture. Hazel's mother passed on a story to her daughter, constructing a new meaning for an event that took place many years ago. She may have selected lexical items like 'quicksand', so that her daughter can read and make connections with the event.

**1.9.4**     We can see Hazel's story in class becoming a story about a story that was told to her. It may be that certain information from the previous telling is excluded, as a result of its resisting interpretation. It is also possible through this kind of storying, to find points of convergence, between the coded school-type ways of realising and taking from culture, and the

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[27]Labov (1972) identifies four classes of evaluative syntax, discoverable in, and a means of comparing, personal narrative; 'intensifiers, comparators, correlatives and explications' (378).

understandings to which the children are coming, through experiences of home and school interpretations of their culture.

## 1.10 An analysis of two extracts to show how Hazel constructs a sense of reality and familiarity with the past

**1.10.1** This section illustrates the functions identified in section 1.6. The grammatical structures we choose moment by moment to narrate a story determine the sense our audience makes of it. Hazel's task is to invite the audience to perceive an unfamiliar culture as if it were known. In order to do this, she builds up a sense of the habituality of Grandad's life.

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          and em they didn't used to have any coal
          so they used to go to this place                        5
          where there was coal dust
          and usually like put their hand in
          and see if they could get an
          like there usually be (..)
          the they usually found some                            10
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This extract shows Hazel building a past into a reality that can be understood in the present by stressing the habitual, frequent and familiar as it is going on in the past. She does this by a combination of modal plus infinitive and repetition of the adverb 'usually', expressing frequency. In lines 4 and 5 the marginal modal, 'used to', conveys aspect or habitual action of some duration. It also emphasises the narrator's role in mediating and interpreting culture. The narrator is looking back to the habitual activity in the period of

time out of which the event will arise. It is important that this event is understood to have taken place in the context of what it was <u>usual</u> to do.

**1.10.2**    The marginal modal plus infinitive gives a sense of the <u>condition</u> of not having (to have, line 4) and of going (to go, line 5), which define the people in this story. These are the conditions through which we understand them. Their actions are necessary and the infinitive is an indication of actions continuing indefinitely. These are continual and habitual activities which were performed frequently and to which they were accustomed.

**1.10.3**    The repetition of 'used to' and 'usually' (7,9,10) shows the comparison  Hazel is making, not only between the habitual  timelessness of the story and Grandad's fall, but between 'then' and 'now'. In addition, what was done habitually, also contains events which have a high level of frequency (usually). In choosing to use these structures with which to tell her story, Hazel is showing a sensitivity towards the story resources she built up while listening to her mother's telling and to her mother's voice. She is drawing on both her mother's voice from the previous storytelling and her own belief which comes from a dialogue with that  voice in a translating and transforming of resources, a building of new resources.

and em (.) my grandad em was putting his hand in

to em like look around

and em he found the em coal dust

and e it was like quicksand

like it it dragged him in                                    14

**1.10.4**    Hazel constructs an ongoing habitual time of things repeated day by day, because this is how a sense of reality is constructed in narrative. This ongoing habitual time, is the time of the cultural conditions in which Grandad lived. Before Grandad puts his hand into the coal dust in story time we know that it is usual for people to do this. A section conveying the usual practice immediately precedes past continuous and simple past constructions (lines 11 and 12). This is going to be essential to Hazel's own understanding of the event when she examines her own work. She realizes that 'normality' (her term; e.g. lines, 125, 130, 132), and the unexpected arising out of it, is critical to an understanding of the other culture[28] .

**1.10.5**    Hazel needs[29] to find a way of viewing the world of Grandad and his mother as one in which children are protected from harm, as they are in her own culture. She needs to demonstrate the normality of the actions of Grandad and his friends in the context of the conditions of the time. A habitual time has been constructed, onto which will be layered Grandad's putting in his hand on this occasion. The time of engaging in these activities is connected with a continuity over a period of unspecified duration. A 'fabric' is constructed (textured) through narration which gives the story the appearance of substantiality. Out of this the crisis will spring.

**1.10.6**    The way in which the story is narrated, then, layers two time scales, that of continuous or habitual time, and that of action in completed

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28 Chafe (1994 ) says, 'A satisfactory mental life depends on a balance between the expected and the unexpected, the stimulating and the comfortably reinforcing. Language suggests that the choice of what to focus on reflects these complementary criteria.' (3-40) These criteria are essential to narrative, a definition of which is the releasing of the extraordinary from the ordinary.

29 This is an affective volitional desire, which Vygotsky (1987:282) says is the motivation for thinking. One the need has been invoked it sets off the thinking.

time. The one comments on and reviews the other. The narrative clauses introduced by the correlative[30] at line 11 are, directly 'in dialogue'[31] with the lines which have come immediately before and which show the frequency of the activity of collecting coal. The effect of this is that by the time we learn of grandad's action, we have a 'memory' of previous occasions and feel this occasion to have a habitual quality about it. Our 'memory', is grammatically constructed.

**1.10.7**   The reader or listener is alerted, and motivated, to make an interpretation by the lines that have come before. To begin with, we were told of an activity that was usual; now we are told of the quality and nature of a particular instance of that activity. An occurrence is being compared with the memory a listener has of a general proposition made a few moments previously. The comparison is of one reality with another. What might otherwise have been an unfamiliar context, has become a familiar one, through a process of 'layering'.

**1.10.8**   We are seeing that the narrative principle Hazel uses to build a sense of the reality of the other time, is that of constructing a habitual time. This is the basis of narrative out of which the action will be generated. It is in habitual time, as I will show (2.6), that we find and understand a status quo of moral and social values which constitute a notion of culture. Hazel compares the values of the habitual time of the story with the values of her own

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[30] 'correlatives bring together two events that actually occurred in a single independent clause'. Labov, (1972): 387. One of those events is likely to be implicit, until the completion of the delay, caused by suspension of the narrative, using for example, be....in, was.....in clauses (not all was...ing clauses are correlative: they may 'extend', rather than 'suspend', the narrative).

[31] 'An idea begins to live, i.e. to take shape, to develop, to find and renew its verbal expression, and to give birth to new ideas only when it enters into genuine dialogical relationships with other, *foreign,* ideas.' (Bakhtin, 1973: 71)

understanding.

**1.10.9**    The voice of Mam, who has told Hazel what used to happen, is in dialogue with the voice of Hazel's narrator. This narrator transforms the words and ideas of Mam in the previous context into a meaningful story within this new context. The story moves from Mam's voice, mediated by the narrator to narrating voice and back again. There is an evaluative glance from a position of hindsight and authority at the end, bringing us back to the voice that was introduced as an authority at the beginning. This inclusion of Mam's voice at the end, refers back to the representation of her thought at the beginning.

**1.10.10**    Having looked at the voices which speak through the first version, we can now go on to compare this with later versions, looking at the attitude of the teller to aspects of her story, as it unfolds. The purpose of this kind of close analysis of a child thinking through narrative, is to identify the nature and quality of the experience, and how this is dependent on the social situation.

## 1.11 Summary of argument and ideas discussed

**1.11.1**    To recapitulate; my thesis is that our stories as well as the narrative through which we tell them are shaped by our experiences in the immediate social situation in which we are interacting and in the displaced situations to which we refer through memory. The implications of this are that it will be the kinds of interactions that children experience that determine the

processes of their thinking through words and therefore the 'quality' of the text produced in terms of the learning it represents. **This chapter examines some evidence relating to Strand 1 of my thesis, that the thought processes of the teller will be found to relate directly to grammatical processes which are selected in narrating and to determine the structure of the narrative.**

**1.11.2**    A member of her class makes a conditional and provisional comment about Hazel's story (31-2). She responds by using a word, 'knuckles' (40) and the grammatical process which is the context of that word (*'they could only see from his knuckles'* ) to <u>move herself</u> towards taking on the new idea. This, she will eventually do (77-89). The word  knuckles is the sign of the concept of being buried and shifts Hazel towards her eventual understanding of Grandad's predicament, and her realizing of his thought (5.9.5 and 6). Hazel's thought process involves recognizing (and later entering into) an ellipsis in the story identified by Holly. **Hazel's task will be to open out that space grammatically, in order to identify with Grandad's position and therefore to represent his thought.**

**1.11.3**    The implications of this are that **the word restructures thought** ( verbal thought as Vygotsky 1987:244, terms it). Vygotsky (244) demonstrates that meaning unifies thought and speech; 'meaning is nothing other than a generalization, that is, a concept' (244). The meaning of 'knuckles' is grasped from within and made to hold two meanings at one moment (paragraph 1.2.3): life and death. Having made these meanings visible to herself, she changes position with relation to the word, and to the

context through the grammar. I will build on this argument when I come on to look at mood constructing narrative space (6.1.7-9).

**1.11.4** I have shown Hazel's language functioning to act to achieve her aims and to affect her listeners, by educating, informing or moving them. She represents an event which occurred within the context of a past time and culture and provides 'ways in' to unfamiliar material for her audience. She needs to make sense of her Grandad's story for this new audience. This shapes the story she tells.

**1.11.5** She draws on her mam's telling as a reference point, a source of authority and on her words as a resource. Hazel comes to assign new meaning to signifiers and signified concepts in her mother's story. She begins to realize her words as tools to find new meanings, rather than as representing an absolute truth about her Grandad, through the comments of her friends.

**1.11.6** I looked at the effect of the audience as representing an implicit dialogue with the story, even before they enter into actual questioning. In connection with this I introduced Barthes (1973) 'method' of reading and suggested that this is a metaphor for what a 'writerly' or active reader might do, continually breaking textual bonds, fragmenting the text, in reading retrospectively, what has already been told. There is an opposite process of synthesis of ideas as the text is produced and re-read by the teller, and read with hindsight by the audience. Barthes' (1973: 19) codes are important as one possible way of representing the work of rereading.

**1.11.4**    In Section 4. I went on to look at who believes what about the story and the ways in which belief is expressed. Section 5 introduced the idea of voice in narrative. These areas are revealing about the teller's attitude to her task of drawing on ideas about an unfamiliar world, and making sense of them in a familiar context. Section 6 deals specifically with ways in which Hazel's language functions, based on Halliday's (1985) functional analysis of the clause. Section 8 develops the notion of dialogue with cultural voices, with reference to Bakhtin (1984). Sections 9 and 10 comprise a more detailed analysis of Grandad Version One, demonstrating the functions identified in 6.

## 1.12    Implications for education

1. Authority, ideology, culture and meaning in another voice, can be taken on by a child in her discourse and evaluated. I will show that it can also be challenged. The ideas that are examined may influence the shape of future narrative.

2. Storying involves questioning and commenting on stories. This occurs because this type of activity is designed for an educational context, and it is shaped by educational objectives. Given the opportunity for his/her language to respond to and comment on ideas through questioning about his/her own story, a child can work with 'difficult' concepts and make sense of them.

3. Narrative, its conventions, structures and processes, provides a framework through which thought can be realized, as if it were the thought of the narrator. Therefore the child can stand at a distance from and assess it.

# Chapter Two

# Constructing a sense of 'normality'

'it was just a normal day'

In this chapter I will examine H/G questions/comments on the first version (24-61), the discussion of 'normality (115-165) and the final Version (490-676).

## 2.1 Representing repeated experience in narrative

2.1.1      Based on the argument in Chapter One, we could say that it is the constructing of one culture, that of the story, in terms of another, that of the event of telling, that narrative represents. This will be interpretable in the social context in which the narrative is produced and received. The teller constructs a sense of habituality and 'normality', of the existence of a status quo. Countless repetitions represented by habitual, infinitive, continuous and other grammatical processes are important in Hazel's constructing of a sense of the reality of her Grandfather's time and experience. <u>This chapter takes the elucidation of Strand 1 of my thesis (0.4.1) a stage further, to show the constructing of an apparent reality through processes of habituality, having a moral dimension.</u>

**2.1.2**   In this chapter, I am going to examine two aspects of the storying. First, the way in which a question and an implicit question form in response to the first telling of the story, identify and open up an ellipsis in the narrative just told. This has implications for the process of constructing the anticipated narrative. The responses to Hazel's narrative intimate the process of internalizing and bringing ideas outwards into a new social situation. The question or implied question is a tool for invoking a response. It is a metaphor for what happens in the social situation, a language form which demonstrates the function of language as exchange. Therefore it is representative of deictic space[1] , of you there and me here, of change in perspective. I discuss the effect of the question and response session on the new narrative and relate it to Genette's (1972:116) concept of the 'iterative'.[2]

**2.1.3**   The second related area I examine in this chapter continues the argument of Chapter One by demonstrating how Hazel goes about constructing an apparent 'real' world of habitual and everyday events through her awareness of narrative principles. I show the implications of this for the story and for the reader. Genette's (1972:116) notion of the 'iterative' is of an event which actually occurred many times being told as if it occurred once. The iterative event is the accumulation of countless similar

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[1] This is the space constructed by deixis in grammar, and identified in narrative theory as defining the spacial relations between the subject 'I' and the addressee, 'you'. In linguistics deixis is 'the function of an item or feature that refers to relative position or location *(here, there)* and point of reference *(me, you, them). I* and *you* are deictic because they refer to speaker and person spoken to.' (Tom McArthur ed. Oxford Companion to the English Language,1992) The concept of space in narrative is important for my thesis and I will discuss it in greater depth in Chapter Six, section 6.3. Deixis is a means by which the orientation section of a story is constructed. Labov identifies this as the first necessary stage in telling; 'At the outset it is necessary to identify in some way the time, place, persons and their activity or the situation.' (1972: 364)

[2] 'This type of narrative, where a single narrative utterance takes upon itself several occurrences together of the same event (in other words, once again, several events considered only in terms of their analogy) we will call *iterative* narrative.' (Genette, 1972: 116)

incidents represented as if they were one occasion. It identifies a relationship between the focalising[3] consciousness within the story and the memories that are evoked from the point of view of that consciousness. The concept of the iterative is not only a narrative strategy, but a term for a type of narrative that draws on our tendency to merge similar experiences over time as a simultaneous experience, representative of retrospection.

**2.1.4**    The function of an iterative passage depends on the point in time from which it is viewed. It may contextualize a singulative event[4]  as Hazel does, or it may give the generalized view from a point distant in time, or show how memory produces the effect of singularity from repeated events, by merging, or fusing moments.[5]  The narrator must appear to have a memory of a time gone by which s/he is reconstructing. It is fundamental to story that it must appear to construct a past 'reality'; any tale must have its own cultural and ideological context, and the context is a product of language.

**2.1.5**    The iterative is a wholly narrative construct, since each lived moment must necessarily be unique. There must be an iterative layer out of which the story can spring, otherwise there would be no context for the story, even if iteration consists of no more than 'one day...' One day implies many

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[3] Genette (1972:186-91) uses this term for the perceiver within the story, in answer to the question, 'who sees?'

[4] This is an event which occurs once, told once. (Genette:1972:114)

[5] McCabe and Peterson Linking Children's Connective Use and Narrative Macrostructure, (1991), argue that, 'the objective truth of the original experiences we report may never be determined and is somewhat irrelevant. It is important to note that our subjects believe in the truth of the experiences they report, and that the truth has emotional as well as cognitive components.' (141) This is an important concept for the study of storying where the emotional investment in the ideas of the story and the belief in the fiction as a kind of truth or meaning which is not the same as factuality or history increases with interactive work on the story.

similar days having existed before a particular moment which would distinguish this day from any other, arrived. The accumulation of repeated incident and feeling and situation is fundamental to our notion of identity as an individual within a culture.

**2.1.6**    The importance of Genette's (1972:113-6) concept to Hazel's work is that her resources for this story are, like Proust's resources (Genette: 1972:113-59), memories, even though these memories are of an event of a story being told about something that she did not actually experience. She has to construct something that seems like, and functions like, a memory of the story event rather than of a narrating event and can be attributed the status of a past 'reality'. In order to do this Hazel must present what is culturally unfamiliar as if it were already known by the listener or as if it is already known by a mediating narrator. Since the narrator's voice in the first version derives resources from Hazel's Mam, it could be seen as being a conflation of two voices, Mam's voice and a new voice that is doing an interpreting job, interpreting mam's voice for and within this new context.

**2.1.7**    Hazel works through the medium of cultural patterns, conventions and voices. These are the means of structuring narrative discourse that have emerged over time because they are realizations of thought processes arising when we think narratively. Concepts in narrative theory are related to these processes; in identifying textual structures, they also identify the process through which the teller produces the text. Before I return to the concept of the 'iterative', I will look at how a story can be motivated from within. I will also introduce the notion of telling as an interpretive investigation, to get at the truth, or completion of the story.

## 2.2 Using familiar convention to initiate the story

**2.2.1** Hazel needs to achieve effects that all tellers need to achieve and draws on her implicit understanding of the nature of narrative and her awareness of narrative convention to do this. Vladimir Propp[6] identified a function of the character which motivates the story.[7] I would like to develop my argument about the text being a representation of the processes that have been involved in arriving at it, with reference to this function. As well as being a function motivating the story from within, I propose that it, like Propp's other functions, can be understood as a metaphor for the impulse to send a story into the world, that the function occurs and is identifiable in story is because story is intrinsic to and inseparable from the process of its telling.

**2.2.3** Propp's second function (1968:33) is the initiation of a story by an 'interdiction' or prohibition or an 'inverse interdiction' which can be a piece of advice or a suggestion. The initiating of a story created orally in the social world (for example at the request of a teacher), is reflected by the interdiction or inverse interdiction that occurs at the beginning of a traditional or other type of tale. The function as it occurs in the story reflects on the activities of participants in storying in constructing their narrative.

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6 Propp's work, V. Propp, Morphology of the Folktale, (1968) is in the formalist tradition, and uses as its data a hundred Russian fairy tales. He shows that there is a sequence of thirty nine functions connected with the actions of the hero, some of which will occur in a predetermined order in any given tale. Propp's thesis is based on the recurrence of certain functions across a corpus of data, out of which he makes generalizations about the narrative genre he is studying. Such repeated patterns become 'naturalized' as cultural and are recognized by the cultural code. This notion has been applied to the analysis of visual and other narrative.

7 As Schleifer, in A.J Greimas and the Nature of Meaning (1987), indicates, Greimas develops an alternative scheme of narrative structures. Schleifer argues that 'Greimas transforms the 'naive' semantic investment of Propp's personae into the semio-narrative structures of actants' (112). Greimas follows Levi-Strauss in regarding some groups of functions identified by Propp as one function and sees Propp's analysis as 'figurative' (Schleifer 110-129). For my present purpose, Propp's analysis is useful.

**2.2.4**      This comes out very clearly in the educational situation, where a group of children are given a task by a teacher and are expected to embark on some kind of 'journey' to fulfil it. Reading/ interpreting involves a dialogue with  the voices encoded in the text. Thus, it follows quite naturally that the request in the social world that a story be told should be reconstructed in the traditional tale as a request that a hero go out and seek his or her fortune, or undertake a quest. The obligation to tell and the offer of a telling is structured into the story as the placing of someone under obligation to go out into the world and affect events in the world.

**2.2.5**      The sending out into the world by means of a word, is an event which can occur within the context of habitual time. It acts as the source of the motivation of the story. This is very pertinent in connection with Vygotsky's (1934:282) notion that we need a motive force from the emotions in order to stir thought into moving outwards through the levels of interiorization into the social world.[8]  The word acts as a provocation to the need to move out. It creates the necessity of moving towards a  confrontation with the outside world, which will then be resolved. The word of advice, suggestion, provocation, command, interdiction, question is an exchange with the world and therefore has the characteristics of a singulative  event.

**2.2.6**      Great grandmother's suggestion is constructed as singulative, if indirect, in the final version of Hazel's narrative; *'one day me gran great grandmother told me grandad to go to the coal dust to go and get some coal for the fire'* (490-2). On this occasion, we know that it will lead to extraordinary consequences which will justify the telling of the story. This

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8 'A  true and complex understanding of another's thought becomes possible only when we discover its real, affective volitional basis.' (Vygotsky, 1987: 282)

particular implied utterance has a narrative function in initiating the story on one particular day, even though the same request may have occurred repeatedly.

## 2.3 The relationship of habituality to the timelessness of the traditional tale

**2.3.1**     The teller builds up a sense of 'reality' by saying 'they <u>usually</u> found some'. As she says this a group of people read it and it achieves a reality by being represented as a frequent occurrence. Being about reiteration it invites the listener to construct the concept of an accumulation of moments. The effect of constructing this habitual time is similar to that in the traditional tale. By the time we hear the narrative clauses relating the events of the story, they echo what we already know, and we are listening carefully for what is going to be different.

**2.3.2**     I introduced Barthes' (1973:19) codes in the last chapter. They are useful for identifying elements we might use to produce a 'structuration' or reading of narrative. The hermeneutic code[9] represents the delays in disclosure of the enigma of the story, or the delays before the moment of completion. It is connected with the notion of a single moment springing out of the accumulation of moments suggested by the context of a story, as habitual time is a suspension before the moment of singulative incident.

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[9] This is, in my view, the most fundamental of the five codes through which Barthes sees a text as having passed, and of which the text is a trace. These are the codes which intersect as a network in the space beyond any narrative. They are the voices of culture which interweave and from which and to which the text refers. 'Under the hermeneutic code, we list the various formal terms by which an enigma can be distinguished, suggested, formulated, held in suspense and finally disclosed' (1973: 19)

**2.3.3.** The hermeneutic code can be understood as a sentence[10] continuing throughout the text before it is resolved. It is the code which identifies the impulse which carries narrative forward. I will show in Chapter Four, section 4.5 that it is through narrating that Hazel comes to disclose the 'secret' meanings, to discover new meanings in her Grandad's story. We could see narrating itself as a hermeneutic or interpretative process. The code which names an aspect of narrative also reveals the thinking process which leads to the code being manifested in the text. Version One, lines 4-12 is an example of the hermeneutic code. These lines function as a statement of the question, or 'formulation of the enigma' (Barthes, 1973: 85); this is what usually happens; what is going to happen this time?

**2.3.4** It is through the juxtaposition of an event in time with its context which is habitual or 'iterative' that the reader gains a sense of a different though nevertheless moral universe. The reader sees Grandad's hand being put into the coal dust (line 7). It is the kind of detail that history would not pretend to be able to know for certain from the evidence and may steer clear of. Yet it is permissible in this genre, because it is discovered to have a validity in the realization of the habitual story world. It is possible that it might have happened and therefore it can be said to have happened. Narrating is a safe way of trying out possible situations.

**2.3.5** The iterative is timeless in the linear sense, or rather cumulative and textured. Inherent in narrative is the contextualizing of the singulative within the iterative. It allows the teller to experience the event as if it sprang

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10 'The proposition of truth is a "well made" sentence; it contains a subject (theme of the enigma), a statement of the question (formulation of the enigma), its question mark (proposal of the enigma), various subordinated and interpolated clauses and catalyses (delays in the answer), all of which precede the ultimate predicate (disclosure).' (Barthes, 1973:84)

out of a substantial world with its fabric woven of countless repetitions like daily life. In this way something terrible or unfamiliar or unknown can be conceived of as having a basis in a reality. Culture could be seen as a shared sense of the iterative, a feeling that we share with a group of others the same or a similar group of repeated experiences.

**2.3.6**     It is going to become very important to Hazel that there is a rightness about something that has been done in a particular way for whatever reason for a long time. This 'rightness' by virtue of habituality is one definition of what we mean by culture. This is important to the interpretation of Hazel's work. We know that the 'background' given in lines 4 to 10 is cultural, as it is expressed in terms of habituality. What has normally been done is generally assumed  to be acceptable as the thing which probably ought to be being done. As we saw in the last chapter, paragraphs 1.6.2-5, it would be possible to read this whole text as an attempt to reconcile one set of cultural understandings with another; those of her grandfather's generation as mediated by her mother with those of the listeners, including herself and her teacher, in the present day.

## 2.4  The reader's opening up of the singulative event

**2.4.1**     Up to this point I have discussed the constructing of habituality, rather than the singulative event which arises out of this. It is only possible to understand the nature of suspended time or repeated event and their function in story, by seeing them as contextualizing the singulative. It is. this singulative event, which is the justification for telling the story, hence the preoccupation of the questioners with Grandad's time spent underground.

**2.4.2**    Before I go on to look at Hazel's own awareness of the importance of the concept of habituality or normality to the meaningfulness of her story, I will examine the discussion session which follows on from the first telling of the story by Hazel. The audience for the story now make a more explicit contribution and response to it through their questions. Their involvement in the narrative through their questions is going to become a critical element in the structuring of later versions of the story, and particularly the final version.

*It would assist the reader if s/he had  H/G, lines 24-61 accessible at this point.*

**2.4.3**    The questions reveal the interest of the questioners in the plausibility and validity of the singulative part of the narrative, Grandad's fall. This must be convincing in order that the significance of the whole can be grasped.[11] The initial motivation for the telling is to tell the story of the accident, whatever may become important during the narrating by virtue of the process of narrating. Hazel's peer group are naturally interested in what they perceive to be at the heart of the story, which is Grandad's survival underground. They want to identify with the seconds during which he is 'entombed' and near to death, as the claim to truth that is made for the whole narrative makes these moments extraordinary, and worthy of exploration.

**2.4.4**    The questioners  (lines 24-61) concentrate on the central

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[11] Labov makes this point about personal oral narratives, that they are by their nature, exposed in a public domain to the immediate spoken responses of a critical audience. ' Every good narrator is continually warding off this question; when his narrative is over, it should be unthinkable for a bystander to say, "so what" Instead the appropriate remark would be, "he did?" or similar means if registering the reportable character of the events of the narrative. (1972: 366)

section of the story, the narrative clauses[12], trying to open these out. What Hazel offered in her original telling was an elliptical movement, omitting the moment between Grandad falling and his friends digging him out

like it it dragged him in

and (..) he (.) e they had to dig him out with their hands                    15

**2.4.5**          This is perceived as an ellipsis by Holly, who makes a suggestion for opening out the potential space.[13] Barthes (1973:21) uses the term 'stereographic' or three dimensional space to locate the space defined by the network of intersecting codes. Stereography is the art of depicting solid bodies in a plane; this could be related to the concept of three dimensional relations implicit in the 'surface' structures of a text. I take 'space' to mean the network of relations which is constructed by producer and reader's work on the text, the interrelationship of these and their relationship to all other text. Space then, in this definition, fills up an ellipsis, which is a potential gap or absence.

**2.4.6**          Holly wants to explore and open out the moments during which grandad is under the coal dust and to know how he survived. She asks (28-33) for a drawing out of the ideas elliptically implied in the narrative, making

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[12] 'With this conception of narrative, we can define a *minimal narrative* as a sequence of two clauses which are *temporally ordered:* that is a change in their order will result in a change in the temporal sequence of the original semantic interpretation'. (Labov,1972:360)

[13] I discuss the notion of space with respect to Hazel's text in Chapter Six, section 6.3. Marie Maclean, Narrative as Performance, (1988:110-12), provides a useful summary of the 'five main types of spacial relationships operative in written narrative texts'. In relation to Grandad the first kind of relationship is most relevant. Briefly, this is the 'spacial relationships constituted in the text by *deixis'*. These relationships are between I/ you, here and now, past and present. They are 'the spacio-temporal framework contemporary with the instance of discourse. According to Benveniste (1974:262: quoted in Maclean, 1988:111) deictics "organise temporal and spacial relations around the 'subject' taken as a point of reference" and thus the illusion of life, of time, of space, flows in the first place from the text itself and not from anything exterior to it.'

an appeal for 'realism' through the further opening out of text.

well you know like you said

that he had got pulled in

well with him with all like the dust and that going over his face       30

<u>I would have thought</u>

<u>he would have</u> suffocated or something

(when he couldn't breathe)


**2.4.7**      In the culture of home, it would not have been appropriate and may not have been deemed respectful, in that context, to explore the moments during which Grandad is underground. The point of the home version must be that he was rescued. But the social context of the classroom, and the storying discourse type, allow different demands and expectations. Holly would like to investigate what was happening when Grandad fell into the dust in <u>narrative</u> rather than <u>historical</u> terms. In implying a question (*'I would have thought..'*) she takes on the narrating, *'with all like the dust and that going over his face'* (30), indicating to Hazel a way into the text. Hazel later takes this up. She uses hypothetical or potential narrating as a tool for bringing the area which is to be explored into an 'existence' or 'reality'.


**2.4.8**      If Holly's question (28-33), opens up the space in the story where Grandad is experiencing *'the dust and that going over his face'*, it also offers a critical perspective on this; *'I <u>would</u> have thought he <u>would</u> have suffocated or something'* (31-2). Each further opening up of the story  alters the narrative relations which include the audiences implicit response. A fluctuation in the relations recognised by the reader in the story will have

repercussions in the narrative and therefore in the event. This is a social semiotic interpretation, relating semiotic, semantic and lexicogrammatical strata.[14]

**2.4.9**     Bakhtin (1984:232-36) uses a term which Emerson (Bakhtin:1984) translates as 'loophole', meaning the escape route out of any word or discourse into an oppositional position.[15] I find the term useful with respect to the comments on Hazel's story, which are not only directed at it in a challenging way, offering an escape route out of the elliptical story, but encompass the possibility of their own reversal. 'I would have thought' implies that the opposite of what the speaker thought, might also be the case. Barthes (1973:13) sees the ideal plural text as completely reversible.[16]

**2.4.10**     Holly's comment assumes the plurality of the text, that is that she may enter and open it up through whatever entrance she selects. In practice, particular entrances, such as the way into the place and time where Grandad is underground are more intriguing. This is because of our tendency to anticipate the singulative event springing out of the iterative. It is also because our hermeneutic reading process tends to build towards moments of crisis through delay in disclosure, and we anticipate the crisis.

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[14] Halliday, (1994:27-8) shows how these strata are interrelated. We are seeing that the shaping of the discourse has repercussions for meaning which in turn feeds back into the discourse and the event.

[15] 'A loophole is the retention for oneself of the possibility for altering the ultimate, final meaning of ones own words (1984:233)

[16] 'In this ideal text, the networks are many and interact...it has no beginning; it is reversible; we gain access to it by several entrances...based as it is on the infinity of language.' (Barthes, 1973:6) This concept is illuminating about storying in school, and this will become clear in Part Two, 7.5-7 (alternative readings and endings). Storying, assumes the writerly (op.cit:5) or active reader: 'the writerly text is *ourselves writing*' (loc. cit.) and the unfinalizability and reversibility of the text (e.g. a story might be conceived which is engendered by ellipses in a first story).

**2.4.11**     Holly uses the dynamic modal 'would' to refer to the past time of the previous narration (31) when her thought occurred, as well as to the past time of Grandad's accident (32). Her thoughts from within each of these two times, now and then, are conditional and are viewed from her present perspective. If the implicit question can be seen as a criticism of the narrative as well as an offer of potential new material for it, Hazel rises to the challenge and takes on her obligation to make the story meaningful to a new audience. She enters her conceptual store, taps into what was processed at the time of her mother's story and brings it back into the social world. The previous text, and the event of its telling, has become a 'conceptual reality' and therefore she can answer the question by referring to it.

**2.4.12**     There is no obligation for Hazel to answer Holly's question about suffocation (28-33) on a literal level. What she has to do, is to try and connect with her questioner by returning to her frame of reference. Her mother's word is culturally 'saturated' (Bakhtin, 1973:167)) as a result of all of the mouths through which it has passed and meanings with which it is imbued and Hazel activates these connotations when she selects from this resource.[17]

**2.4.13**     In Section Five, I will go on to connect the theoretical concepts of the iterative and the hermeneutic process with Hazel's own concept of 'normality'. She recognizes this as being important for the vindication of her Great Grandmother from implication in her son's accident, and this gives her the motivation to pursue this line of inquiry.

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[17] 'When each member of a collective of speakers takes possession of a word, it is not a neutral word of language, free from the aspirations and valuations of others, uninhabited by foreign voices. No he receives the word from the voice of another, and the word is filled with that voice. The word arrives in his context from another context which is saturated with other people's interpretations. His own thought finds the word already inhabited.' (Bakhtin 1973: 167)

## 2.5 'Normality' and the status quo

**2.5.1** It was just a <u>normal</u> day really

for me Grandad and his friends to go                                   125

because they usually did it

because their mothers would be working in the house

their fathers would probably be out

so if they wanted the house to be (.) warm

it would just be like a <u>normal</u> day to go out                    130

just like we come to school

it just be <u>normal</u>

and it's just an accident

that sadfully happened


**2.5.2**          In this sequence of clauses Hazel reflects on her motivation for setting the scene in the way she does. She is saying that she began and would begin the story in this way to express an idea of habituality, of action justified by its frequency and repetition. In order to show this she compares a construction of habitual action in the past with a reference point in her own life. She shifts in clauses 131 and 133 away from using past continuous, past perfect and the modal auxiliary 'would' expressing likely habitual action (lines 127-9), to the use of the simple present tense. In this way she brings the supposed past into sharp relief by juxtaposing it with a proposed present. From a past carefully constructed and framed by Hazel's dialogue with it, she invites the listener/ reader to look forward to her own present, in which she is a pupil at school.

**2.5.3**    Hazel's argument runs, that because of the situation in the house, it would be a perfectly normal and ordinary and acceptable practice for the children to go off collecting coal. Collecting coal is compared with the most ordinary of activities from within Hazel's everyday life, coming to school. The stress on normality is necessary to establish an unfamiliar practice as being culturally acceptable when it arises due to different social conditions. The activity of collecting coal on a dangerous coal heap is acceptable under these conditions.

**2.5.4**    She contextualizes the practice within the bounds of what is right and proper and 'normal'. In 125 it is the normality of the whole context of the day that she stresses rather than the separateness of the activity from the day on which it occurred. It is as if the day, and the hours by which it is defined, are constructed by this very normal activity, so embedded is the activity within time. This having been established, the effect of going out on this day can be shown to be 'an accident that sadfully happened' (133-4).

**2.5.5**    The significance of this for her new perspective on her former narrative is that she is making explicit what immediately strikes her as being important about this text, which is that Grandad's accident could not have been foreseen. We might in the same way meet with an unforeseen accident on the way to school. It is only with hindsight that we recognise the danger we are in. Precedent or repeated action which has never yet been disastrous is a powerful argument for the 'normality' of that action. It is a reasonable expectation that what has been the case in the past, will continue to be the case. At some level Hazel understands the narrative principle that the extraordinary springs out of what is regarded as everyday and acceptable.

**2.5.6** If this is not a narrative which actually tells a story, it certainly suggests the framework of a story but does so in terms that seem to narrate thoughts <u>about</u> a story. As readers, we can identify an argument that moves from a proposition at 125, *'it was just a normal day really'*, which functions as an abstract. We move through the exposition of this to 134 which is followed by a further proposition at 129, in the form of a hypothesis, *'so if they wanted the house to be warm'.* From there, we move through a reiteration of the initial proposition, at 130, as a correlative to 129, a comparison at 131, further reiteration at 132, and finally the coda at 133 and 134. This is a useful structure for a reader as the argument can be elucidated and thus the speech categorised as discourse which is arguing a point of view.

**2.5.7** This view assumes an intention to set out premises and terms and to reach a desired outcome from the outset. It may be, on the other hand, that the destination of the utterance becomes apparent to the speaker as it is reached. If this is the case, then it is the act of discoursing itself that brings the speaker to this point. This is not to say that the speaker does not have a notion of destination from the outset, but more that the process of reaching that point makes the nature of the point and the purpose of the journey, visible to the speaker, herself, and the listener.

**2.5.8** The use of the conditional stresses the hypothetical nature of the proposition and the epistemic modal, a sense of the possibilities of the exploration of the past. The time in which this summary is proposed, is the time of a narrator who is both looking back and preparing the ground for a story which has not yet been told. The speaker processes ideas in order to discover a position and an attitude in relation to what is being discussed.

**2.5.9** In Chapter Three, section 3.2, I will come on to discuss the way in which Hazel is conflating narration with argument or criticism, and thus discovering the genre which functions to accomplish the different aspects of her task.

## 2.6 Moral justification through 'normality'

**2.6.1** The first time that there has been any agency involved in Grandad going to collect coal, is in line 167. This time though, he is not yet sent by his grandmother (as he will be in the final version) he goes <u>for</u> her (167), *'they were going along with their friends to go and get some coal for their mothers cause it was very cold'*. At this stage it is a collective group of mothers who are implicated. In the final version Grandad will go for his own mother and there will be an inverted interdiction[18,] in the form of a request by her.

**2.6.2** The idea has arisen in latent form to be realised in the final version that the collecting of coal was a necessity and that adults must, at some stage, have condoned this dangerous activity since they must have known where the coal was coming from. This raises the question of adult responsibility for the children's actions and adult implication in the consequences of the accident. None of this is expressed or discussed explicitly, yet the speech under discussion is exploring the reasons not only why grandad and his friends did what they did, but also why they did it on a regular basis. The recourse to normality is a form of moral justification in the light of which it can be said, 'it's just an accident that sadfully happened'.

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18 Propp's second function, the advice or suggestion that the protagonist take some action (1968).

**2.6.3**     Speech 125-134 deals with continuousness, both in general terms as a state that normally or usually existed and in terms of what was constituted, *'their mothers would be working in the house...'* She has found this common ground of the 'everyday' nature of life which applies to both Grandad's youth and her own time.

**Ms Mood:**

what's the good thing

or is there something good                                                    145

about starting a story on a normal ordinary day?

**Hazel:**

yes because <u>you can see</u> that

because this coulda happened loads o' times

and <u>you can say</u> about how

like really at the starting of the story                                        150

you can't really say <u>how you feel</u>

because it just happens nearly every day or something

so you can't really begin

you can't really explain

it's just like normal                                                          155

**2.6.4**     The 'proof' of her argument lies in the speech 147-55. She is comparing her feelings about her own secure world, the world with which she is familiar when words and actions are repeated over and over again, with a world constructed by narrative to have the same effect. The story event, on the other hand is not safe or ordinary, and therefore invokes an emotional response, making the producer or reader conscious of feelings.

The feelings which are associated with everyday iterative events merge rather than being distinct. The world constructed by habitual time alone does not constitute a story in Labov's terms.[19] It is a particular event cutting through and temporarily, or even permanently, disrupting this reality that constitutes story.

**2.6.5**     There is no easy way to identify feelings about an ongoing habituality *'you can't really explain'*,  there is a difficulty in expressing feelings about normality, because  of its familiarity (151). In constructing a world in which her grandfather can be said to exist in the everyday, Hazel has begun to define the nature of 'everydayness' for herself. She needs to do this to show how her great grandmother could not have predicted what was to befall her son. In doing so she learns what it is that distinguishes narrative from other forms of discourse, that an order of things must first be constructed as a kind of reality before it can be disrupted.

**2.6.6**     In speech 147 to 154 the use of the second person singular, 'you' has the effect of conflating the thought of the speaker inside the argument and the thought of Grandad inside the story. As it is the person we would tend to use to refer to ourselves when giving an account of our feelings, it has the further effect of Hazel addressing these thoughts both to a

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19  Labov (1972) defines narrative as 'one method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events which (it is inferred) actually occurred...Sometimes a number of clauses will seem to contain a narrative, but closer inspection shows that they contain no narrative juncture, and that they are not in fact narratives in this sense...Because all of these clauses refer to general events which have occurred an indefinite number of times, it is not possible to falsify the situation by reversing clauses.' (1972: 359-61)This relates to the constructing of the iterative, where general events are constructed in preparation for the particular event that is going to occur on this occasion. Labov excludes all but temporally ordered clauses from his definition of narrative clauses, for his particular purposes. This means that evaluation occurs as external to the narrative, suspending it at any point. In Hazel's final version of Grandad, the evaluation, which as we know from Volosinov (1994: 49) is present in each ideologically saturated word, is integrated throughout the narrative. In the first version most of the evaluation is external to the narrative.

listener in conversation and to herself. The pronoun 'you' in clause 149 seems to be the thought of a person who has the job of narrating, *'you can say about how'*. The second person pronouns in clause 151 seem to be the thought of Grandad about his own situation, *'you can't really say how you feel'*. Again at 153, the potential narrator is considering a problem of narration, *'you can't really explain'*. At 154, either the critic examining her story, a narrator or a character might be voicing a thought.

**2.6.7**    The voice of teller and voices of story are clamouring together. Yet here we have a speech which is outside narrative structures implicitly addressing a partner in conversation, as well as taking on a discursive voice. Hazel, as potential storyteller, is referring to the relationship between audience, narrator, character and teller and their positions in relation to habitual time. The first 'you' (147) is in effect a 'you' addressing an audience which is looking and seeing in clause 148 that 'this coulda happened loads o' times'. So there is a movement through the speech, from audience who can <u>see</u> (147), to narrator who can <u>say</u> (149) to character who can <u>feel</u> (151) and back to narrator and then finally to teller who <u>can't really explain</u> (153) in this new role in which explaining is what she is expected to do.

**2.6.8**    Although the speech 125 to 134 is not a narrative as such, it is through the narrative structures, particularly visible in 125 to 130, that an argument which vindicates the mothers and an aspect of narrative time is explored. The vindication of the mothers is on the level of an appeal to habituality. The people who are represented in the story are exonerated by the story which expresses inevitability, and the impossibility of predicting what lies ahead, 'it's just an accident that sadfully happened' (lines 133-4).

## 2.7  Continuous time and suspension of time before the moment of crisis.

**2.7.1**        Finally, in this chapter, I will look at an extract from Version Six of Grandad to see how the work that has been done affects the final narrative. The clue to the iterative nature of the journey to the coal heap in the final version, is the word 'normally' in, *'because that normally had the most coal in'* (510). This is a trace of the work that has been done to understand the ordinariness of the event up to the point of Grandad's fall. In doing the work and in having made the journey in the exploration of the potential narrative, the way is already known. It has been constructed before. The new narrative is referential to the memory of the working through it.

**2.7.2**        The accumulation of experiences in the telling of this journey, gives it an iterative quality for the teller in rereading and retelling it. The iterative quality in the final version, is realized by the sense of indefinite and continuous time anticipating an incident to come, 'and <u>were crossing</u> some rivers' (line 497). The  offered perspective is now forward looking (they were crossing.. when..) with the hermeneutic  tension of suspense before what is to come. In the process of the exploration of ideas the position of the teller has shifted, and her level of involvement and consequent commitment increased, and consequently the emphasis of the story shifts.

> and they **were climbing** up
>
> **seeing**  if they could get certain bits
>
> and they **were  putting** it in heaps at the bottom                    560
>
> and **throwing**  it to each other to put on the heap

so that they could all carry it home

and me grandad **had seen** a big lump of coal

and so he struggled round to get it

and sadfully **he fell** in                                                                565

**2.7.3**      Genette (1972) has noted the tendency of singulative to encompass iterative sections and even to take on the semblance of the iterative as a narrative effect.[20] These effects of time and suspension of time are phenomena peculiar to narrative. The significance of suspension is that there must necessarily be a moment in  which it is interrupted by the event. This is the undertaking a teller agrees to, not only to complete but to interrupt the continuous with the moment.  Otherwise there would be no completion. It is through completion that we are enabled to view events as a whole. In narrating, Hazel experiences these effects.

**2.7.4**      The resolution of the past continuous tenses, suspending the moment of crisis and creating the expectation of a moment when continuousness will be interrupted, is delayed over eight lines, until line 564. This moment is built up for the audience,  by contrast with the 'friends' who are immersed in the continuous moment. Therefore continuous time, here, means both the stability of engaging in habitual action, and a concealment of, and corresponding unawareness of, danger. This is the case, looking from the moment in time from which a reading consciousness perceives it. The listening and reading consciousness is likely to perceive this passage as showing the restricted view of the friends, contrasted with the omniscience of the narrator. The structure sets up the expectation of fulfilment in a moment of crisis delayed. The audience is invited to share in an awareness of the

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[20] See his discussion of 'frequency' (1972: 118-9)

tenuousness of the present normality and to experience the sense of imminent danger, inferred by the structures used in narrating.

## 2.8  Successive 'drafts' of a story as a repeated series of events reflected in the story itself

**2.8.1**    We could say, that Hazel told the story of her grandfather's fall, six times. Alternatively, we could say that Hazel told six stories, all about the event of her Grandfather's accident. Further, we might say that Hazel told six stories about different things, such as the story of the telling of her mam's story or the story of how it felt to be inside a heap of coal. Each of these stories contains and is  motivated by the episode of her grandfather's accident. These latter statements would be getting closer to the truth than the former one. Each story is told by a different Hazel in that her new experience of dialogue with people about her story has changed her perception of it and shifted her sense of her own identity. As a teller her priorities and her understanding of what she is going to do and how she should achieve the doing of it shifts between and during each telling.

**2.8.2**    Re-reading or experiencing more than one similar event could be said to be a reiterative process. The repeated events of telling stories are essential to the iterative nature of the text which comes into being as a consequence. The experience of telling or of reading can be as vivid as a perceptual experience which does not produce spoken text. It can equally become a memory of an experience of telling as well as of what has been told. The quality of the memory of a story being told is a mental construct in the same way as the memory of the sensory perceptions invoked by a sunset.

**2.8.3**     As discussed so far, there are two things that become important to Hazel, and they are intimately connected. The first is that she presents the culture of her grandfather's time in such a way that it will be interpretable by her peer group who are immersed in a culture and cultural codes of a different time. The second is that in order to do so she constructs the iterative or habitual nature of the events in the background of the story. This imbues it with a sense of the morality of the actions and relationships of the people in the story.

**2.8.4**     It is the constructing of the iterative layer; in other words the opening out of that which is constituted as habitual, that is the key to the way fictions become what they represent. Narrative is a realisation of spacial relations in terms of the tension between the time of narrating and the habitual and singulative times of the story. Storying as an event in the classroom as children and teacher negotiated a meaning for it, is inherently an iterative activity. Yet each reiteration of a story was entirely unlike any that had come before or that would come after.

**2.8.5**     The singular event of telling a particular story to a particular group of people becomes an event partly defined by its repetition on a number of occasions, even though each of those individual occasions is unique in itself. Neither the prior connected events, nor the ones which are to follow can ever be disentangled from their interdependence as they are being experienced. For reader and researcher, viewing a series of stories as one text, each narrative is inextricably connected with each other and no one can be seen in isolation from those others with which it forms part of a textual whole. This textual whole in turn, cannot be isolated from the discourse

surrounding it and with which it is intertextual.

## 2.9  Summary of argument and ideas discussed

**2.9.1**      This chapter has added a further stage to my argument that narrative is shaped by interactions and dialogue and this affects the meaning of the story. We saw Holly identifying an ellipsis in Hazel's narrative, beginning to open it out, and provoking Hazel into finding a way of signifying the concept of her Grandfather's closeness to death. I argued that Holly was interested in the singulative event which justified the telling, while Hazel had until this point concerned herself with the background or cultural context of the story. Having recognized the potentialities of the space within the singulative event, Hazel continues to develop her ideas about the habitual or iterative part of the narrative, out of which the crisis will spring. I argue that this is important to her to give a moral validity to her Great Grandmother's family's life. What is customary becomes naturalized, so that attitudes to it cannot be discussed. As Hazel says, *'You can't say how you feel'*  about what is so much a part of you.

**2.9.2**      I introduced Genette's (1972:114) notion of the iterative in narrative and Barthes' (1973:19) Hermeneutic code (ideas I will develop in sections 4.1 and 4.2) in order to elucidate my argument, that the processes of Hazel's thought in constructing narrative can be equated with analytical methods of reading narrative text. If certain forms, features and codes assist the reader to make sense of narrative, then it seems likely that the processes of construction of the narrative, whether written or spoken, will involve these

features or codes in a processual form. The processes of constructing are related to the processes of interpretation in reading. My findings suggest that these are simultaneous in oral narrating.

## 2.10 Implications for education

**2.10.1** Children have the same kinds of concerns about narrative as anyone who studies narrative. The reason for this is that theoretical concepts are related to the principles underlying narrative, which in turn are related to the processes through which narrative has come into being. Both teller and listener are concerned about the reality of the story. For the listeners this means the real excitement experienced in listening to the story. For the teller, this means the 'real' background or context of her Grandad's time.

**2.10.2** If we are able to provide experiences where children are motivated or moved by a constructed reality, then we are able to introduce concepts in an active experiential sense, rather than as information. For example, Grandad lived in a past time when conditions were different. Hazel seeks a sense of his motivations in order to understand the story she is telling and make it meaningful for her friends. The need to know why people acted as they did motivates understanding of a past time, awakening an interest through which a framework of understandings could be constructed.

**2.10.3 Through grammatical processes expressing habituality, Hazel 'proves' her argument that Great Grandmother's actions were justified. Narrative allows the child to propose and investigate a hypothesis ('it was just a normal day':line125, 498).**

# Chapter Three

# Looking back at previous narrative and forward to possible future narrative

'I could have started it like they were walking along'

In this chapter I will examine Hazel's discussion of her previous narrative and preparation for a final version (205-489).

## 3.1 An innovative genre for achieving particular ends

**3.1.1** In Chapter Two I discussed, the 'iterative' in relation to Hazel's constructing of her story, how repeated events can be conflated in one telling, and the effect that this may have on a reading of narrative. Hazel's work on 'normality' is an attempt to construct a narrative with the appearance of memory of an event, rather than of a telling. This is the function of the narrator in story; as a consciousness with an apparent memory of an event. <u>This chapter will examine the functions of Hazel's speech when she looks back at her stories of the past, and will elucidate Strand 3 of my thesis, that narrative is structured by interactions in social situations and that these shape the story</u>.

**3.1.2**    In this chapter, I am going to introduce the notion that Hazel

discovers a genre within which to work, in order to construct what looks like

the memory of an event.1 As we have seen, her intentions are to find a way of

understanding the unfamiliar in terms of the familiar, and to do this she needs

to create a sense of habituality in the story world. I will argue that 'genre' is a

name for a type of work, or a combination of ways of functioning at the level of

clause and discourse, which aims to achieve certain desired effects.2 Further,

that within a genre there will be differences in the performing of functions

according to what is required. If, as I discussed in Chapter One, section 1.10,

meaning is connected with the idea of the construction of a sense of a context

or a culture, then a genre must be found for the process of achieving this end.

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1 Genette (1972) says that, though Proust didn't recognize the importance of the 'iterative', he 'justifies.. (such passages) constantly...by a realistic motivation; he invokes in turn the concern to tell things as they were "lived" at the time and the concern to tell them as they were recalled after the event. Thus the anachronism of the narrative is now that of existence itself, now that of memory, which obeys other laws than those of time. The variations in tempo, likewise, are now the doing of "life,"now the work of memory, or rather of forgetfulness.' (158). This is very interesting in the context of personal narrative and second hand accounts of what purport to be real events. The teller of the personal narrative is selecting from memory of the event and of her previous accounts of the event. The teller of a second hand account is selecting from a memory of a telling, by someone who may be remembering a previous telling. If the reception and reading of an account produced vivid thought and feeling at the time, then these are qualities of the event and will affect a future telling. The capacity of memory to synthesize experience is crucial to an understanding of Hazel's work. The first time she tells the story she is drawing on one (or more) memories of listening. The second time she tells the story she is drawing on the experiences both of listening and telling. The final time she tells it, she draws on a recording which captures this synthesis, as well as two immediate memories.

2 This idea is the basis of genre theory, based on Hallidayan linguistics. The theory says that we work within learned frameworks in order to function in genres such as narrative or argument. In this chapter I will show Hazel innovating within the framework of evaluating or criticising by combining the conventions of two genres in order to achieve her ends. Norman Fairclough in Language and Power, demonstrates that this is the way in which discourse types change from within (1989: 169).

**3.1.3** As we will see, the nature of Hazel's task at each stage, what she thought she was being asked to do with her story, affected the next version. The final version is full of the voices with which she has been in dialogue in the preparation for it, chiefly her own voice of a past time. In the first chapter I showed her words functioning to translate ideas from one culture into another, and to build resources as well as to interact in the new situation. Here, I will look at her words when she works within a critical rather than a narrating genre. The processes through which she realizes her ideas can be analysed through a functional grammar of the clause, as before. In this chapter I use different terms for each function to reflect the different task and situation in which she is working.

**3.1.4** Hazel comments on the tape recording of her own narrative of a year previously. She develops strategies for both reflecting upon it and 'viewing' possible new narrative. She manages to respond to my requirements and at the same time to follow up her own concerns as she moves towards making a new story. The way in which she goes about constructing a new narrative using conditionals, while evaluating her previous tellings of the story combines three functions; 'critical' (of the past), directing (in the present) and narrating (projecting into the future).[3]

**3.1.5** The names I gave to the three functions of the clause when Hazel was a producer of narrative, reflected what she saw as being her task or the type of work she had to do at the time. The type of work someone sees themselves as doing and the sort of meanings that they want an audience to make, will affect the precise manifestation of what Halliday (1985) has defined as representation, exchange and theme. Consequently, there will be

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[3] Compare clause as representation, exchange and theme, Halliday, 1985:37-161.

an effect on the product or text that is an outcome of the process that goes on. It is this identifying of the work that we must do to achieve certain outcomes for the reader, to invite the reader into a particular closeness or distance of relation, that determines the genre within which we work.

**3.1.6** . The permutations and nuances of genre are subtle and depend on the way we view ourselves within and interact with our context.[4] Because Hazel is working with her own previous recorded text and with her ex-teacher, now coming into the school as a researcher, her perceptions of the task will take these factors into account, as well as the voices with which she is interacting. We could call the discourse type oral evaluation of oral narrative. The processes through which Hazel works are likely to have an explicitly signalled reflective, evaluative function, or critical voice. This equates to the clause as representation, making visible thought and idea in order to evaluate it. Language functions to explore and evaluate the world.[5] Choice of mood, allows an evaluator to be more or less visible.

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[4] Mary Loise Pratt in <u>Towards a Speech-Act theory of Literary Discourse</u>, (1977) argues that a 'shared knowledge of the rules, conventions and expectations' (86)of culture allow the reader to interpret a literary work, viewing 'literature itself as a speech context'. Literary genres require the reader to situate them in the context of discourse and speech acts in general. This is an significant notion in connection with Hazel's acts of criticizing, directing and narrating (which I examine in this chapter) which lead to a narrative discourse manifesting characteristics of narrative in general, including literary narrative. I will show that generic ways of affecting the world can come about through the demands of a situation in which a speaker communicates with a listener. In this case Hazel constructs/ uses a genre appropriate to her exploration of the experience of a 'displaced' consciousness. Having discovered, from the context, a genre appropriate to achieve this, Hazel then goes on to produce something with many of the characteristics of a written literary story. This supports Pratts view, that what we do with languagedepends on what we need to do, and this can include representing thought in narrative, as I show (9.5), perhaps a <u>literacy</u> rather than an <u>literary</u> practice.

[5] 'Every utterance is above all an *evaluative orientation*...A change in meaning is essentially always a *reevaluation*: the transportation of some particular word from one evaluative context to another.' (Volosinov, 1994: 55-6) This is a key concept for Hazel's work. In one sense we can see the whole of her work as a process of shifting words out of one context in order to view them in another. For example she takes, 'quicksand' and 'knuckles' out of the context of the event of her mother's telling and into the context of a telling to her class. During her work examining the recording of her past text, she makes ideas, such as the idea about 'normality,' visible to herself in words so that she can evaluate it in this new context.

## 3.2  Criticizing, directing and narrating

I could have started it

about how his mum had told him to go and get some          221


**3.2.1**      In this example, the critical and evaluating eye looks back at previous text ('could have' 220), and also explicitly directs the work of evaluating that is being done ('I' 220), identifying it as her own, and likely to affect the world in certain ways. This directing function is interactive, and is in dialogue with the researcher, keeping her informed of what is to be done. This equates to the interpersonal dialogic function, to clause as exchange.


**3.2.2**      There is also a narrating function ('his mum had told him to go and get some' 221), in which Hazel tries out, hypothetically, what has been planned and organized by the 'director'. Hazel is not only constructing text in the present social situation, but is building up resources and constructing the apparently substantial and real in preparation for future narration. This equates to the thematic or organizing function. Obviously the theme of the present clauses are what could be done by the director in the future. What could be done, however, provides the potential thematic material for future narration.


**3.2.3**      Hazel was put in a particular situation with specific demands. She could not interpret the requirements of the teacher because of the code the teacher was requiring and using (237-241, 256-260, 262-266 etc.). This is the dominant code used in school, which requires an explicit and objective evaluation of the material in question, announcing what is to be done and

then carrying it out. As we will see in this chapter (section 3.5), Hazel evaluates highly effectively, though she does so implicitly.

**3.2.4** If Hazel was going to find an effective genre or 'style', she would need to have recourse to some kind of culturally learned principle to help her to know where to start. She discovered her genre by referring to the semiotic context, the system of signs in the situation in which she had been placed, of which an important component was the tape recording of her former narrative.5 Then using a cultural code, learned through an interaction of community and school linguistic experiences, she was able to organise her language so that it performed effectively in this situation.

**3.2.5** Drawing from the whole system of signs in which she found herself included the unusual situation of a one to one interaction with a teacher using a tape recorder. The tape recording initially positioned her at the receiving, reading and interpreting end of a process. Because the recording was divorced from the original context, she knew she was not being asked to be a listener to the story from the point of view of someone who is hearing it for the first time. A listener's perceived role is vital to the way she has undertaken to listen and therefore to the kind of interpretation she will make. Because this is an educational context Hazel perceives that she is

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5 The situation as 'the environment in which the text comes to life' (Halliday, Language as Social Semiotic 1994: 24) is a concept, which goes back to Malinowski and was developed by Firth (1957:182, in Halliday, loc.cit..), who said that it is 'an abstract representation of the environment in terms of certain general categories having relevance to the text' (Halliday, loc. cit.:24-5). Halliday takes this definition still further by saying, 'It is a constellation of meanings deriving from the semiotic system that constitutes the culture.' and, 'It consists of those general properties of the situation which collectively function as the determinants of text, in that they specify the semantic configurations that the speaker will typically fashion in contexts of the given type.' (25) The conceptual framework to which Hazel refers in making decisions about the meanings of the social semiotic situation within which she is placed allows her to make decisions about genre, about the demands of the situation in terms of determining the kinds of meanings she is being asked to make.

being asked to be a critical listener. She is being asked to criticize her past

text with a view to making a 'better' one at some point in the session or when

she is ready.


so (.) for the person who was listening to the story

what would you be giving them

if you were telling them those things

about them climbing up down bridges and over difficult bits      259


**3.2.6**      The teacher keeps on pushing for a different response from

Hazel, because she does not feel she is getting the response she wants.

Hazel is repeatedly encouraged to go a bit further in response to the

teacher's pushing forward. The teacher expects the work to be accomplished

using a genre for criticism, the impersonal, objective look. Hazel constructs

an alternative genre, in order to achieve what she perceives as both required

(by the teacher) and desired (by herself) outcomes. She manages to

combine looking back to evaluate and forward to propose something new.

The teacher does not recognize this as acceptable for some time, as the code

Hazel uses differs from her expectations[7].

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[7] There is current work on models of literacy which is relevant to this. Brian Street 'Cross Cultural Perspectives on Literacy', Language and Literacy in Social Practice (1994), contrasts a traditional 'autonomous model ' with 'an 'ideological' model of literacy, that recognises a multiplicity of literacies; that the meaning and uses of literacy practices are related to specific cultural contexts; and that these practices are always associated with relations of power and ideology, they are not simply neutral technologies' (Street1984:1993-quoted in 1994:139) Storying in the classroom being examined here could be seen as an invitation to children to draw on a variety of notions of how to tell a story. These would come from a variety of experiences of the practice of telling stories, a practice which crosses the borderline between 'school' and 'home' literacy practices, where these differ. Children participating in the study, drew on experiences of reading and being told stories, as well as audio visual narrative (films/ TV). The story as a resource has an existence well beyond the educational context; narrative is a way of thinking that becomes familiar from an early age. In work of this kind, the teacher's view of what ought to constitute a story, is not dominant, but is one among a number of views, originating from a variety of practices and resources involving narrative. The storying process itself, contributes to a collective notion which is negotiated through that process.'

**3.2.7** Hazel asks herself the question, where shall I begin the story? She asks this because, by listening to her narrative, she has realized, as argued in Chapter Two, section 2.5, that this was a day like any other for Grandad. How can she show this to her audience? How can she make this into a normal day for herself and others? So having been receiver of the text, spacial relations have begun to open out potentially in her own mind. She now begins to explore these potential spaces, using the three functions through which she finds she has the capacity to do so. She begins to use the processes of criticizing, directing and narrating. She has found a way of combining the teacher's requirements with an exploration of her own.

**3.2.8** We could say that a characteristic of the genre Hazel discovers is that it does not conceal the agency involved in each function. She makes clear in every clause that it is she who is doing the work and that it is she, as potential storyteller, who is trying out various story possibilities. I did not teach Hazel this genre, rather she discovered it through her interpretation of the context through her code.

*At this stage the reader should have Hazel's discussion of her narratives of the previous year available to refer to: H/G line 205 to the end of the text.*

## 3.3 A device alerting the reader to the three functions

**3.3.1** To begin my discussion of these simultaneous functions of criticizing, directing and narrating I will examine a device used to distinguish the current discursive event from constructed story time. This device signals

an intention to make statements within a particular set of conventions. To illustrate the means by which the intention to work in a discursive mode was signalled by Hazel, I will look at the lexical item, 'like', used in one of its local dialect forms, as an indicator that a critical point is being made.[8] In using this item, Hazel alerts the audience's attention to the point she is making. She also attempts to gain approval through speech expressing a high level of solidarity with her peers.[9] I will begin by showing the critic and director functions manifesting themselves and go on to show the juxtaposing of these with the simultaneous narrating function. This analysis, should help to elucidate the subsequent argument, showing ways in which Hazel and others move to and fro between narrative and discursive structures.

**3.3.2**      Examples of this usage of 'like', can be found dispersed through the discussion work on her story which begins at line 115 and continues to the end of the 'Grandad' text. It occurs as a signal that Hazel is looking at the past narrative as an 'object' from outside of the narrator's role and as a 'detached' critic of the work. It also acts to elicit agreement or to alert the addressee to a point she is about to make and to show convergence with her. She uses it in answer to Daisy's question at lines 49-53. 'Like' is the clue to the join between the speaker making her framing of her answer visible and the content of the answer itself. It may highlight some information or a particular function such as the speaker making a point.

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[8] Compare the discussion of 'Children's connective use and narrative macrostructure' by Peterson and McCabe in McCabe and Peterson Developing Narrative Structure (1991):29-53.

[9] It is important to the researcher in this type of study, that there are signs of participants being empowered by the context in which they are functioning. Hazel introduces her own language strategies into the situation in order to achieve certain outcomes. A s Paulo Freire and Donaldo Macedo say in Literacy: Reading the Word and the World, (1987) it is important that children appropriate the dominant language of the society in order to become 'linguistically empowered'. It is equally important that the 'student's voice should never be sacrificed, since it is the only means through which they make sense of their own experience in the world' (152). This perspective is important to the validity of what was taking place in storying. The children's language was valued by themselves as appropriate to achieving their intended outcomes.

well em people <u>like</u> a as I said

there wasn't any coal                                                50

<u>like</u> my mam saying

it was the middle of World War Two

### 3.3.3    In the manner of the local dialect like marks the joining of clauses or joining of verb or noun phrases to the rest of the clause. Where it marks these joins there will usually be some distinction to be made about the function of different clauses or phrases. For example in the first set of examples below, the narrator's voice as provisionally narrating in line 223, is separated from the voice of the commentator or critic in line 222. Telling what 'they' were doing, as if a story is being told, is a trying out of the narrating voice; 'they were walking along'. This is framed by the voice which suggests this short burst of narration as a possibility, makes it visible in order to look at it and evaluate it; 'I could have started it'. The function of this usage of 'like' seems to be as a signalling system for speech, highlighting the construction of the clause. In doing so it offers a solidarity with the reader in conjunction with an offer of assistance in reading the discourse.

I coulda started it

<u>like</u> they were walking along                                223

I've seen <u>like</u> the place

where it used                                                    230

where he used to go

and <u>like</u> it's just <u>like</u> a wild area                       233

if they had (.) a went <u>like</u> the wild area way

<u>like</u> they cou they might a ha a pass <u>like</u> things as well

they might ha pass <u>like</u> rivers'n things                                    245

and <u>like</u> climb down bridges and things

or something like that (.)

and (.) <u>like</u> I could say

**3.3.4**      In lines 243-6, 'like' is used to introduce and elaborate a general proposition and to distinguish between story 'existents' and actions taking place within the story. At line 248, it signals a return to the function of commenting on narration. 'Like' often has a directing function, making it clear to the listener and to the speaker herself how the argument is being constructed, and making visible the structure and organisation of that argument.

how <u>like</u> if there was a big heap

I could say                                              250

<u>like</u>  there mightn't of just been one big heap

there might have been <u>like</u> quite a few

or there might have been <u>like</u> trails of it coming along

and they're <u>like</u> looking on the ground (.) to see

if there was any coal there                               255

**3.3.5**      The speech above takes this directing function deeper, to the stratum in which meanings at a connotative level are being constructed by, and for, the speaker. This is potential narrative, its potentiality signalled by

the modal 'might', showing the presence of the directing voice in the process of handing over to a narrator. The narrator's voice takes over in line 254, when there is a shift into the telling of the story in a present tense, as if a snapshot, or snatch of what is to come is suddenly revealed. This glimpse becomes a resource for the teller to draw on in the narrative to come, and becomes an idea of substance for both teller and audience. It has been thought into realization as narrative, and therefore has a material form as memory, the memory of a telling.

**3.3.6**  This is in contrast to 'like' highlighting what could be said, 'like I could say' or differentiating between parts of the structure through which different voices are speaking. The speech (249-255) is about the nature of the heap, and 'like' is used in support of the argument that the coal is distributed around the site in a certain way. It could be said that this time 'like' acts as a thematic marker in a discourse about the theme of the spacial layout of the coal heap.

**3.3.7**  This layout is essential to the story, as Hazel is now realising and for reasons that I will come on to show (paragraph 4.5.1), it means that Grandad will necessarily become separated from the rest of his friends. 'Like' here then, is thematically linked to the spacial network of the story, that is the network of relations between story existents, both characters and things[8] .

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8 The concept of space in narrative has been discussed by various theorists of narrative. I will discuss it in greater depth when I come on to examining narrative mood in Chapter Six, sections 6.1 and 2. Marie Maclean (1988: 110-12) gives a good summary of 'types of spacial relationships operative in written narrative texts.' I propose that these deictic, iconic, textual and contextual relationships, can usefully be applied to a discussion of narrative text in either written or spoken mode. In the case of the signifier, 'like', this is a sign of a 'spacial relationship suggested by the figures of the text', of the second type, 'a function of the primary signifiers in the text and the networks they constitute.' I see 'like' as having a social as well as a textual function. It signifies both the implied audience for the text, therefore the deictic relationship between teller and listener, and the distribution of signified concepts across space.

'Like' as a signifier is a textual reflection of this distribution of things across space. When the group of lexemes (identical words though with meaning varying, according to place in a clause) is written down, it becomes a set of concrete markers illustrating this distribution. From the notion of one large heap we move to the suggestion that there might have been more than one and thence to the trails leading to the heaps. By coordinating one clause with another, Hazel's 'argument' ('I <u>could</u>' do this, implying alternative possibilities), leads her towards this notion of separation which is now opening up the possibility of separation as an element in the story.

**3.3.8**      The word 'like' frequently draws attention to what is being said in a way which distinguishes it from narration. It signals the fact that this is commentary upon a story and not the story itself. In several instances it is used as we might use a phrase like, 'as you might say' or, 'as it were' or, 'for example' or even, 'if you like'. So, the above examples might become:

I coulda started it

<u>as if for example</u> they were walking along      .                                   223


I've seen <u>as it were</u> the place

where it used                                                                                         230

where he used to go

and <u>if you like</u> it's just <u>as you might say</u> a wild area                      233


In the last, example the word is used as a grammatical cue, to coordinate either clauses or noun and verb phrases.

**3.3.9**  'Like' is used at several points in the first version, though not in the second, third or fourth. Its use in the first version, is a sign that this version makes its functions more explicit, through a narrator, more aware of the previous authoritative telling, and more aware of the responsibilities with which s/he is entrusted.

**First version, story.**

so they used to go to this place                                    5

where there was coal dust

and usually em <u>like</u> put their hand in

and see if they could get any

<u>like</u> they usually be (..)

the they usually found some                                       10

and em my grandad em was putting his hand in

to em <u>like</u> look around

and em he found the em coal dust

and e it was like quicksand

<u>like</u> it dragged him in

**3.3.10**  The narrator is highly visible, translating, constructing a reality and building up resources by referring to a previous authority and organising information thematically. She makes herself and the listener aware that this is a testing out and explaining for herself. 'Like' draws attention to the habitual nature of the collecting of the coal dust and then to the stages leading up to grandad's accident. The instances of its use function as a series of grammatical markers, linking clauses while differentiating between them. They are used to denote the period leading up to and the moments during

which the crisis of the story takes place and the action may be thought to speed up. The time it takes to tell the story comes to correspond more closely with the time it takes for the supposed events to happen. We move out of habitual time and into a particularized story time as we move through this series of clauses and the word 'like' acts as a signpost on the way. It functions to highlight the work that the narrator is doing.

**3.3.11** I have tried to show that 'like' marks or signals distinct functions in Hazel's speech and denotes a discursive rather than narrative purpose for the discourse. It is a device indicating criticizing, directing and narrating functions. When it is used in narrative, it positions the narrator at one remove from the story so that it can be presented in a way designed to allow the audience access to the discourse.

## 3.4 Evaluating narration while narrating alternatives

**3.4.1** I will now examine more generally the way in which Hazel is working, beginning at the point at which she is listening to the recording of the stories she told the class a year previously (115-615). This includes the questions other children asked and responses she made. Her job was to find an approach to the task of evaluating them that seemed to be acceptable both to her teacher and to herself. The intention was to complete the task during the session and this required some way of moving through to the completion of it. The point of completion defines the nature of the task after the event. It is essentially an exploratory task, to be realised through the process of working through it.

**3.4.2** There are various ways in which Hazel shows whether she is telling stories or talking about telling them (for example, the use of 'like'). There are also times when the distance between these is reduced, or the simultaneity between one and the other is increased. This tells us a lot about the way in which she conceives the work she is doing and ways she has found to carry it out and her views about fiction and the constructing of it. I will now go on to examine exactly how the functions of criticizing, directing and narrating are combined in alternate clauses.

I could have started it

about how **his mum had told him to go and get some** 221

**3.4.3** The criticizing/ directing functions are shown in plain type style above, while the narrating function is shown in bold. Criticizing and directing are conflated in one clause and are inseparable. The subject 'I' directs the theme of what 'I could have done' which is implicitly critical of what I did do. The criticizing function is resonant with the word of the former narrative and the conditional implicitly looks back at this previous text and comments on it. The implication is that, as there are possible starting points other than the one that was chosen at the time, neither the former text or narrator can have the last word. So Hazel uses a conditional to imply a comparison with what was done before as well as to propose the notion of alternative possibilities, while actually going about the business of retelling the story.

**3.4.4** As she is talking about her story her clause construction is evaluative, using 'comparators'9 (Labov 1976) in the form of conditionals.

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9 '*Comparators,* compare the events which did occur to those which did not occur.'

(Labov, 1972:381)

This structure compares an existing situation with a possible one by means of the modal auxiliary, 'could' ('I could have started it', 220). As Volosinov has shown, each word is a sign of meaning, is ideological[10] and as such is inherently evaluative. Nevertheless, there is a place for Labov's sociolinguistic terminology in the context of specific analyses, particularly of grammatical structures. Here we see Hazel positioned in relation to her previous versions as reader and as re-reader. Her role as reader is accepted as being a reflective and active one. If there is more than one possible beginning (220-225) then there is a choice to be made. To make a choice there must be some kind of evaluation of the evidence in the process of making a decision.

erm I could have started it                                            220

about how his mum had told him to go and get some

or I could have started it

like they were walking along

or I could have started it

when they had actually got to the coal dust                      225

em cause there was loads of different routes

that they could have taken

cause there wasn't very many roads

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[10] If we take the word 'could', ideologically we might say that it has evolved in the language as a way of expressing conditionality and modality, of the dynamic type , ascribing volition to the subject. It has evolved as a social ideological linguistic tool for, demonstrating what might be possible in the world for the speaker, and the speaker;'s capacity to project forward or back by means of this word. Volosinov says, '*only that which has acquired social value can enter the world of ideology, take shape, and establish itself there.*' (Volosinov, 1994: 49) Ideologically, 'could' takes as its basic underlying premise the volition of the subject, therefore it is possible for Hazel to express volition, which enables her to put into action that which she conceived as possible. Having expressed the possibility that she might be able to direct things in this way, by her own volition, she is enabled to do so. The work she is doing is inherently ideological in that these assumptions about how language can function in a social context are built into the signs she selects. These act as signs or signifiers to herself of what work she is carrying out, as a check on how she is affecting the world.

**3.4.5**    The passage is reflective upon her own exploration, 'I could have started it' being repeated three times. The narrating voice is repeatedly tried out, specifically for the purpose of investigation; to see what effect the moving along might have. The focus is firmly on Hazel's own position as viewer or evaluator of her own narrative. 'I' is the subject and 'I' is being scrutinized in the job that has to be done, while continuing to do that job. The theme is how the story might have been most effectively started

**3.4.6**    Whereas in Version One the voice of the narrator presents what used to happen as something unfamiliar (but about which we are learning through the story), the new narration will allow the audience to <u>experience</u> the other culture by involving members with its occurrence. It provides them with an experience of entering into dialogue with narrative. I will show this in Chapter Five, section 5.4 and Six, section 6.5. The more didactic stance of the narrator of the first version, arises because of the translating of the home wording and telling into the context of the classroom. Additionally, Hazel's mother's version may have been more didactic itself, as her purpose was to tell the 'true story' and her voice is authoritative, having high modality from her closeness to the real event. It is likely that Hazel's mother told the story as an account of what happened to her father, as history rather than narrative.

**3.4.7**    At the discussion stage, the narrator is in the process of becoming relatively more effaced, and taking on a different voice. Hazel's story resources are received by her aurally in the form of the taped text. Whereas while telling the story she was producer and reader; she has now become reader and critic. The independent consciousnesses received as recorded voices are at a 'proto-narrative' stage, beginning to structure what

will become the story.

**3.4.8**    She is situated in the position of reader and interpreter of a text spoken in her voice and other voices. Her voice is received as one among a number of voices. The tape recording is divorced from its context and is now being treated by her in a 'research' context. She is working on it as if she were a researcher herself. Although she still obviously has a strong and increasingly stronger investment in the story herself, this text is now detached from the culture of home. She reinterpreted it for school and now she can re-involve herself in the process of narrating it. She no longer requires herself to have a reverential attitude to its absolute truth, but realizes the truth as a process of searching through language in different contexts.

**3.4.9**    This critical discourse, represents a stage in the process of moving through positions of the teller in relation to her subject matter. These positions represent subtle shifts in narrative genre[11]  and I will come on to discuss this in greater depth in Chapter Six, section 6.5. The first version could be equated with a kind of historical biography, though with a strong personal investment for the teller, which gives it its fluctuations of mood, between the bringing in of evidence from the sources, 'I <u>asked</u> if me Grandad was in the war', and showing what was happening, 'my Grandad <u>was</u> putting his hand in'. The narrator of the final version, by contrast, stands aside allowing the story to appear to tell itself, not intervening to tell why Grandad and his friends were behaving in this way, but experiencing it, 'they went through some gates'. The fact that they did these things by the final version

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[11] Bruner's view of genre is relevant here, <u>Actual Minds, Possible Worlds</u> (1986): 7. He looked at genre as a cognitive interpretative process on the part of the reader. Bakhtin (1986) views genre as frameworks to which speakers refer in the social construction of meaning. 'A genre lives in the present, but always *remembers* its past, its beginning.' (106) It is 'archaic' and yet can renew itself. Hazel is innovative within the framework of genre in constructing text.

explanation, no translating. By the final draft, Hazel's thought has moved out of the hypothetical stage and into the stage of unfolding, clause by clause.

## 3.5 Hypothetical narration moving the story onwards

**3.5.1** The walk from home to the coal heap (lines 220-33) did not exist at all in the first version, which started at the moment of Grandad's putting his hand into the coal dust. The story told two days later extended this in the first person narrative from Grandad's point of view, 'it was quite it wasn't a very long journey it was quite a nice day' (81-2). The subsequent versions told during the discussion of the previous stories retain that idea of the day on which a walking along was taking place. It is not until the final version that the 'hypothetical' new material alters the structure of the story to a major extent.

**3.5.2** Hazel's exploration of the journey in lines 220-8, offers a proposal of what she might do, while at the same time and in alternate clauses trying out the telling of the story for herself. The adverbs 'how his mam had told him' and 'when they had actually got to the coal dust', direct us to the narrative concerns as well as directing the story. The 'how' clause is about how the beginning of the story might be effected, what is it in the story world that might set the action moving.

**3.5.3** This parallells what is going on in storying, where just as 'his mum had told him to go', the teacher makes a request for a story to be begun. The logic and the cause and effect in the story world has its paradigm in the social situation. Both are initiated by the request of one who is in a position to

request that words be spoken, acts be enacted. The hypothetical story is begun in the past perfect, 'his mum had told him' and 'they had got to the coal dust'. This tense is a means of moving the narrator's position towards a point in time at which his mum can be viewed doing the telling of her son to go and collect coal (his Mum told him). This moment is implicated analeptically[12] by the use of 'had' as an auxiliary and is inherent in the construction of this tense. Hazel is not yet prepared, through the mediation of her narrator, to enter this moment but rather views it retrospectively.

**3.5.4** Hazel narrates what she could have done three times, following each of her openings. She uses the past perfect twice, 'his mum had told him, 'they had actually got to the coal dust' (lines 221 and 5) and the past continuous once (line 223). The past perfect presupposes that what she is proposing might happen. She considers their arrival having happened and glances back to the moment of its happening, so that the possibility is latent that there might be a time when that moment of arrival be narrated. In fact such a moment is realized in the final version, 'they came to the starting of the coal site on the road' (502).

**3.5.5** Each instance of hypothetical narration is a resource which has the potential to be opened out and which, in being realized hypothetically, allows the mind of producer and reader to grasp at this possibility and assess its potential. Being a critic clause by clause, means making comparisons of what has been done with what might be done. Being a 'director' means presenting what might be done both as a possibility and as a realization

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12 A shift or look back in time from a point of 'focalization' or perception by a consciousness or by a narrator, so that an earlier incident, occurs later in the text. (Genette, 1972: Chapter on 'order' and186-198, on focalization)

which then gains a substantiality by virtue of having been realized.


and (.) like **I could say**

how like if there was a big heap

**I could say**                                                                                  250

like (.) there mightn't of just been one big heap

there might have been like quite a few

or there might have been like trails of it coming along

and they're looking on the ground to see

if there was any coal there                                                                 255


**3.5.6**       It is again by suggesting what it is that she could say and then saying it that Hazel shifts herself into a new position in relation to the story. She does this through the literal coming upon new ideas (e.g. 'there mightn't of just been one big heap), by doing the journey herself through the structures available to her. In lines 248-255, she comes to the point where, from the conditional structure with modal 'might' at 253, she shifts into continuous present at line 254 to past tense as the friends look for coal at line 255. These are not inconsistencies but rather an unconscious use of the tense system to alter telling position with respect to the story. From the position of one who speaks about it in a detached way (248) the narrator shifts to  that of a narrator who sees it from the perspective of characters moving through it (254-5). Once again this is an example of the directing of future possibilities, the framing and testing of them and the juxtaposed narrating of them.


**3.5.7**       When she reaches line 248, she is explicitly suggesting what she could say in a future narration, 'I could say', instead of saying what she

could have done if she had done it differently in the past. The directing function is coming to predominate over the critical look at the previous text. She is projecting herself forward and at the same time looking back at a representation of the real events through the modal 'might'. Previously she looked back at her text, 'I could have started it' (220). Even within the functions I have identified there are many subtle nuances of position in which the speaker can place herself in order to achieve the kind of look or examination she wants to achieve.

**3.5.8** There is a constant shift between the modals 'could' and 'might'. 'Could' is indicative of future narrative intentions, implicating both narrating task and narrator. The subject is, 'I' or the teller. 'Might', for example in 'they might have had to' (line 245), takes a backward look in the process of bringing the story which is located in a past time into a narrating time which is both present and potentially future. The subject of 'might' is an existent or collective group of existents in the story. It therefore has a primarily textual function, examining what might be proposed as having had a 'reality' in the building up of signifiers. 'Could', on the other hand, functions to make visible the way in which work is being done on the text and in what way the teller sees a relationship with a narrator and story existents developing. It has a primarily interactive function as an element of the mood in the clause as exchange.

**3.5.9** For the reader, the search over the coal heap lines 267-277 is implicit, with references to 'some' for 'coal', and 'in there' for 'inside of the coal heap'. Hazel is in effect engaging in dialogue primarily with what has gone before, that is with herself and secondarily with a teacher who knows

and therefore for whom she does not have explain certain common
knowledge. In addition she is engaging with those who listen to the recording
for the purposes of the research. Because we are operating at the level of
hypothetical narrative or using narrative to comment on narrative, there is a
moving of the hypothetical telling of the story onwards towards a completion
point. In addition to this there is a moving of the narration of these events
towards a moment of insight into the story and into the act of narrating.
Because Hazel is working on a new text, as well as reading a previous one,
she makes no absolute or unchangeable decision at any  stage. What is
captured in this  speech is a process of constructing narrative, which is itself
narrative and is therefore expressive of movement rather than completion.

**3.5.10**          A very important point that she is moving towards is the
moment at which she recognizes that her Grandad might have been in the
coal heap for a few seconds before his friends realized where he was. She
has arrived at this point when she realizes that the experience may be
different for different points of consciousness within the story at any one
moment. What she has discovered is her own moment of recognition in the
constructing of narrative. She realizes what she did not know before that
Grandad might not only be hidden underground but he may also be seen
only by the narrator and the readers of the story and not by others within the
story. This is an important moment for the whole story, because it means that
when she comes to the final version she will show Grandad as being totally
alone with his difficulty in breathing and in his distress.

**3.5.11**          Hazel defines the spacial relations between Grandad
and his friends through the mood element of the clause; 'some might' have

gone over on the other way. By making a series of propositions of this nature she is able then to look at the story as a complex web of routes taken by different points of consciousness. She has narrated herself into this moment of recognition through a clause structure that is a complex of coordination and subordination. Like the net of interrelations between the clauses the idea is about spacial distribution. Both the story and the way in which it is told is a definition of space.[13]

**3.5.12** After the moment of recognition for Hazel (276-7), and lack of recognition for the friends, the direction of the teacher's questioning seems to change, and picks up on the idea of telling within a hypothetical framework. However, the implication of her question is a request for an answer in a summary or detached and objective form; *'so in the actual story, if you were telling the story how would you have to tell that differently to get that over?'* (lines 281-2). Hazel's response is to slide even further along the continuum towards narrating, moving backwards and forwards and no longer framing the narration at each alternate clause with 'he might have'. This provisionality is more frequently assumed now (see below), as Hazel and her teacher have by now established a way of working. Thus Hazel has more freedom to try out longer stretches of narration (in italics below).

> and like *certain people went one way*
> and *certain people went the other*
> and *me grandad went off to one by his self*
> and *he was* like *looking around*
> and then that's what happened                              295

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[13] See previous note on space, this chapter, paragraph 3.4.7.

## 3.6 Voice and function: critic, director, narrator

**3.6.1** I will now discuss the notion of functions, identified in Chapter One, section 1.6, being represented by different active voices or consciousnesses, which are aspects of Hazel's own identity as it is construed in language. I have named the functioning of her clauses during this critical work as if they were roles adopted in the world: director, critic and narrator. This is because each of the functions of a clause are intrinsic to the ways in which we perceive ourselves and the way in which we construct our identity at any given moment. So, for example, we are all at different times, people who represent our experience to ourselves by bringing it out in a grammatical process known as transitivity. This is to do with the different ways that one thing can affect another in the world or with all the possible relations between one thing and another that it is possible to represent.

**3.6.2** We are also the people who actually interact now with the world. In representing experience in this way we also interact to change things. It is only by examining and evaluating what has gone by that we can innovate and change. We are also the people who produce a text, who organize experience into themes or propositions about what is important. By doing so, we decide what it is that is important in the world.

**3.6.3** If we are to conceive of each function of the clause as speaking to experience and to the world, we have to take account of ideologies as they are realized at the level of each clause. The question Hazel asks herself about the point from which the story begins, implies the further question, how this will affect the focal positions of the consciousnesses within it.

**3.6.4**  I am going to develop two theoretical perspectives which elucidate the use of the functions of criticizing, directing and narrating hypothetically. It is the process of constructing narrative to which I apply them. I will introduce Barthes' proairetic code or the Voice of Empirics[14], as well as Bakhtin's concept, of the dialogic word. These are two ways of demonstrating the nature of Hazel's dialogue with her former (recorded) text and with her teacher at the level of the clause and of the whole discourse. The analysis shows the three functions as she explores the recordings of her past narrating and, hypothetically, constructs new narrative.

**3.6.5**  Barthes termed the narrative processes he identified, as voices as well as codes. For example, the hermeneutic code is also the Voice of Truth and the proairetic code is the Voice of Empirics (1973: 21). This is important because what I am naming as functions describing Hazel's various activities as she narrates and then as she criticizes her narration, can be conceived as voices and perhaps are easier to grasp as such.

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[14] This is the code through which the reader discovers by a process of engaging with the text, in what way the story is being moved along, the sorts of actions through which the nature and perhaps genre of the story can be determined. Barthes says, 'the proairetic sequence is never more than the result of an artifice of reading; whoever reads the text amasses certain data under some generic titles for actions (stroll, murder, rendezvous), and this title embodies the sequence; the sequence exists when and because it can be given a name, it unfolds as this process of naming takes place...it's only logic is that of the "already done" or "already read" (Barthes, 1973:19). This is important to what Hazel is doing, in that her work of production is the trace of a reading, it is the visible signs of the sense she is making of her own previous text. An aspect of the process she is going through is the naming of groups of actions that were latent in the first narrative ( I could have started it like they were walking along). This is a process of grouping and sequencing actions **before** they actually become narrative. The process of reading and producing narrative involve an activation of the empirical investigative capacity designated by this code. We group and sequence and name when we read, and we also do this in order to produce. The code as a term for an interpretive process also elucidates a process of production and the trace of both of these in a text.

**3.6.6**     Hazel, then, uses three 'voices' simultaneously at the level of the clause or the alternate clause. This Bakhtin would characterize as the 'active voiced' word[17], since it is directed both at the word of her own previous narrator and at her own future word, as well as at her teacher, and reflects these discourses. Three distinct voices arise because Hazel perceives three outcomes and audiences for what she is doing.

**3.6.7**     The audience for the criticizing function is her teacher, who asks her to perform the type of task that involves standing at a distance from an object of text and evaluating it. The audience for the directing voice is the future audience for her story. It is as if the director is preparing a play for performance. In order to do this she must try out various ideas and anticipate responses to them. This voice is interactive both with the teacher as present audience and with future possible audiences. The narrating voice is producing possible textual resources. It is sorting and organizing what she will need for the future performance. The audience for this voice is herself, since it helps her to know clearly what it is that she means.

**3.6.8**     When Hazel speaks with a particular voice she signals it through the verb tenses she uses. She positions herself in a particular relationship to her narrative and to her audiences. This is why it is useful to call these functions, 'voices'. A voice originates from a consciousness which conceives or perceives. Every time we speak we are taking on a stance in relation to the ideological content of our discourse. In adopting various positions we identify ourselves with respect to the social context in which our

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17 'The word oriented towards another person's discourse (the double-voiced discourse)'. There are three types in this category, as Bakhtin identifies them; the 'unidirectional double-voiced discourse', the 'vari-directional double-voiced discourse', and the 'active type (reflected discourse of another)' (Bakhtin,1984:199). The 1973 translation gives 'word' for 'discourse', emphasizing the internal influence of the other's voice within each unit (compare para 1.2.3).

discourse is functioning. Our personality and beliefs are constructed by the functioning and interacting of our discourse with that of others through our use of particular language structures appropriate to a particular context. Our choice of structure as well as position and ideology is called 'voice' in Bakhtin's terms.

**3.6.9** Confronting her in the recording are the voices of her peers to which she must respond. Bakhtin (1984:16) identifies oppositional consciousnesses in Dostoevsky's narrative texts. These speak with voices directed towards both other words emanating from other independent consciousnesses within and outside the narrative, as well as to an object of discourse. These intra and intertextual voices are the voices of the 'hidden internal polemic' (Bakhtin, 1984:196) which is what Hazel is engaged in with the recorded voices of her peers. They are internal to the whole text because of the cohesion given to the whole by this retrospective reading activity and because of the reading for the purposes of research which regards Hazel's work as a unified text.

**3.6.10** So Hazel's task is to respond to the teacher's voice in constructing the current event in an acceptable form, as well as to the voices of the previous text in constructing new narrative in dialogue with them. Bakhtin shows how the voice or word can be directed both at the content of a speech as well as at the addressee, taking into account what has come before in an ongoing dialogue and anticipating what might possibly follow (1984:195). It is in this sense that Hazel's voice is 'active' (199). Her word is in dialogue with other words not subsumed to her own. This active voiced word will go on to affect any new narrative that is subsequently constructed.

**3.6.11**    The voices I have characterized are heard primarily through the verb, which indicates actions in the story and the narrating world. Bakhtin (1984:182) enables us to characterise these voices in terms of the processes of dialoguing (that is entering into a dialogue with the word that has gone before or is to come after). Barthes (1973:20) characterizes these voices in terms of the structures through which they are manifested. The structural elements I am interested in here are those which move the narrative and the story and the exploration of the narrative along.

**3.6.12**    These two definitions of voice, that of Barthes (1973:21)) and that of Bakhtin (1984:181-266), are aspects of the same phenomenon, though their emphasis is different. Bakhtin draws attention to the dialogue as a social process, while Barthes draws attention to the structures through which this social process is realised. These two approaches in conjunction help to elucidate what is going on in storying, in terms of processes and structures. Both of these aspects are revealed in the reading and interpreting of text; both embody the ideational value of the text and break it down in order to afford entry to the reader. I will analyse some structures at the level of the clause, as Barthes does as well as analysing the way in which they reveal dialogue through the word, as Bakhtin shows.[18]

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[18] These distinct theoretical approaches to the theory of narrative shed light on views of narrative. Hodge in <u>Literature as discourse</u> (1990) discusses the 'reality values' (141) that distinguish different literary genres. He points out that it 'is not only within literary texts that truth and reality are decisive. They are the most important stake in every semiosic struggle...Belief (in the reality of the representation) is the key to semiosic power, the power of a text to persuade or move to feeling and action.' (142) Belief is what Hazel's 'struggle' is about; as she explores the experience of the consciousess she calls 'Grandad', she is increasingly freed from the 'high reality value' claimed by her mother's telling of the story. This value is replaced by the value of a constructed realism, to which she becomes committed. This occurs because she exchanges one kind of truth, for another. Barthes' (1973:19) code of actions, applies to Hazel directing her experience; sequences of actions organize themselves into reality as each moment of reading is completed. This is one kind of realism; the realism of the tendency of events to cohere in reading them. Bakhtin (1984:90), offers an oppositional 'realism', the activation of ideas in text and narrating. Reading and telling voices, bringing the text into being, each have a reality which Hazel finds in her exploration of a possible 'reality'.

### 3.7 Barthes' Voice of Empirics and Hazel's investigation

**3.7.1** The action of the proposed story can be broken down into fragments or discrete component movements for the purposes of examining its structure. This is Barthes' method[17], exposing the way the critical reader enters and discourses with the text in rereading. The voices at work here are, as we have seen, entirely integrated within the clause. The following layout (P88) shows Hazel as critic ('I could have started it') which is conflated with Hazel as director, looking forward to the implications of this critical position to what might come next (I could have done it last time and next time I will do it) and Hazel as narrator ('his mum had told him to go').

**3.7.2** The proairetic voice, embodies these. The modals, as part of the verb, <u>tell</u> what the narrator <u>could do</u>, while the past and past perfect within the same clause or clause complex <u>show</u> (with the mediation of the narrator) the thing that <u>they were doing</u>. Hazel is engaged in almost simultaneously (in parallel) showing (through a narrator) and telling about what could be shown in a future draft. This last is conflated with the examination of her previous text. The spaces are concurrent and interactive, as are the voices.

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[17] 'literature itself is never anything but a single text..an..entrance into a network with a thousand entrances; to take this entrance is to aim...at a perspective (of fragments, of voices from other texts, other codes), whose vanishing point is nonetheless ceaselessly pushed back, mysteriously opened...We shall..(separate), in the manner of a minor earthquake, the blocks of signification of which reading grasps only the smooth surface". (Barthes, 1973:12-13)

### 3.7.3 Voice of Empirics (H/G 220-276)

| 'Critic' Voice. | 'Director' Voice. | Narrator's Voice |
| --- | --- | --- |
| could have started | | had told |
| coulda started | | they were walking |
| coulda started | | they had got (to) |
| | there was | |
| | they could have taken | |
| | there wasn't | |
| | I've seen | |
| | he used to go | |
| | there was | |
| | it's | |
| could have happened | they had a | went |
| | they might have | had to pass |
| | might | had to pass |
| | | climb |
| | I could say | there was |
| | I could say there mightn' t | |
| | there might a been | |
| | there might a been | |
| | | they're looking |
| | | to see |
| | they would have been | searching |
| | they mightn' have | stayed |
| | | there was |
| | might have | gone |
| | might have | gone |
| | | went |
| | he might | |
| | he might have been | |
| | | had recognized |
| | | he was missing |

**3.7.4**      Barthes defines the proairetic code as the code of 'actions'. Here we see actions in the constructing of text as well as potential actions for the story. He also uses the term 'Voice of Empirics', the voice which experiments with the text. Hazel bases her understanding on the experience of being part of her own experiment, an experiment testing out new narrative, and ideas. The critical voice uses the modal 'could' in order to examine the past telling, looking at what Hazel could have done in the telling of the story. The teller has become a critic for her own past telling, seeing it as having a provisionality in the present moment. What seemed to be completed in the past is examined in the light of new understandings.

**3.7.5**      Looking at the table above, we can see that the conditional is used in both columns, 'could' usually being reserved for actions of criticizing and directing, while 'might' designates both a reference to 'real' world of the past in which this accident happened as well as a possible action in the story. The 'real' world of the event is recognized as as much of a construction as the proposed narrative to come. This recognition is signalled in the use of the modal, 'might', which is thus functioning on at least two levels. These two functions are recognized linguistically as distinct. Each has an identifiable voice. In 242 'could' still refers to a possibility not fulfilled in the past. By the time the narrational journey reaches 'the heap' at 248, the emphasis shifts, becoming conditional on a telling not yet begun. Within the directing function, the voice/s can both comment on the story of the past and direct the story of the future.

**3.7.6**      These are 'comparators' (Labov, 1972: 380-87) or comparative usages, whereby what might have been, is compared with what other

possibilities might have been by implication. By using modals which imply comparison, Hazel is able to look at the past, without committing herself to a particular course in the future. These modals are double or multi-voiced (Bakhtin, 1984), containing the voice of a previous Hazel as well as her voice in the present moment. They are directed at the questioner (teacher/ researcher) as well as the subject being explored.

**3.7.7** Reference is being made to the time of the telling, as well as to the time of the story from the point of view of the time of the telling. The use of 'might' as an auxiliary to the past tense, constructed with participles 'been' and 'gone' begins to occur after the account of the separate experiences of visiting a place and being told a story at line 243-6. It seems that the use of 'might' may have been triggered by the memory of the place visited. It represents a drawing on a memory of objects in the real world in the process of constructing a fictional world. In this sense the proairetic code can disclose the inextricability of thought and language. Thinking of the real world shifts the narration from the occupying of a 'space' constructed by memory, to a movement through that space in both the real time of narrating, and the time over which the story is believed to have taken place.

## 3.8   Summary of argument and ideas discussed

**3.8.1** We have seen Hazel working towards a new narrative and so conflating the conventions of narrative and criticism from the level of clause structure up to whole discourse structure, to suggest a genre which is distinct from either of them. The use of conditionals expressing proposed future narrative actions, as well as, and in the same clause, past perfect with past

participle plus infinitive (e.g. line 244), gives a glimpse of a narrator moving towards a narrating position. It is as if narrating can be done in an infinitive time which is outside both narrating and story time and which, therefore, does not commit her to any narrative action at this stage. This leads to the 'materialising' of concepts and ideas.

**3.8.2** Halliday sees spoken language as being choreographic (1994:61) and this chapter demonstrates the idea of movement through clauses very clearly. Instead of saying, 'I could have started at one of three points', anticipating her own argument, the argument discloses itself to her, as well as to the listener, as she realizes it. So what we are capturing here is the choreographic nature of the thought process[18] , and how it is functioning to direct the thinker and thereby also direct the story into coming into existence.

**3.8.3** The functions which Halliday terms message, representation and exchange and which I called 'resources', 'translation', and 'interaction', in Chapter One, section 1.6, in order to pinpoint precisely what Hazel was doing in Version One, can be differently named according to genre. For the purposes of analysis of her evaluation of her former narrative, I examined the functions of 'criticizing', 'directing' and 'narrating', looking at her intentions, purposes and interpretation of the task, and how this was reflected in the

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[18] 'The complexity of spoken language is in its flow, the dynamic mobility whereby each figure provides a context for the next one, not only defining its point of departure but also setting the conventions by reference to which it is to be interpreted.' Halliday, 'Spoken and Written Modes of meaning' in Media Texts: Authors and Readers (1994): 61. The notion that each clause of spoken language sets the conventions by which the next is to be interpreted is an important one for Hazel's work. It suggests that the process through which the speaker is moving from one idea to the next is caused by the dynamic mobility of the language. It is the process of realizing thought in language which motivates the idea. There is a relationship between the form which the realization takes, and the nature of the idea that is realized. I come in to discuss this in more detail in Chapter Nine, beginning at section 1.

language she used.

**3.8.4** I went on to examine these functions expressed as voices of 'critic, 'director' and 'narrator', and identified them in specific clauses. I connected this analysis with the work of Barthes and Bakhtin, who use the term 'voice' to show that words, and the principles by which they operate, are culturally learned and full of former meanings. Barthes' analysis is of forms inhabited anonymously, so that the occupation has become principled, and naturalized. On the other hand, Bakhtin analyses the word which enters into dialogue with recognizable oppositional views. Hazel has recourse to generic convention and principle as well as responding to more immediate voices. She accomplishes what she sets out to do very effectively, and the analysis shows how she does this.

**3.8.5** The first three chapters have shown Hazel taking account of the demands of various sections of her audience, as well as her own concerns, and her responsibility to the story with which she has been entrusted. I have shown the flexibility of the speaker, who is able to manage all of the relevant factors in the situation simultaneously. In Chapter Four, I will go on to show that this leads to a moment of significant conceptual understanding for Hazel which has implications for the story, as well as for her understanding of story.

## 3.9 Educational implications

**3.9.1** The way in which a child's language functions will depend upon the demands of the situation and whether she is able to take on a degree of autonomy within it. Hazel's work shows conventions of one genre working in combination with features of another.

**3.9.2**      The language Hazel used was not selected consciously, though she found a genre functioning to fulfil the requirements of the task. In the research context, the tape recorder provides a stimulus and the teacher/ researcher provides focus, encouraging and making additional requests. Hazel does not respond to the teacher's search for an objective paraphrase of what she is doing, as this requirement is not clear to her. Nevertheless, the request formulation prompts the her to continue her productive work. The function of the teachers questions are to seek for clarification of each stage of the investigation of the story world. They actually elicit a further investigation, in which its own process is implicit. Though the expectations and requirements of the two particpants do not converge, the ultmate outcome of the activity, completion of a new version of the story is reached sucessfully.

**3.9.3**      The interaction with the teacher in the educational context is a factor in the onward movement of the hypothetical narrative, though the main factor influencing it is Hazel's dialogue with the tape recorded stories. Time and distance, lend a detached view, as Hazel experiences the stories as receiver. The significance of the research context for teaching and learning is that a potential element of the life of the classroom, telling stories, is separated from the classroom and observed. My argument is that the social context will shape the story, in terms of grammar and meaning. The researcher defines the activity as one in which ideas are explored, rather than stories told to an audience. The 'latest' draft is determined by this in its exploratory nature. This self-reflexivity has been Hazel's experience and may affect her reading of other stories. **This sheds light on Strand 3 of the thesis: Hazel realized ideas in verbal thought as a result of her interaction with the teacher and the tape recorded voices.**

# Chapter Four

# Questions; delay and disclosure

'his friends hadn't recognized that he had fallen in yet'

**I will focus, on Hazel's discussion of her previous narrative, then examine the final version (205-577).**

## 4.1 Telling stories as a hermeneutic process

**4.1.1** Hazel's work tells us about how she is responding to the context, and what she feels she must do in order to achieve certain outcomes. Narrative is a process of investigation, realization and moments of recognition, and these are terms for the thought processes for which narrative is a metaphor. I now take Thesis Strand 2 as a focus (also 1 and 3), examining the way Hazel moves to a moment of recognition. She discovers this by narrating herself into the moments during which his friends do not recognize that Grandad has fallen. Through her need to know what it was like for Grandad, she moves close to him.

**4.1.2** This chapter brings us to the core of the argument about thought processes, their relationship to theoretical concepts and the importance of this for education. We have seen Hazel directing her thought by means of

words.[1] This allows an investigation of a tangible text in the past and, at the same time, the accumulation of ideas for a projected text in the future. Because she is able to do this and because she is given the space in which to do it, Hazel comes to a deeper understanding of narrative. She knows through familiarity with the genre that two characters can do or see different things at one time in a story. What does it mean to experience this and what is the significance of it?

**4.1.3** I propose that a deeper understanding of narrative, is related to an understanding of our thought and interactions with each other. Narrative can constitute an argument or dialogue, takes place in a social situation, and defines relations in that context. All of this will affect the story which is being mediated by a narrator, from which the teller is able to be detached. It is in narrative that the struggle for meaning and understanding occurs, while in the story itself the repercussions of this struggle determine the relationship of both speaker and reader to ideas contained there.

**4.1.4** Story is about ideas and narrative is about getting at, and manipulating, those ideas so that they have an effect in the world. The idea that Hazel gets at in her work on this story is, in essence, very simple; that Grandad is separated from his friends for a time (275-6). I showed in the last chapter (3.6.10-3.6.12), how she narrated herself into the realization of this, using her criticizing and directing structures. This is a key to the problem she has been tackling; on what level is it possible and ethical to introduce Grandad's thought into this story? Once the thought has entered the space and time when Grandad is underground, Hazel and her readers will be able

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[1] Vygotsky showed this in his work on thought and language, Extracts from Thought and Language (1994):47.'Words and signs are those means that direct our mental operations' (47).

to experience what it must have been like, a significant learning experience.

**4.1.5** I will now consider the significance of Hazel's 'moment of recognition', a moment which she reaches through narrating, and which is also a crucial point of recognition in the story.

> he might have been in there in there for a few seconds
>
> before his friends had recognized
>
> that he was actually missing 277

I will relate this moment of recognition to Barthes' hermeneutic code[2], introduced in Chapter Two. I have briefly touched on the idea that Hazel moves through a hermeneutic process in her exploration of her own work and hypothetical constructing of new narrative. This process will be recoverable from in the final version, as instances of the hermeneutic code or Voice of Truth (Barthes,1973:21). I will trace Hazel's journey which parallels Grandad's journey into the discovery of these ideas and show that her reading of her text and her response to it, are aspects of the same process.

**4.1.6** Once again I am going to focus for the analysis on Hazel's examination of her own text. The way Hazel is using the tape recorder is an analogy for the reading process. The tape recorder holds resources and the stopping and starting of it represents an interactive dialogue with those

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2 'Under the hermeneutic code, we list the various (formal) terms by which an enigma can be distinguished, suggested, formulated, held in suspense, and finally disclosed (these terms will not always occur, they will often be repeated; they will not appear in any fixed order).' (Barthes1973:19) Barthes codes are a system for grouping textual signifiers according to the way in which the writerly reader interacts with them to produce meaning. Words can signify under more than one code, but we can separate their various narrative functions using the system of the codes. The hermeneutic code is significant in relation to the process of constructing a story and the researchers reading of that process. I want to show in this chapter, that it can be identified in the process of moving towards and constructing narrative.

resources. Reading from the culture is what any producer of text does and in this activity we have a particularly clear example in that Hazel is, literally, 'interpellating' herself into her text, by using the technology of the tape recorder. She presses pause when she wishes and records her voice making comments on it. This time she is directing and explicitly aware of her own dialogic process which suggests an underlying contextual factor in the use of a directing function as I characterized it in the previous chapter.

**4.1.7** If Barthes' hermeneutic code identifies the secrets withheld and gradually disclosed by the text, storying is an inherently hermeneutic process in that secrets are discovered in the hypothesising about possibilities. The process is of continual delay in completion in the search for meaning and secrets in narrative are not absolute and can only be caused to emerge by exploration. It is the nature of the exploration which determines the nature of the 'secret'.

**4.1.8** The process of exploring narrative, then, is an activation of the 'hermeneutic code' or 'Voice of Truth' or code of questions. Barthes characterizes the operations of the code as a question followed by a series of delays, eventually arriving at an answer.[3] The discovery involved in the bringing into being of any narrative is not only what it is that is to be said but also that which prevents it from being said too quickly. Narrative claims truth by allowing and inviting the prediction and discovery of what is to come by the reader. The hermeneutic code is a way of coming into contact with that

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3 Barthes calls this the 'hermeneutic sentence'. In this analysis the sentence is understood as an investigative tool, expressing an exploration through question, delays and resolution. If this represents both what is in the text, and a method by which the reader discovers what is in the text, it could also represent a process through which a potential teller, discovers what there is to tell in the form of proto-narrative. We get at our ideas by asking ourselves questions about what is possible.

principle of discovery, the motivation underlying narrative movement, the principle underlying our learning about the world.

**4.1.9**     As Barthes, quoted at the beginning of the chapter, says, the truth is a completion[4] . It is the completion of the hermeneutic sentence. In other words the truth has been arrived at by a process of investigation which is a conflated reading/ producing process. In this sense, the truth is not absolute, but is rather the completion of a process. The hermeneutic code or the code of delay in revelation of the truth is the code through which this completion is achieved as a writerly activity. Hazel's discovery came about by narrating herself into it. It constitutes a series of delays in realization, which are the previous drafts or versions of the story. When the realization comes, it is a fulfilment of this process of delay in recognition of the truth. the recognition itself becomes the truth and the provisional meaning of the story.

## 4.2   Reading as a hermeneutic process

**4.2.1**     Hazel's exploration of her former narratives is a re-reading[5] . By doing this re-reading she is learning what she knows to an extent already, which is that each reading involves a reconstructing and the reaching of new

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4 'Expectation thus becomes the basic condition for truth: truth these narratives tell us, is what is at the end of expectation. This design brings narrative very close to the rite of initiation (a long path marked with pitfalls, obscurities, stops suddenly comes out into the light); it implies a return to order, for expectation is a disorder: disorder is supplementary, it is what is forever added on without solving anything, without finishing anything; order is complementary, it completes, fills up, saturates, and dismisses everything that risks adding on: truth is what completes, what closes.'   (Barthes, 1973:75-6)

5 Barthes' analytical process in S/Z (15/16), is based on the assumption of the freedom of re-reading. In re-reading we can enter the text as plural in its entrances and exits, because it is freed of chronology and exists in mythic time. This is what we do when we tell a story, which is really a re-telling of what has been told or thought before. To Hazel in her re-telling as she re-reads her former narrative, her text is plural, and can be re-entered at any point. She conceives it as freed from time as she starts and stops the tape, and as re-entering time in a new form.

meanings. When we read for a second time, our purpose is other than to find out the ending, rather to discover what delays the reaching of the moment of completion. It could be that in relating signifiers in the text differently, we come to a different meaning in the end.

**4.2.2** In this examination of the process of Hazel's thought as a hermeneutic process, I will be looking at her reading[6] of her own text as she produces it and the effect of this on the final version of her story. There are genres for producing and therefore for text produced, and generic methods of reading which we could refer to as literacies. These are strongly related to the cultural codes through which we organize our response to new experience and information. What we call literacy is one way of codifying a reading process, and relating it to producing discourse and written text. The hermeneutic code is the synthesis of reading and producing. Reading and interpretation is both essential for, as well as a delay in, producing. Producing is the realization of the reading process in terms of the delays in our coming into some kind of meaning or understanding.

**4.2.3** The reader, having guessed at what is going to happen, grasps the truth of the narrative either for a confirmation of a prediction made or for the surprise of the revelation of something different. If the reader is actively

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[6] As I have been using the term, 'reading' to describe Hazel's behaviour in relation to her own text, and the word 'text', in Halliday's sense to describe both the discourse constructing an event and the recording of that discourse, I imply that Hazel is engaged in a 'literacy event' of some kind. As there is no writing or printed text involved, how can the term literacy be used? I have been showing Hazel engaged in interpreting and producing narrative. What she is experiencing, is the kind of literacy practice that is involved in reading any kind of narrative text in whichever mode. The current discussion of 'emergent literacy' may shed light on this. The work of Yetta Goodman shows that 'literacy develops naturally in all children in our literate society' (Goodman 1980: 31, quoted in N. Hall in his essay on literacy , 'The emergence of literacy' Language , Literacy and Learning in Educational Practice (1994): 21. ) Hall (loc. cit.) says 'Children control and manipulate their literacy learning in much the same way as they control and manipulate all other aspects of their learning about the world...Literacy is a social phenomenon and as such is influenced by cultural factors.' (Hall, 1994: 21))

engaged in this way, it is not so much that s/he suspends her disbelief but rather that she seizes on a different kind of truth. This is a truth that has only gradually emerged in the way that the story itself has emerged, in the process of its exploration and discovery by a teller. The very going through a process in itself imbues the text, which is a trace of that process, with a kind of truth. This is a truth arising from struggle, question and answer delay and then eventual completion. Both listener and teller go through this process, which leads to fulfilment or adherence to the contract to complete.

**4.2.4**     As already discussed, section 2.4, the storying event under examination involved a method of questioning the teller as it developed over the year of telling stories. This was a liberating factor, bringing children's voices into the storying. It led to an important discovery about the meaning of the extraordinary happening or the accident of Grandad's fall around which this narrative is built, as I began to show in Chapter Two. This discovery is about the nature of the moments of delay in revelation of the truth. The 'truth' was Grandad's aloneness, the impossibility of mediation of his thoughts while he was underground. The narrative task was to move as close to Grandad in the story as the producer/reader could possibly go and for the narrator to be as little in evidence as it was possible to be.

**4.2.5**     What the two readers/ questioners (lines 28-33 and 45-48) told Hazel through their questions about her story, was that they wanted the revelation of the truth of Grandad's fate to be delayed before being revealed to them. They needed to believe in his experience inside the coal heap before his emergence and rescue. This is what Hazel comes to realise. It is the suspension before the next revelation that makes a story believable, that

allows the reader entry into the text. Delayed satisfaction is the essence of what we ask for from narrative, whether it is the delay that takes place over the half hour of the video recording being played or the time it takes to read a novel.

**4.2.6**     The moment of recognition, shows Hazel as reader of her own text. It is a discovery of a kind of truth, the search for which was initiated by former reader's questions (e.g. Holly)  Questions in a sense put us under obligation to find answers and the answers we find will be a product of the nature of the search. The code becomes a voice, in this case the 'Voice of Truth' when it ceases to be a principle and gains an independent consciousness, speaking through the narrative, asking new questions which are being sent back out into the world. It is the Voice of Truth which asks, delays in answering and answers our questions about the world as they are is represented in narrative.

## 4.3   Questions delaying the solution[7]

**4.3.1**     Hazel discovers that what we do when we narrate is to delay the solution to a problem and that this is the expectation of her peers. I will go on to explore what kind of delays in disclosure Hazel finds in realizing her story by examining the narrating that leads up to the revelation of the secret of the text, the moment of suspension when the friends are unaware that Grandad is missing. Hazel draws the story through narrating time  to reach this point. I relate the journey she takes to the instances of the code.

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[7]The hermeneutic code (Barthes,1973) proposes that someone (reader or teller) has asked the question, and therefore that someone wants to know the answer. This story must necessarily have a claim to relevance and validity because there is a question that could be asked about it that needs to be answered. It has come into being <u>because</u> questions are being asked. It is also about the way they are answered and how many delays and of what nature.

*For this analysis I will concentrate on lines 220-277 of the discussion leading up to the final draft and then come on to look at the effect of this on the final draft itself. I will also re-examine Hazel's response to Holly, 34-44, in the light of the final draft. The reader may find it useful to reread these parts and to have them by him or her during the analysis.*

I could have started it

about <u>how his mum had told him to go</u> and get some                    220

**4.3.2**      This moment, as we know, could not at first be contemplated as it raised the issue of how far Great Grandmother might be implicated in the accident by sending her son out on a dangerous mission. This issue has now been confronted in the discussion of normality (lines 125-165), which has prepared the way for an admission of this possibility. Hazel has realized through the reading of the former text that the day was just like every other and can be constructed as being normal. The realization about normality is hermeneutic since it came about by rereading text to find that it was an undisclosed secret of the former text that Grandfather's daily life was just like anyone elses. It was undisclosed because it was not revealed through the experiencing of the text but remained locked in the statement that they used to go and get coal (5-6) which is an authoritative narrator's word.

**4.3.3**      There must have been a precise moment at which Grandad's mother told him told him to go and get some coal but for the present, as we saw in Chapter Three, section 3.5, the teller stands at a distance from that moment. It is indicated as having happened and as a possible starting point.

one day me gran great grandmother told me Grandad                490

to go to the coal dust

to go and get some coal for the fire


**4.3.4**      The hermeneutic process in the exploration of her narrative has

repercussions in the final draft, when the trace of the questioning

investigative process, shapes the narrative, and consequently the story.

Hermeneutically, questions are implied in the final version; "What is the

nature of the danger that lies ahead?" and, "to what extent are any

participants implicated in it?" The role of the mother as a figure of authority in

combination with her role as protector of the family is brought under scrutiny.

This is a point in time (H/G text: 490) from which the action of narrating and

the action of the story can be propelled forward. For a movement of a story to

have validity, it needs to be invested with a sense of significance which is

discoverable in the reading of it. The question, 'What did happen to

Grandad?' is asked by the implied audience and its answer is increasingly

delayed.[8]

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[8] 'this has determined the role of word as *the semiotic material of inner life-of consciousness* (inner speech)...It is owing to this exclusive role of the word of the medium of consciousness that the *word functions as an essential ingredient accompanying all ideological creativity whatsoever.'* (Volosinov, 1994: 45)) The key to our identity to our consciousness as existing in the world through learned cultural behaviours is the questions that we ask of the world. The question means an attempt to come into consciousness or realization. The question is the form that represents our notion of the work we have to do in order to become what we are. It is an interaction in the world. Any declaration implies that a question could be asked that would result in this reply. In other words, we make known our existence in our questions and we affirm our right to exist in our declarations. The kind of question we ask will mean our relationship with the world and therefore will mean the kind of text we produce which will have an effect on genre. The hermeneutic code has a structure which is like the way in which we talk or hold a dialogue with the world. Barthes (1973; 84-6) calls it a sentence, a making of a certain sort of sense. In a way that sense is stylistic because the way in which we answer or delay answering the question will affect style, genre and therefore meaning.

cause I've seen like the place

where it used 230

where he used to go

and there was just loads of grass and woods and trees

and like its just like a wild area

**4.3.5** The real place has arisen in thought because it relates to the journey that is being taken in narrating or constructing past events. It arises as a response to the questions, 'what was the place like through which Grandad was journeying?' and, 'how can the landscape be constructed?' One answer to this question is that a fictional landscape can be constructed by reference to a memory of a real landscape, that a resource for the fictional landscape is this memory. In referring to this, Hazel is drawing on an earlier reading of signs in the physical world. These now take on a new meaning in the new context.9 The resource is now functioning as a potential delay leading to the revelation of the truth.

**4.3.6** Hazel's linguistic journey takes her 'literally', or 'orally' (using the spoken word to construct a 'literal' reality; claiming the truth of the word), into a new position in relation to the ideational content of her story. We are following the route she takes in thought, from an idea of Grandad's journey being instigated by a word from his mother, to a memory of a place she has visited where the real events are supposed to have happened (229). The shift in perspective is from 'I could have started' (line 220), referring to the story, through, 'I've seen' (229), 'it used' (230), 'he used' (231), 'there was'

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9 In Vygotsky's terms the perceptual memory gives rise to the formation of the concept (1987:121-166). Here, this is the concept that there is a relationship in physical terms between past and present. The difference between the knowledge of this and the conceptual experience of it, is that the emotions are affected by the experience, and therefore the verbal thinking activates a deeper level of knowing, which is understanding.

(232) to 'it's' (233) for 'it is' (lines 220-233). This is a shifting through verb forms in proposing that about which she is making a claim to truth and in doing so, bringing words which claim to have a high 'truth value' into the context of the fiction. Thereby she makes visible the equally constructed nature of both the memory of the real and of the fictional.[10] She takes the listener/ reader, along a continuum of modalization[11] (Halliday, 1985:89) from what might exist in terms of story, through a memory of an experience to what has an objective existence at the present time (line 233). In this way, Hazel is narrating her thought or thought is taking on shape and form in the process of exploring narrative.

**4.3.7**     This is the story of the evoking of a thought about a real place, the thought then becoming the conceptual material for the story under construction. The thought arises because of the marking of possible starting points on a hypothetical narrative journey. The marks are clauses, each clause representing either a moment in time ('his mum had told him to go and get some') or an unspecified duration of continuing story time ('they were walking along'). In the process of constructing a fictional world Hazel is

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[10] 'the discourse has no responsibility vis-a-vis the real: in the most realistic novel, the referent has no "reality"...what we call the "real"... is never more than a code of representation'. (Barthes, 1973: 80)

[11] Halliday uses the term 'modalization' to refer to the scales of probability or usuality relating to propositions, to distinguish them from 'modulation', or the scales of obligation and inclination relating to proposals, both sets of which scales, are known collectively as 'modality'. (Halliday, 1985: 89)

playing with time and space to create effects.[12] Having been realised as text, they come to be remembered as having had some kind of existence. The memory of a real place becomes the memory of a concept of space being realised.

**4.3.8** The order of doing what she does in clauses 244 to 246 is first to claim the authority to make the decision (242), then to propose the idea of the *'wild area'* and then to move across the chosen territory. She literally walks clauses across it, trying out narrative. In doing so, she discovers that the words take the listener on a journey leading up to the moment of crisis while delaying it. In journeying, the reader is led through a landscape of objects. In this case the objects are the rivers and bridges, concepts meaning a perceptible landscape, signified by words with cultural connotations.

## 4.4 A sign of the secret

cause he was in hospital for a very long time

because when he was in

em me mam says

they could only see from like his knuckles 40

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[12] The allusion to space here, corresponds to the third type listed by McClean; 'The relationships suggested to contextual space, the equivalent of the spaces 'off' in theatre. Historical and geographical allusions may add a whole extra dimension to a text, but so may references to fictional and mythological spaces. Each of these spaces constitutes what Bakhtin calls a chronotope, a semiotic space-time entity which interrelates with other such entities, both intra and inter-textual (1981: 84-258 in Maclean,1988:112). What I am interested in here, is how what is apparently a reference to a geographical space, becomes constructed as a fictional space, through a hermeneutic process which first brings it to mind and then transforms it into the space across which fictional characters representing people who once lived, move. There is a relationship between the place Hazel has seen, and what once happened there. This relating of the two brings into being a space which has materiality, and can be used as a paradigm for the materiality of the text that is being constructed.

**4.4.1** In Chapter One, paragraph 1.2.3, I looked at the word 'knuckles' as it was taken from one context into another to take on a new meaning. Here (in discussing line 40), I am interested in the 'germination' of the meaning of the word in its eventual context (final version: 535) allowing the producer/ reader to approach Grandad's position. The signifier 'knuckles' denotes a part of the body, used for waving and signalling, and connotes a whole body buried, as if in a grave, and yet alive. The living part represents the whole. This is a linguistic sign, a metonymic sign which has been selected from another text, and will be structured into new narrative text.

**4.4.2** When the knuckles appear as a sign in the final version of the story (line 535) they anticipate a question (line 537), just as initially they answer Holly's implicit question. They represent the pivot on which the signified concept of unknowingness enters the narrative and becomes thematic, re-interpreting what has gone before. The knuckles reappear in the final version, as a symbol of concealment and then recognition. This sign leads Hazel to the realization of Grandad's separation.

and they could just see this knu these <u>knuckles</u>                    575

and they were thinking

<u>whose are they?</u>

**4.4.3** These questions are an indication of the critical moment for Hazel and for the story. Since Holly's first question is expressed as narrative, the question becomes implicit to this later text, and therefore the question can be regarded as a motive force in the narrative. The interrogation of narrative, has become embodied in narrative. The process of its interrogation is an

invitation to a reader to enter the narrative and to alter it from within. The new narrative embodies this voice which has penetrated it.

**4.4.4** It is through the question about the sign of the knuckles (line 537) in the final version, that the realisation of what has happened is arrived at and Grandad's friends come into a recognition of the situation and are able to act. In the same way, it is through the provocation of a response to Holly's question, that Hazel comes to have recourse to her mam's word about the knuckles. This word acts as a sign of the ellipsis in her first narrative. There must be a time in which the knuckles were showing and therefore during that time Grandad must have had a focalizing perspective within the story, even though his access to light and his sight is literally cut off. These questions, then, enter the narrative as processes which structure relations in the social situation, and are now drawn on as resources for exploration of the story world from within.

**4.4.5** The question which has become part of the structure of storying as well as story, has therefore become a cultural tool for opening out to find a narrative 'truth', to come to an understanding. The question form, is brought out of the social world, into inner speech and thought, and returns into a new social context to transform narrative. Aspects of story or ellipsis gain significance as questions that must be answered, incorporated or solved.

**4.4.6** The answers to the questions which were raised yesterday become assumptions tomorrow. As we move through this work we see the way in which the questions of the past become embedded assumptions in later narrative. The answers that Hazel gives, as we have seen, show her

making a reading of the question and drawing on the concepts stored from the previous text to make her answer. By telling the story she brought it into a kind of joint ownership with herself retaining the right to have new ideas and thoughts about it referred to her for comment. Her listening to and answering the questions continue the process of realizing latent ideas and thoughts about the story.

## 4.5 The discovery of the secret

**4.5.1** In moving through the stages of the story elaborating, extending and re-working it, Hazel reaches a critical moment both for the story and for her understanding of narrative, at lines 273-7.

well er they would have been searching in different ways

and they mightn't have stayed together

like some might

if there was some on the ground 270

some might have gone over on the other way

and one person might have gone over

and if it was me Grandad

that went over to the big heap

**the (.) he might have been in there for a few seconds** 275

**before his friends had recognised**

**that he was actually missing**

From, 'if it was me Grandad' (273) we move, in the space of five lines, to where the clause structure allows it to be Grandad who was actually missing for a few moments, at line 277. The hypotactic clause 277 states that

Grandad was missing. It is framed by 'might have been' at 275. If the clause structure allows for grandad to be or to have been apparently momentarily on his own, then it is as if he <u>has</u> been on his own. When the story comes to be retold, it will be a retelling of something that is remembered as having happened. This is the effect of the double-voiced modal; what <u>might</u> have been is compared implicitly with the unspoken voice saying that this <u>was</u> what happened.

**4.5.2** This is the sense in which narrating moves thought along and language choices are expressive of this. The movement of this extract continues until the moment in the final speech when dual perspective is realized at lines 273-7. This is when we hear the hermeneutic voice speaking through the hermeneutic code. There are two perspectives from which the incident can be viewed and as Barthes (1973:85) says, it is a function of the code that certain channels of its operation should be maintained, when others are closed down. What Grandad knows, the friends do not know for a few seconds. What the narrator knows, none of the characters nor the listener knows for a period of time; they have a restricted view of the whole.

**4.5.3** The notion of a perspective which is Grandad's being permissible, even though terrifying, is a consequence of the process of constructing. It is earlier questioning and response which has come to form a textual reality on which Hazel draws. Line 276, 'before his friends had recognised' uses the past perfect tense. This presupposes that if there was a time when Grandad's friends were unaware of his fall (they are defined by existing in a state of limbo between the fall and the knowledge of the fall, a state of blindness or restriction of view), there must by implication be a time at

which they recognized it. The moment of the disclosure of Grandad's predicament to his friends coincides with the moment of realization of the inevitability of this disclosure. Hazel's voice is implicated in that of the narrator (section 1.2), as we have seen, since this is the tale of her Grandad. Equally, Hazel's own realization is implicated in those of the narration.

**4.5.4**     The narrator presents a view from and affords the audience access to two perspectives simultaneously. These are the view of the friends collectively, as well as that of Grandad as a now isolated individual. These perspectives being mediated by a narrator, they are observed from positions at varying distances from the existents. The distance is related to emotional involvement on the part of the teller, which in turn is related to the process of working on the narrative. There is a direct relationship between one and the other. As we have seen (paras 4.3.5-8), the evoking of a memory beginning at line 229 leads to a shift in the position of a narrator who now tells what might have been, opening it out before the listener, taking the narrating voice into the time of the story, to unfold a landscape of signifiers, from line 243.

**4.5.5**     Hazel is now able to construct the gateway through which the voice of Grandad's thought can enter. His voice is manifested as an expression of his thoughts during the incident. It becomes an aspect of the narrative, expressing closeness to the thinking consciousness within the story. His thought has already been conceived in the form of a first person retrospective viewing of the incident at line 77. In recognition of and as an evolution of that first person narrative there comes into existence here (276-7) a narrative space, 'a few seconds' (276), a period of time during which Grandad is alone.

**4.5.6** Hazel now expresses recognition of grandad as a narrative construction. She has constructed this space in which the figure of Grandad can be cut off from the protective company of his friends in story terms. Previously, this period during which Grandad was underground was impossible to narrate since the 'truth' and validity of it as history could not be verified. Once grandad is realised in narrative terms through a journey being made as if it is grandad's journey and this is done through the perception of a narrator, the narrative journey can bring Hazel to an insight into what was formerly restricted territory.

**4.5.7** During the time in which Grandad is cut off from his friends there are necessarily two positions for the reader; with the friends and with grandad and these are concurrent. Although Hazel has been well aware of dual perspectives in narrative before this time, at this point she comes into a deeper quality of understanding. This is because she has demonstrated this concept to herself by shifting herself into a new understanding of it through the narrative structures that have become available by narrating.

**4.5.8** As we have already seen in Hazel's work (3.6.10-12), there is a movement into the idea, which is then explored as if it were potential narrative. The movement is from the outside inwards towards the idea, towards a closeness to it in terms of its implications and meaning. So when I ask at line 264, 'what is different?', Hazel, who has already arrived at the idea of trails of coal along the ground (253) is ready to take the notion of 'difference' and develop it, taking her own idea onwards. If there are trails of coal then they will lead the collectors in different directions and by this means Grandad will become separated from the rest. The hermeneutic code is

functioning as the voice of truth or revelation in the interrogation of a narrative by its 'author'[13] This very interrogation is a form of delay. It is the interrogation and the opening out, the experimenting or testing out, that leads to the discovery of what is critical to the story. What are later to become moments of restriction of view, followed by moments of revelation ('what will the trails lead to?', and, 'will the friends find Grandad') for the reader, are experienced as such by the teller in the constructing of the narrative.

**4.5.9**     Grandad is coming to have a separate consciousness from Hazel. Ironically, it is through the process of making fiction that the responsibility for being a separate consciousness is conferred on Grandad. When he was regarded as unreachable, a person who had to be protected from the dangers of being fictionalised, he was correspondingly a figure without a voice, though voiced by others within the fiction (see Version One, 1-23). Now he is in the process of coming into himself through fiction and by Version Six will have achieved a separate consciousness through his own free indirect thought (lines 529,31,552-4). This recognition and 're-cognition' is a movement towards a deeper level of understanding through narrating. I will come on to discuss the closeness to Grandad that Hazel achieves in Chapter Five, section 5.9, when I discuss the instances of 'free indirect thought' or 'represented thought'.

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[13] The notion of the 'Death of the Author' Roland Barthes in Authorship: From Plato to the Postmodern, (1995), is an important one in connection with storying. As we see here in the examination of the different voices involved in the construction of a story told in class, with questions and discussion, the story ideas are shared and augmented collectively or by dialogue, at various stages in the process. Reading of a story in this situation is a collective activity, whether or not readings are shared, and takes place during telling. Thus the idea of authorship and authority is contested to a certain extent (Holly's implicit question), though there is an authority for decision making and selection during a given telling, that rests with the teller. The emphasis is on investigation and interrogation of the potentialities of a hypothetical and actual narrative text, rather than on finality. The role of the 'author' has altered; there is no sense of something perfected being unfolded anew, but only a testing of ideas in a new context.

## 4.6   Instances of the hermeneutic code in Grandad Six

**4.6.1**     Grandad six is the final draft of the story, and it is here that all of the work that has gone before is manifested and can be discovered through various forms of analysis. The journey to the coal site represents Hazel's exploration of this journey, and refers to the process of constructing it which is a hermeneutic process. The most important part of this narrative has come into being between the time of Grandad's fall and his being dug out. This was identified as ellipsis by Holly in her response to the first telling. Holly indicated this in her implicit question, with suggestions for 'filling the space;

> with all like the dust and that going over his face          30
>
> I would have thought
>
> he would have suffocated or something

**4.6.2**     This can be represented as the space in time or suspension of time from Grandad's point of view when it was not recognised that he had fallen. It is the time during which both Grandad and his friends have a restricted view of events, the friends being unknowing about the present, and Grandad being unknowing about the future. This is the space into which Grandad's thoughts can be introduced; no longer do they have to be seen from the perspective of  a first person narrator looking back, but can be seen from the point of view of Grandad at the time, and mediated almost invisibly by the narrator.

**4.6.3**     The nature of questioning, whether implicit or explicit, is that the

responder is positioned into supplying answers, first, in some form of immediate response and, in this case, through successive drafts of narrative. Barthes' hermeneutic code is identifying the system of questions drawn from the experience of the 'history' of the story and underlying the story. The hermeneutic code is, as we have seen (section 4.3), the code of questions and instances of it are encoded as a series of questions about the situation in the final draft.

whose are they?                                         line 537

what what would happen to him?                          line 545

how?                                                    line 546

how how would he get out?                               line 552

These function both to express the predicament from several perspectives, as I will show, and to delay the solution of it. I will discuss these in detail in the following chapter (section 5.9).

## 4.7 Summary of argument and ideas discussed

**4.7.1** In this chapter, I looked at how the process of investigating her narrative, combining elements of two genres, leads Hazel to open up spaces which alter the story world. She discovers Grandad's aloneness for a few moments in the story, and uses this both as a narrative 'device' in the final draft and to allow her to identify more closely with Grandad. As I will show in Chapter Six, section 6.2, as she comes closer to Grandad in textual terms; her commitment to the story and her empathy with Grandad's situation increases. Language can have the effect of allowing us to experience at

some level what we have not actually lived.

**4.7.2**     The hermeneutic discovery is a discovery about the workings of narrative and of the story, and has an effect on both narrative and story, as I will show in Chapter Five, section 5.9. It is a realization, for Hazel, which has come about through a hermeneutic process, and is encoded in the final draft as a series of instances of Barthes' (1973:19) hermeneutic code. As the voice that discloses only so much and no more, restricting the view of readers, narrator or characters, the hermeneutic voice is charged with the secrets of the text. It motivates the desire in the reader to know or to read on and hence to accept the contract of exchange that is offered by the text.

**4.7.3**     In the final version of Grandad, Hazel has unreservedly taken on the obligation to construct a fictional world referential only, through the cultural code, to a real extra-textual world that is supposed to exist. Prior to this time she moved <u>towards</u> making sense of Grandad through the construction of him as a fiction in a process which I have termed 'hermeneutic', relating this to Barthes' code.

## 4.8  Educational Implications

**4.8.1**     We have seen an investigative process being carried out by a child who looks at her narrative, and then narrates herself into new understandings of it. The child who is looking back at her work of a year ago, is a different person from the one who produced the initial narratives. The process of trying to understand her story of a previous time is an important one. The child reflecting on her own work produces new ideas in a context

detached from the former situation.

**4.8.2**     Listening is more than a starting point; it raises all sorts of questions which then demand answers. Questioning narrative is a process that has led, in Hazel's case, to the structuring of narrative discourse, to questions being embedded in the story **(0.4.1 Thesis: Strand 1)**. This has implications for the kinds of language opportunities we provide for children, recognizing that whatever we provide will become an element organizing and structuring the thought of the child as it is realized **(Strand 3)**. This is significant with respect to narrative, since, as we see here, the processes that have been brought in from the social situation are used by the child narrating to shift herself into new positions in relation to the consciousnesses in the story **(Strand 2)**. By implication, and as we have seen, the child also shifts in relation to the ideas and feelings the consciousness represents.

**4.8.3**     Narrative allows Hazel to sustain the process of thought for long enough to find some answers about Grandad and what he might have been thinking. These are also answers to more general questions about how we deal with situations, how we make terrible experiences meaningful, how we learn from our lives. Narrating is an investigative process, sustained over a period of time while an exploration is carried out. Barthes' (1973:21) Voice of Truth identifies the stages of the investigation and its eventual disclosures. It is important that this is an investigation that a child can carry out with very little intervention by the teacher. Given an audience of children, the questioning process can arise out of interest in the story in the context of an overall educational framework which provides the rationale for the activity.

# Chapter Five

# Voice and Dialogue.

'how how would he get out?'

**In this chapter I will examine the final version of Grandad, lines 490-577.**

## 5.1 Independent voices in the story

**5.1.1** Having built up a sense of reality, using words as tools to discover ideas and explore concepts, Hazel realized through this process how Grandad could come to have a consciousness of his own. This chapter is about the notion of an independent consciousness in story and what this means for teller and audience as well as for the story.

**5.1.2** I show that narrative gives the child a means of viewing other people's experiences empathetically. The greater the sense of the characters as being independent as consciousnesses embodying ideas, the greater the level of involvement with these ideas on the part of the child. <u>This provides further evidence to support Thesis Strand 2.</u>

**5.1.3** The central characteristic of storying, which allows it to function in this way within the learning process, is the conjunction of the complementary principles of detachment and involvement that shape the experience. The voices that are drawn into the the story are transformed so that the ideas that are associated with them come to have their own life in the story world, and can be viewed from a distance. It is also possible to move close to the character who has taken on the idea. For example, the narrator moves close to Grandad when he takes on the idea of separation or isolation. This happened through Hazel's hermeneutic realization, as we saw in the last chapter, paragraph 4.1.2.

**5.1.4** It is the narrator who mediates between the idea and the viewer of it, between the story and the narrating of it. This is crucial to the significant role played by story in learning. The ideas are presented as if we are outside them and yet we are able to be committed to them by this very narrating process. Hazel herself does not reveal her Grandad's thoughts when he is trapped underground; she reveals her own thought mediated by a narrator and dislosed in a different form. This thought is represented as an 'interior' form, and therefore is taken on by another consciousness.

**5.1.5** In narrative, we often ascribe names and characteristics to voices and words so that an idea is expressed through 'a consciousness'[1] , as Bakhtin terms it, (1984:48). What are the implications of this mediation? Voices may echo in our 'inner ear' as we speak or words may have lost any

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[1] Bakhtin's (1984:228/9) concept of the word in the social situation containing previous and anticipated words is important here. It indicates the consciousness of other consciousnesses as an aspect of thinking. This relates to Vygotsky's concept of the word as a unit of verbal thinking (1987:47). If a word is verbal thinking it is 'activated' in Chafe's terms (1994:28), through time by an area of 'semiactive peripheral' (29) words that have emanated from others. This chapter is about words shifted from a context of action to a context of memory. When they are re-used they become new verbal thinking and still contain the memory of previous thought.

sense of connection with a particular source or may be reworkings, developing a strong sense of our own voice and identity. The implication is that we are constantly reworking voices and ideas to make new meanings.

**5.1.6** Bakhtin's (1984:82) thesis was, that independent consciousnesses within Dostoevsky's novels take on and live the life of an idea. I propose that his can be related to the life and embodiment of an idea in storying. A factor in storying in an educational context is that each discourse of each participant in the group is embodied by the consciousness of that participant. An idea comes to have an authority and identity connected with the speaker. Once Hazel has told her story, she has shared her ideas, so that others can take them on, or resist them, as we have seen (Holly:2.4.6), through their own voices. Therefore there is an analogy in the social situation for the consciousness coming to embody and continue to inhabit the word.

**5.1.7** The key to taking on an idea in storying, and working on it from within, is this notion of embodying it. An idea or word can be embodied and remain 'inhabited' without a full definition of it, or a full explication of it. The idea that Hazel, ultimately, addresses is implied in Holly's comment/question (28-33) to which there is no answer: how/ why was it that her Grandad survived and what does this mean. An idea can exist in a consciousness in a developmental form. If that idea is tried out in several contexts, it takes on a form which emerges as a synthesis of or dialectic with these (Bakhtin,1984:91). Hazel confronts difficult ideas and concepts. She does not need to know or understand them, in the sense of naming or defining, or knowing all there is to know about them. Instead, she allows them to be taken on by consciousnesses within the story. This is critical to my argument, and to

the significance of thesis, Strands 1/2. To embody an idea is to bring thought outside the self, and to return it to the social world which generated it as inner speech. Ideas then remain inhabiting words after the story is over .

**5.1.8**     I would like to show the processes by which the active type of word and the idea comes into being and becomes embodied by a consciousness and the significance of this. The evidence of oral narrative in this context shows Hazel (and Fern), progressively moving towards the representation of the thought of the character. Monika Fludernik[2], discusses 'free indirect discourse' (1993) with reference in particular to Banfield's argument that such sentences in narrative are speakerless and therefore unspeakable (1982). Fludernik's own thesis, is that 'discourse invents and manipulates expressivity which does not necessarily have any basis in reality' (1993:398) I show in this chapter, that the interactive processes of constructing a story in an educational context, where the activity has an educational purpose, an element of which is interaction, can create a need for a type of discourse representing the expression of feeling or thought in order to solve the problem of the complexity of the idea.[3]

**5.1.9**     My thesis that thought processes relate to grammatical

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[2] Monica Fludernik, The fictions of language and the languages of fiction, (1993). She proposes that 'all linguistic speech and thought representation relies on a mechanism of typification and schematization which is independent of actual speech and thought processes'. (423) She provides examples of hypothetical speech, where the speaker (character) is trying out different possible discourse strategies, as Hazel does when she proposes a possible future narrative. What Hazel is doing is representing what she might do to herself. Vygotsky argues that speech and thought are not the same and yet can form a unity. Could there be a connection between the representation of thought in narrative and our means of representing our thought for ourselves in speech?

[3] If in constructing a new context using the word, the speaker recognizes some of the former aspirations and evaluations attached to that word, then she must work with these evaluations, when shaping the new situation, and this is what we mean by being in active dialogue with the word, and the word itself being of the active type in the new situation.

processes, proposes a relationship. The second strand suggests that this relationship will be affected by the emotional investment of the teller in the story. I propose that the investment in the consciousness (and the representation of thought) comes about because of the need to view the idea; to look at it in a form in which it can be recognised, though not wholly understood. The relationship is of representing one plane of consciousness as if it were another; external (of the teller) speech, as a representation of inner speech or thought (of the point of consciousness in the story).

**5.1.10**   Fludernik (1993;423)) argues that direct, indirect and free indirect speech are all representations, which refer to schemata or generalized ways of representing. These in turn tend to generalize the thought itself. Hazel repeats: 'what I could do is.' We can see very clearly how the tape recorder acts as a resource, bringing words that were spoken in another context into this new context. It is acting as a resource like memory, though without the filtering and mediation and retrospective perspective through which memory is reconstructed. This is raw and unworked memory, ready to be reworked in a new moment. What Hazel does is to represent the ideas contained in it as Grandad's actions and thought, a symbolic representation of her own thought in external speech.

## 5.2   From social words to story words

**5.2.1**   The significance of Bakhtin's (1984) thesis is that storying provides the motivation to test an idea hypothetically; to demonstrate it and test its validity. This is achieved by allowing it to be taken over by a separate consciousness, independent from the teller. The teller's idea is represented

in a form distinct from the idea when s/he <u>conceived it as listener</u> in dialogue with taped voices. The consciousness embodies it as if it were <u>being produced</u>: 'what what would happen to him'. The idea in response to Holly's question is that there is a moment when both life or death was possible. To get at the idea, Hazel needs the consciousness representing thought of the interior kind as if it were something like speech. So the representation of thought is a product of the framework narrative provides for thinking; it is the nearest we get to a separate conscious representation of an interior type of thought.

**5.2.2**     As I have shown in Chapter Three, section 3.5, Hazel's work involves her in a discourse with narrative past, and future. It is the simultaneity of the voices (taped, remembered or present) during the storying session and their engagement with aspects of the narrative that gives storying its particular dialogic nature.[4] Stories created in this climate of

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[4] 'Dostoevsky possessed a brilliant gift for hearing the dialog of his age, or, more precisely for conceiving his age as a great dialog, and for capturing in it not only individual voices, but above all the *dialogical relationships* between voices, their dialogical *interaction*.' (1973: 73) Dostoevsky captures the simultaneous dialogue of his times. An aspect of this is the latent dialogue of the future and the resonant dialogue of the past, both recent and more remote Both past and future dialogue is brought into the present moment. Simultaneity was an important concept for him. The present contains 'the voice ideas of the past' as well as, 'the voice ideas of the future' in a latent form. Storying, being the dialogue of children at a moment in time, drawing on voices remembered, is also a testing out of the voices of the future. This is literally the case on a small scale if we take the notion of 'future' or what is to come as represented by another 'draft' or version or telling of the story. Any text has embedded in it the notion of time; the time it takes to narrate and to read, for example. Dostoevsky's notion of simultaneity encompasses a concept of past and future or latent voices in the one present moment. This is an important concept. What has gone before can never be other than a reading of what has gone before from a present perspective. The written text has only the illusion of fixity, but it cannot be read in the same way today as it was yesterday. This is what is crucial in Dostoevsky's notion; there can only ever be a simultaneous present which has remade all of the voices and the consciousness that those voices represent. There is no linearity, but only a series of successive states of nowness in which we define what we are anew.

dialogue are likely to use the dialogue as a paradigm, capturing the dialogue, through which they are conceived, in their construction. As Bakhtin says, no two tellings of the same word in different mouths can ever have the same meaning and the word in each mouth remembers its past[5].

**5.2.3** As we saw in section 1.4, Hazel is aware of her mother's word 'me mam thinks' (line 3) speaking through the words of the first story she tells. As she responds to the questions of her peers (lines 28-33 and 45-8), though, she is beginning the process of coming to recognise her own words as meaning differently from those of her mother. Requests are made by Holly and Daisy that she justify aspects of her telling and consider new possibilities. For example Holly's request for clarification and even 'proof' is in the form of a proposition, *'I would have thought he would have suffocated or something'.* (lines 31-2)

**5.2.4** To respond to this, Hazel naturally draws on her mother's words. 'Knuckles', as we have seen, becomes a sign of nearness to death, 'em me mam says they could only see from like his knuckles' (line 40). This idea has developed from a word used by her mother and has taken on a new meaning. It is now not only information about a real event, but has become a word called on to 'prove' or demonstrate the 'truth' that Grandad was near to death. The word when it appears in subsequent narrative, (lines 72, 103, 107 and 535) embodies the request for narrative 'proof' by Holly because the speaker is remembering that request and her own response to it. This then is a double directed word, directed both at Holly's comment and at the

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[5] 'The life of the word is in its transferal from one mouth to another, one context to another, one social collective to another, and one generation to another. In the process the word does not forget where it has been and can never wholly free itself from the dominion of the contexts of which it has been a part.' (Bakhtin, 1973:167)

representing of Grandad's experience.

**5.2.5** It is immaterial whether the reader knows that Holly's indirect request has given rise to the inclusion of the word. That the word is included is a response to the semiotic situation in which the storying is taking place and the meaning making process that is going on within it, as well as the resources on which the teller draws. In retaining this idea, it becomes an idea of the narration and therefore of the narrator of the story. In the narrating of Versions Two and Four, the knuckles become a sign, 'and they could only see from his knuckles that's how they knew where he was'. This is a second new meaning. The proof or validation of the story as 'real' and 'true' is now embodied in the word and the new meaning is to do with the direction of the word towards the reality within the story.

**5.2.6** In response to Holly's question, Hazel calls up a relevant part of her resources for the story and gives it the authority of her mam's voice. The resource consists of words taken from another social context, now called upon to elucidate matters in this new situation. The words are acknowledged as having been in the mouth of another. That acknowledgement no longer needs to be made when the story is retold, but is implicit. Once they come into narrative they act and need no further authority. We have seen the process in which they lose the explicit acknowledgement of their origins and yet, as Bakhtin (1984:202) says, they will remember their origins. The narrative is influenced from within by the word of another person. The narrator comes to have a consciousness through taking on words which have a knowledge of the discussions that have come before. This is a narrator who is aware of her responsibility for revealing the significance of Grandad's fall.

## 5.3   Words representing ideas

**5.3.1**      The word of the participant in storying becomes a new word in the mouth of a character who is immersed in a situation, beyond which she cannot see. The polyphonic or multi-voiced novel has further parallells in the process and structure of oral narrating. Dostoevsky created images of his ideas in the form of characters 'images of already living ideas, ideas already existing as idea forces'6   (Bakhtin 1973: 73), which then take on an independent existence.

**5.3.2**      The structure of storying includes the 'face to face' confrontation of one idea about the story with another. The speaker identifies herself with an idea at the time at which she brings it into play.  The voicing of the narrative in the context of the storying group, which represents other consciousnesses confronting the ideas with their own notion of 'reality', extends this sense of the ideas which lie outside the storyteller's conceiving, entering her frame of reference through the process of storying.

**5.3.3**      As we have seen (section 2.5) Hazel finds her principal idea

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6 'As an artist Dostoevsky did not create his ideas in the same way that philosophers and scholars create theirs-he created living images of the ideas which he found, detected or sometimes divined in *reality itself,* i.e. images of already living ideas, ideas already existing as idea forces.' (Bakhtin, 1973:73)  This notion of creating living images of ideas found in reality is very pertinent for the processes going on in storying. The ideas explored in storying arise in the process of making narrative and discussing the making of it. They enter narratives as living ideas which have passed through the voices of others in the process of storying. Dostoevsky invites ideas into juxtaposition through the voices of the consciousnesses which have taken them on and become identified with them. The idea is always voiced in words by a particular participant in the event. In this way the idea in the social situation comes to be identified with a particular participant's point of view. When they are taken into narrative the voice of that former speaker remains as a trace on the words, since the words would not take the form they do without having been spoken before.

in this context to be about 'normality' (lines 125-65) or 'habituality' as a moral force. This is related to her sense of responsibility for conveying and explaining an aspect of a former culture in terms of her own. In her exploration of these ideas she enters into dialogue with her own previous text and with The teacher's word about her story. The ideas around which the discussions of this story are focused are on narrative itself and this is reflected in the shape and structure of the story.

## 5.4 Self-consciousness

**5.4.1**　　　Having glanced at the voices that are drawn into the narrative from the ideas of participants, I will look at these voices as they come to be embodied by consciousnesses within the story. Hazel listens to her own voice on the tape as a consciousness embodying other voices, her previous tellings of Grandad.

**5.4.2**　　　From the beginning, Grandad is a separate entity from Hazel as 'author' of the 'hero' with the name of Grandad. The questions of her peers and later her teacher, invite her to see the story as fiction.[7] This perception

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[7] Shlomith Rimmon Kenan, in Narrative fiction: contemporary Poetics, 1983, summarizes 'phenomenology', or the 'philosophical influence behind most reader-oriented approaches' (118). She explains Ingarden's distinction Between 'autonomous' and 'heteronomous' objects: while 'autonomous obje cts have immanent (i.e. indwelling, inherent) properties only, heteronomous ones are characterized by a combination of immanent properties and properties attributed to them by consciousness. Thus heteronomous objects do not have a full existence without the participation of consciousness...Since literature belongs to this category, it requires 'concretization' or 'realization' by a reader.' (118) What of oral narrative arising outside the research context? Its realization is in the event, otherwise its existence is in the memory of the reader. The research context provides a 'concretization' of the 'object' (speech) by means of the research instruments, the tape recorder and the transcripts. The text's reader is a child in an educational context and a researcher. Grandad is a construction of a heteronomous object which has to be activated by Hazel in order to take on an existence. This is important to Hazel's view of Grandad, the man of the idea; he no longer has any connection with Grandad, the man. The consciousness that embodies thought therefore isa freed to take on a consciousness of Hazel's idea, in a distinct form.

has to be reconciled with the hero's self and his connection with the man who lived not so long ago, to whom this accident happened in childhood.

**5.4.3**    The characters in a personal narrative are accepted as having a life separate from the glimpse that the story gives. There is a self consciousness of the teller in perceiving herself to be separate from, yet having a close affinity to, the 'character' and in seeing the person who was the victim of this accident as having priority in time, age, knowledge or understanding and suffering. It is because Hazel feels her 'hero' to be greater than herself in terms of having lived a life and suffered and because he was her own grandfather, that she does not attempt to encompass him as her creation and as a completed construction.

**5.4.4**    The voices in the story  take on a consciousness through the incorporation of the idea of their separation and the moment in which their points of knowingness diverged, as we saw in the last chapter, (section 4.5). These are the questioning voices of Grandad and his friends in the final draft (535-53). Through their questions (for example, *'what what would happen to him?'* line 545), the characters come into a separate consciousness. They speak from within their predicament and without foreknowledge. They speak as if they were interrogating their own story. Their speech or thought represents the idea of interrogating a story as embodied by people who can never be encompassed by Hazel. These characters gradually come to have a separate consciousness which stems from their being immersed in the time of the story and from the value with which the teller invests their story.

**5.4.5**    It was the hermeneutic process of building up the story, that led

Hazel to separate the positions of different characters in space and it was the ideas voiced by friends through which she recognized their separate consciousnesses. Their perspective on the quality of the event, as it unfolds and as they influence its unfolding, is outside the knowingness of the narrator and yet must be presented by the narrator. This narrator comes into a knowingness of what it is that must be told, by entering into dialogue with the voices that come through a previous narrative. These are the voices of Hazel's mother and the questioners of her former telling.

**5.4.6**     The self-consciousness of the narrator of the oral 'true story' springs from the voicing of the story by a teller who is conscious of a responsibility to a story. Although this lies beyond her experience, she works with it to make meaning. She is conscious of knowing less about the accident than those who were part of the experience and of knowing everything by second hand.

**5.4.7**     The narrator must appear to be one who knows and thus must be based on the authoritative voice(s) which told the story of Grandad to Hazel, either acknowledged as sources or not. So the narrator's voice expresses a developing aspect of Hazel's understanding of her story and is simultaneously separate from, and more knowing than, the characters in the story. The narrator, through the word of her narration, remembers a whole range of different voices from that of Hazel's mam to that of her teacher. Grandad's word is specific in its reference to a particular question from Holly. The word of the friends 'remembers' Hazel's own exploration of the possibilities of opening up the narrative as discussed in the last two chapters,

up to the moment when they fail to realize that Grandad has fallen.[8]

**5.4.8** The relationship between narrator and character is made clear in the narrative: '<u>my</u> grandad' (line 1). We know that the narrator is not anonymous because of this claim to a close familial connection, made within the narrative. This suggests another consciousness, aware of a responsibility to the story being narrated. The narrator is not the whole of Hazel but the part of her who is defined by this idea to tell the truth of her Grandad's story. There is a sense that the story is being carefully investigated and protected, or safeguarded, by a narrator. Because the character of Grandad is both a fictional construction and refers to a person who lived, Hazel can never complete or define this character. A character which is wholly fictional can also take on this fully conscious status. Here, though, there is this extra dimension which is the link with a real world. The motivation for the story is its claim to truth and this is a validation of it.

**5.4.9** Because consecutive texts are interrelated in storying, we can see clearly the relationship between a word like 'suffocated' (32) in Holly's question and the word breathing in 'every time I was <u>breathing</u> I was <u>breathing</u> the coal dust in' (87)', in Hazel's subsequent telling. The second implicates the former question and is a response to it. The word has a consciousness of its former meanings. The reader hears resonances of these, and Hazel's characters are self-conscious through their word. Their function is to come into a knowing of themselves through their words about

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[8] Bakhtin's notion of a word being 'inhabited' (1984: 202) by other voices, is an important one in this context. Because of the process of recording the text, the reader of the text for research purposes can compare one version with another, and trace the path of a word or idea through several versions of a story. The discussion and narrating in different voices can be seen as an ongoing conversation.

themselves. Their consciousnesses are separate from that of the author[9].

## 5.5 Questions provoking words and ideas

**5.5.1**    Bakhtin's second proposition about Dostoevsky's novels is that, the hero's word about himself is inextricable from his word about the world.[10] The ideas in the 'latest' (which is not final)  version of Hazel's story are ideas about the form of her story, expressed within that form. They are expressed as the idea of a character travelling through a landscape. The form of the narrative and of the landscape it constructs is inseparable from the listener's notion of what the character is in terms of his word about the world.

**5.5.2**    The ideas that are worked through and realised in the narration become the ideas that are embodied by the narrator in the narration, such as the idea of 'normality' or habitual time, expressing a moral universe. The ideas though based on the same set of propositions as those that the teller explored as critic, now, in the latest draft, viewed and understood by the characters, are different, being conceived from a different perspective. The character perceives these ideas as opening out from his movement through the world, as we saw in section 3.6 and I discuss further in Chapter Ten.

**5.5.3**    The idea becomes two or more ideas, of the narrator and of  the characters. First, there is the idea that there is a reality which unfolds as the

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[9] It is not a multitude of characters and fates within a unified objective world, illuminated by the author's unified consciousness that unfolds in his works, but precisely the *plurality of equal consciousnesses and their worlds,* which are combined here into the unity of a given event, while at the same time retaining their unmergedness' (Bakhtin, 1973:4)

[10] The hero in Dostoevsky is not only a word about himself and about his immediate environment, but also a word about the world: he has not only a consciousness, but an ideology too.' (Bakhtin, 1973: 63)

characters move through it. Grandad can be simultaneously suspended in, and cut off from, the passing of time while he is effectively buried (the speed at which time passes in the story is related to the perspective of the character within the story). Secondly, there is the idea that in moving through narrative, we are moving closer to a truth about the main character, as we see him through a number of other consciousnesses mediated by the narrating voice. These are both ideas about the kind of truth we can discover in narrating; the first an idea of a character, the second the idea of a narrator.

**5.5.4** A landscape is opened up as we move closer to 'the man or woman of the idea' whose idea is seen in juxtaposition with other ideas. The friends' idea, expressed in question form, is to interrogate the narrating voice, that is the voice of whatever principle might operate outside of themselves; 'what what would happen to him?' (line 545). Grandad's idea, which is in dialogue with this, is to ask a question of his inner self, 'and how how would he get out?' (line 552).

**5.5.5** Grandad's question is entrenched in the moment and is about the means of effecting a change in his situation. The friends are seeking an overview of the plot, a longer term look at in what in general might happen. The philosophical and moral arguments that these two positions imply are, the possibility of free will (Grandad) and that we are at the mercy of destiny (the friends). Even when the friends are compelled to act, their belief in destiny is derived from a sense of helplessness, whereas Grandad's belief at this time is founded on desperate hope. Their ideology is inherent to both

their identity and in the nature of their situation.[11]

## 5.5.6
When a character thinks, 'how how would he get out?' (552) we know the potentially tragic irony of this moment lies in a self consciousness. Having been fully responsive to and able to unfold, a perceptive consciousness of his world and surroundings, he is now utterly cut off from the movement, journeying and light through which we understood him. By contrast to the former state of 'normality', he now exists in a total state of unknowingness. The truth about Grandad lies in going beyond 'the outskirts' (H/G, line 217) or opening out those spaces within them to find how this consciousness comes into itself by being narrated into itself.

## 5.5.7
Dostoevsky thought that the idea should not only be understood but felt (Bakhtin, 1973: 69), and thus that it could not be separated from the character who bore it and brought it into being[12] . As we see in Hazel's work, this can be an idea about the very process of constructing a reality by which the character is defined. Through the character of Grandad, as he journeys and as he searches and falls and hopes for release, we _feel_ the idea of the narrative as a moral force, working towards the release of Grandad, because it is right that this should be so.

## 5.5.8
Grandad's idea is about the possibility of a merciful narration that will rescue him, 'and how (.) how would he get out?'. It is an idea about

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[11] 'A thought, drawn into an event, itself becomes part of the event and takes on the peculiar character of an "idea-feeling" or "idea-force" which creates the inimitable uniqueness of the "idea" in Dostoevsky's creative world. An idea, removed from the interrelationship of events of consciousnesses...loses its uniqueness...' (Bakhtin, 1973: 7)

[12] The idea defines and is defined by an aspect of the man, the 'man in man', an 'unfinalized inner nucleus' of the man. In oral narrative we don't expect a finalized personality (Bakhtin 1973).

free will, about how far his fate is at the mercy of the narration, rather than of what happened at a moment in history. It was this question that Holly and Daisy raised in their questions (28-33 and 45-48); how is the narrator going to convince us that the possibility of grandad's survival was realized? These are questions about the narrative and the narrating of it, about its claim to truth through plausibility.

## 5.6 Embodying the idea

**5.6.1**    The story has come to be about how it is to be told and this has equal status as a set of ideas with any other less self-reflective set of ideas. Hazel explores the idea through the voices of narrator and character. Her insistence on a hypothetical narrative form for expressing ideas about narrative show the inextricability of the idea from the structures through which it is represented and therefore from the narrator, or character, who express it. She may never have reached the expression and understanding of the idea without the narrative form and voice through which to realise it. This has implications for the importance of oral narrating as a framework for learning.

**5.6.2**    The storying event demands the kind of response that Hazel gives, that is finding a narrating voice that is separate from, though intrinsically implicated in, her own. The nature of the story itself, based as it is on a real event, suggests people who are self conscious and who have 'full-

valued' ideas of their own.[13] A self-conscious awareness of an idea is represented by an actual present tense dialogue occurring in oral narration.

**5.6.3**       Therefore, the embodiment of the idea is on three levels; that of character's idea which is identified with the self of the story; narrator's idea which is about the act of narrating; and teller's idea which extends beyond this story to the process of constructing a story. The narration is the expression of a physical presence. It is an expression of an aspect of a self and makes sense of a storying event in a particular way, at a particular time, within the context of a particular audience which is physically present. Self-consciousness is inconceivable without other voices against which to measure oneself and therefore without other potential voices. This would seem to confirm the proposition that storying provides a paradigm in its structure for the nature of the narrative text that is produced.

## 5.7  Analysis of voice in successive drafts

**5.7.1**       I would like now to look at the Grandad text more closely in connection with Bakhtin's thesis. The story has an independent existence as memory, thought, experience and idea before the time of either Hazel or her mother. Voices within it are freed to become more independent from the narrator as the ideas become more deeply embedded in the narrative structure, while retaining their independence from the authorial view.

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13 'An idea does not live in one person's isolated individual consciousness-- if it remains there it degenerates and dies. An idea begins to live, i.e. to take shape to develop, to find and renew its verbal expression, and to give birth to new ideas only when it enters into genuine dialogical relationships with other foreign ideas. Human thought becomes genuine thought , i.e. an idea only under the conditions of a living contact with another foreign thought, embodied in the voice of another person, that is in the consciousness of another person as expressed in his word. It is in the point of contact of these voice consciousnesses that the idea is born and has its life.' (Bakhtin,1973: 71/72)

**Story version one.**

this is about this is about my Grandad that's dead

em it was in the middle of World War Two

me Mam thinks                                                                  3


**Story version two.**

this is a story about me Grandfather

when he was fourteen and he was playing

he was getting coal from the coal dust

because children used to do that in (.) in in the olden days        65

because em they didn't have very much coal


**5.7.2**      If a narrator tells what a story is about, she is offering an interpretation against which the story can then be measured by her audience. The narrator is identified as being attentive to the audience, as offering to act as mediator and interpreter of a story which is perhaps far removed in time and place and culture from the moment of narration. This is not a controlling narrator, orientating the word towards an object without awareness of another person's view of that object. Rather, in Version One, this narrator allows herself to be almost overwhelmed by the other voices to which she refers. Although, as we have seen (1.4.1), this is a story about her Grandad and he is its 'subject' or theme (or rather his accident is its subject), it is Mam who thinks and has thought the story. Hazel's words are aware of Mam's words about Grandad.


**5.7.3**      The ideas in Version One are those of the narrator's source and the narrator herself. It tells the story of Grandad as well giving glimpses of the

teller's previous role as a listener. Mam's thoughts about the setting of the story are an acknowledgement of her voice talking about the same 'subject'. Although we don't know which particular words and structures evoke Mam's voice, she is alluded to throughout the telling as this word is a response to her word about Grandad. It is she who provides the coda and interpretation of the story, she who is called upon to set it in context.

> em and they went for help
>
> and em on the (.) interview with me mam
>
> I asked u if me Grandad was in the war
>
> and she said no
>
> because em he was in a he was in hospital for a very long time    20
>
> and cause of this accident that he had
>
> em his back was bent
>
> and that's how he wasn't able to be in the war

**5.7.4**      It is an old storytelling strategy, to claim to have been there or to have known someone who was there, thus preempting the question, 'on what authority do you have this?' The idea of the teller is to present the story as faithfully to her source as she can. This is her primary task as it is presented to the listener through a narrator. She has doubts about her own capacity to tell the tale at this stage and invites her Mam's voice to add weight to her own.

**5.7.5**      The narrator of this story is shown as having a history, but only in that it is connected with this one idea to tell the story. When Hazel interviews her mother she has in mind the re-telling of the story in another

context. When she constructs a narrator, that narrator shares that part of her own identity which sees herself as a storyteller. The two voices of Story One are two narrating voices, her own and her mam's, each one remembering a storying event prior to their telling so that in turn further voices are invoked, those of Great Grandmother, Grandad himself and his friends. Each of these voices speak out of a different ideological context and give the story cultural value according to the time and social situation in which it was told. We could see this kind of oral family narrative as listening to a long line of narrators and as evoking the telling of the story; the changing of the meaning according to the context in which it has been told.

**5.7.6**     So the story cannot be other than multi-voiced throughout, the other teller's words having entered this present narrator's words and Hazel having taken  on the responsibility of allowing these words release into the world. Mam's words (19-23) do not need to be accented to distinguish them from those of the narrator. They arise in answer to a question Hazel put in the story of her obtaining of the story (18). They are a confident answer from one who knows. So when they are narrated in the words of the narrator, they still carry the weight of an authority. They separate themselves out from the narrating task, which is to tell the story to those who have no vested interest in it. They distinguish themselves as the words of one who cannot be gainsaid in her own house, telling her own family's story.

**5.7.7**     Thus the dialogue that takes place within these double-voiced words is about directedness towards a particular audience and how the words necessarily take on a new meaning and new life in the minds of a new audience; witness the questions which follow (24-61). There is a struggle

going on here between, in its crudest terms, mother's needs and demands
and school (peer group immersed in their 'classroom identity') needs and
demands. This is the beginning of that struggle and all that it entails. It could
be likened to the contrast between telling an idea to a trusted friend, and
exposing it to public view.

**5.7.8** In Version Two a more generalized past is constructed in setting
the scene and the narrator takes a gently didactic tone, mindful of her
audience who need to be led into this strange and unfamiliar area of the past.
This narrator is aware of the questioning audience before her, rather than the
powerful word of a previous teller. Both of these versions have a narrator
whose words are enlivened by the words of other people. In the first, the
dialogue in the double-voiced word is with Mam. In the second, it is with
those critical peers who are her audience, only this time some of them are
entering her story and taking on the voice of a character.

**5.7.9** In line 30, Holly anticipates the voice of a new narrator, 'with all
like the dust and that going over his face'. In acting as a context and mediator
for these other voices, a narrator then initiates them and they are freed from
her. This is built into the structure of the task. In this way, we move from a
'hidden dialogue'[14] in Version One to a 'hidden polemic[15] (Bakhtin) in
Version Two. In Version Two some strong opposition must be put up in
defence of that which is inviolate about the story even though so much has

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[14] 'In Dostoevsky the self consciousness of the hero is completely dialogized: its every aspect
is turned outwards, it is intensively addressed to itself, to another person, to a third person.'
(1973: 213).

[15] 'In the hidden polemic the author's word is directed towards its object, as is any other word,
but in addition, every statement about the object is so constructed that, besides expressing its
object- oriented meaning, it strikes a blow at the other person's word about the same topic and
at the other person's statement about the same object'. ( Bakhtin, 1973:162)

necessarily changed as a result of the first telling and the ensuing questioning session. There is no acknowledgement of Mam's voice in Version Two; instead the narrator can now take on the role of instructing the audience about ways in which this unfamiliar culture can be understood.

**5.7.10** If the dialogue of the first version was about how to present the material to a different sort of audience in a different context, the 'polemic' of the second version is about what must be retained to hold the story together and retain part of its former meaning. We have moved away from a story about a Grandad 'that's dead' (line 1) as perceived by a mother whose word is influential in presenting a finalised, perfected version about a relative whose story in theory cannot change. The new version can propose a living 'Grandfather when he was fourteen and he was playing' (63). Rather than the focus being on the moment of extreme danger and nearness to death as related by Mam, this newly self-conscious narrator realises the possibility of contextualizing this moment as part of a life (62). This is Hazel's story, told through her narrator. She no longer needs to fear the insistence of other voices; indeed, as we have seen, they have a function in opening up previously obscured parts of the story, in indicating ellipses.

**5.7.11** We can use the term polemic rather than dialogue to define the sense in which these words can be classified as the third of Bakhtin's types, because we have a recorded instance of the other side of each stage of the argument. It is the structure of the storying process, as it is negotiated by this class, that produces the dialogism in the work. This successive 're-drafting', which is a teacherly project, is taken over by the tellers for purposes unanticipated and unrecognised within the teaching and learning framework,

yet disclosed through research and analysis.

## 5.8   Dialogue and polemic

**5.8.1**      The argument between versions one and two, then, goes something like this,

> **Version One:**
>
> this is about my Grandad that's dead                                     1

> **Version Two:**
>
> this is a story about me Grandfather
>
> when he was fourteen and he was playing                          63

The first of these extracts focuses on a time when Grandad is already dead, referring to the time when Mam is telling the story. The story of Grandad's accident is an analeptical reference back from that point. The second focuses on the time of the story of Grandfather, beginning before his accident and thus introducing him as a young man to whom something unfortunate happened. This is opposed to viewing him as an old man who is defined purely by the accident and its preventing him from fighting in the war. The narrator of the second story identifies herself differently; not as under the strong direction of another's authoritative voice but free to enter in, to open out moments in Grandad's life, to view while taking account of other voices. Thus the argument runs; I have an independent voice of my own now though I have not forgotten you.

**Version One:**

em it was in the middle of World War Two

me Mam thinks                                                             3


**Version Two:**

cause children used to do that in (.) in in the olden days            65


**5.8.2**     The repetition, before committing herself to 'olden days' might

be as a result of the deliberation about whether to stick to what Mam thought

('it was in the middle of World War Two') or whether to use the vaguer term.

There is no requirement for historical accuracy in the story of this type, not

intended to show social conditions amongst particular people at a particular

time and place (although it is possible that it might do this in addition to its

function as telling a story). The term 'olden days' in another context may be

condemned as being indeterminate, but here it releases the story from the

authority of family 'history' and allows space for new understandings and

meanings that may not have been passed down. By taking a position in the

generalised world of 'once upon a time' the story is released into a new

cultural context, where it may realise itself anew for this new group of people.


**5.8.3**     'Olden days' is the word of a new narrator who remembers the

previous term. That term itself was qualified, *'World War Two, me Mam*

*thinks'*, though authoritatively asserted. The argument here runs; this was a

habitual practice which may have continued through the lifetime of Grandad

as a boy. To know that this took place when he was a boy is enough. Beyond

that, it took place in the timeless world which story inhabits. Our object is not

historical accuracy but an understanding of what happened to Grandad and what it meant to Hazel. The other voice in the conversation is present, though further words are unspoken.

**Version One:**

and (..) he (..) e they had to em dig him out with their hands          15

em and they went for help

**Version Two:**

and so his friends had to em dig him out

with his with his with their hands

and they could only see from his knuckles

that's how they knew where he was

and they pulled him out

and er (.) they went to get help          75

**5.8.4**     There are three new clauses inserted between the two which appear in Version One. We know that the image of only seeing from his knuckles comes from Mam, 'me Mam says they could only see from his knuckles' (39-40) and is reawakened as a response to a question (28-33). Thus when it appears here it does so in opposition to the notion proposed in discussion that the story lacks something in its power to convince, as there is no sufficient explanation of why or how Grandad survived his ordeal. Here the narrator does not refer to Mam. The image is fully integrated into the narrative as the narrator's word. Therefore the polemic or argument is hidden. Perceptive members of the audience may have picked up the resonances of the former question and answer session.

**5.8.5** Whether the audience reads the 'hetero-directedness'[16] or active nature of these clauses as towards the narrative purpose and towards the object of proving a point by narrating it into realisation in narrative form, is immaterial. The clauses would not have existed in this form if they had not been elicited, as shown. As they stand in Version Two, they will invite a response from the audience which would not have emerged had they not formed part of the text. In other words, whether a reader is aware of an allusion or an inner polemic or not, the words through which it is active will have new repercussions in the new situation and therefore do not lose their hetero-directedness. The former meaning may not be recognised.

## 5.9 Analysis of dialogic questions

**5.9.1** Hazel's work on the various versions of her story is about what is possible in narrative; this is the question she is asking and answering, and it is this dialogic process which becomes embodied as an idea in her final narrative. It is an aspect of this question that comes to define Grandad and his friends. Grandad's idea, is that he must somehow get out of his predicament, since anything else would be impossible to contemplate. This idea, expressed in the form of a question, 'how (.) how would he get out?' (line 552) is about narrative possibilities, about being at the mercy of destiny or plot or narration. It is no longer the idea of a teller, embedded as it is in story time but has become the idea of a character. The ensuing narrative is constructed in the light of all the preceding discussion and questions. It is in part a response to this and therefore it is dialogic, implicating in its structure

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16 Hetero-directed words are those 'in which the author's voice and the other person's voice are directed towards different objects'. (Bakhtin, 1973:240) 'In such a word the author's thought no longer overwhelmingly dominates the other person's thought, the word loses its composure and confidence and becomes agitated, innerly undecided and two-faced.' (164)

full valued words and voices.

**5.9.2** Interrogatives presuppose a situation out of which it is necessary to ask a question in order to learn or find an answer to a problem. They also presuppose responders. Their existence in the final version has come about because of Hazel's dialogue with her own text, her interrogation of meanings and the process of constructing a story world. The function of questions asked in a social situation is as a tool for discovering a truth. By asking a question we invoke responses or all kinds of possibilities in answering it. A question forms part of a hermeneutic process or process of withholding of the disclosure of a truth. The questions in Hazel's final draft act as devices delaying this disclosure of what will happen while calling on the narrator and audience to enter the text and assist in providing answers.

**5.9.3** The way in which the interrogative functions in narrative is to express the theme of unknowingness, through the interrogative items, 'what', and 'whose' and 'how'. It represents a state of unknowingness and is an invitation to teller, audience, characters (Grandad's friends) and narrator to seek solutions. As free indirect clauses the interrogative clauses affect the position the reader is invited to adopt in relation to existents within the text. The representation of thought as it is being realized conflates with readers thought. With an increasingly effaced narrator there is a lack of mediation and the mental process of thinking is elliptically omitted.

**5.9.4** 'How?', line 456, is an elliptical process. The question is condensed into a single word, echoing 'verbal thought' or inner speech. Vygotsky shows inner speech to have characteristics unlike those of external

speech, since it arises under different conditions: 'the word assumes the sense of preceding and subsequent words, extending the boundaries of its meaning almost without limit. In inner speech the word is much more laden with sense than it is in external speech' (1987:278). He demonstrates that 'analagous phenomena' arise in egocentric speech as a particular transitional developmental stage in the child in the process of developing the capacity for 'the internal plane of verbal thinking which mediates the dynamic relationship between thought and word'. In telling the story of her Grandad in the context of recording the process of bringing her ideas into consciousness, Hazel has been speaking for the teacher and also for herself. At certain moments, she is working primarily for herself. At this moment, during the 'latest' version of Grandad, it seems that the thought of the friends is being represented. In representing thought, Hazel echoes the predicativity (lack of subject) of inner speech, recalling its characteristics in an external form. The characteristics of 'how?' being predication, sense (derived from its context) rather than meaning , 'agglutination of semantic units' (297).

The word 'how', a single word, represents numerous questions the friends could have asked about the situation. One of those questions which is implicit at line 546, appears representing Grandad's thought a few lines later at 552; *'and how (.) how would he get out?'* . 'How?' is repeated, as if a sense of an indefinite number of questions remains implicit. When we represent thought, it may be that we recognise these untranslatable characterisics of verbal thought, and approximate them. Or it may be that for a moment Hazel herself is unable to express the multiplicity of questions that might be asked by the consciousness experiencing the event from within.

then his friends went round the

went round to where he had fallen in

and they could just see this knu these knuckles

and they were thinking like

**whose are they?**

and then they saw

that me grandad Jack em he had fallen in

and so they all came rushing up

and they were digging digging and digging with their hands

and they were really scared

like it was their friend

**what what would happen to him?**

**how?**

and they were digging and digging

and (.) me grandad (.) he was he was just like hoping

he would get out

cause he didn't know what would happen

**and how (.) how would he get out?**

because every second the dust was (.) bringing him under even more

**5.9.4**  The four interrogatives in this extract function in the following ways;

1. They presuppose that a certain situation exists to which it might be possible to find a solution through words.

2. They presuppose the existence of certain responders who are willing to interact with these questions, formulating possible answers or solutions. Even if in a certain case, such responders are not present, it is possible to

envisage a situation where they were present and interactively engaged.

3. They invite four responses, two from outside the narrative, but not from outside the social situation in which it is being narrated, one from within the narrative and one from within the story.

    a) **The teller**; the teller is once again making the 'problem' visible to herself, and it is from such previous realizations in language that she has gone on to construct new versions.

    b) **The audience**; they are invited to participate by proposing possible answers which will be unspoken for the present but which may form the basis of later evaluation and comment. Their responses may take the form of prediction about future narrative. Therefore they are implicitly being implicated in the narrating process.

    c) **The narrator**; the questions are requests for information about how the story will continue from this point and by what linguistic means completion will be reached. The narrator is wholly defined by the process of narrating and can make no response other than as identified as mediating both questions and answers as they motivate the story.

    d) **The 'friends' (characters)**; They address three questions to themselves, and to the narrator (and teller and audience) even though their questions are addressed from a position of unknowingness of anything external to their situation, their words are structured into the social context in which the storying takes place, as well through the relationship between narrative and story. The space they construct is an internal space representative of the audience's own thoughts and yet separate from them.

**5.9.5** The last three questions are functioning as isolated clauses in free indirect style. The mental process of thinking is omitted elliptically; there is an inference of thought, but to admit to it consciously would be to look at the mental activity taking place from the outside, aware of the mediation of the narrator to a greater degree than the experiencing of the thought itself.

**5.9.6** The narrative has arrived at representing this closeness between narrator and, therefore, audience and thinker in the text, by shifting by degrees along the continuum of effacement of narrator's voice. There is a corresponding shift along the scale of modality in the focalization of the world by the character. For example in a previous draft Grandad says

    a. 'I didn't know what had happened to us'

    b. 'I didn't know what was happening'

This can be compared with the friends',

    c. 'what, what would happen to him?'

In a and b Grandad is looking back retrospectively at an experience that is in the past and evoking it through a mental process of cognition in the present; in two separate identities, he is both narrator and character in this hypotactic structure. In c, the narration is now with a narrator who allows other voices to inhabit the narrative, in this case the collective voice of the friends, who are equally unknowing on behalf of themselves and Grandad. Here though, they do not imply the benefit of hindsight, and the possibility of tragedy cannot be eliminated.

**5.9.7** It is the questions that Grandad and his friends ask of themselves at moments of crisis (lines 537, 45-6 and 552) that are the most potent sign, alerting the reader to the existence of a self conscious (collective) character, 'the friends' and to Grandad as a self-conscious individual. The questions are asked of themselves and, rhetorically, of the narrative itself, thus revealing the friend's identity in that moment as lost, uncertain, unknowing. This makes them aware of their own state of mind. Thus the questions represent both a state of mind and an awareness of a state of mind.[17] The questions, even in their expressing uncertainty, realise the separate consciousnesses of the characters. It is not the ability to make statements about an idea but rather to ask questions, to interrogate the idea and therefore to interact with it that is the sign of an active consciousness.

**5.9.8** In Bakhtin's terms, the questioning of the self is a way of bringing ideology into collision with other ideologies in the world. The ideology is already formed, though it is involved in a constant repositioning in relation to other ideologies. New tensions and points of conflict will be opened up according to its positioning in relation to other ideas. The questions are asked in order to find out what we can mean in this new situation and therefore to identify ourselves as existing. In the case of the friends, this sense of identifying their collective voice as independent is imperative. Up until now they have been a vehicle for the movement of narrative through a landscape of signifiers and therefore have not existed separately from the task of narrating.

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17 Bakhtin says that in Dostoevsky, 'Only the choice is important, the answer to the question, "Who am I?", "With whom am I?" To find a voice and to orient it among other voices, to combine it with some of them and to counterpoise it to others, or to separate one's voice from another voice, with which it is inseparably merged-these are the problems solved by the heroes throughout the novel.' (Bakhtin, 1973:201) The thoughts do not evolve in the course of the novel, but rather they are there from the outset and must be brought into a variety of juxtapositions with other ideas.

| | |
|---|---|
| whose are they? | line 537 |
| what what would happen to him? | line 545 |
| how?... | line 546 |
| and how (.) how would he get out? | line 552 |

**5.9.9**     Hazel could not have asked these questions from her position outside of the story. They are the words that emerge from an immersion in the moment. They raise the possibility of a way out of immersion in the moment, by virtue of their questioning of a condition that exists, and by presupposing an answer. Both sides of the dialogue can be represented within the narrative; both the questions that are asked of the narrator by the characters, about their destiny, expressing their state of unknowingness; and the answers which are given, in the narrating. The idea that is new again, as it may be for each new generation which discovers it, is that bringing our thoughts out into the world as questions is a generous act, through which we offer to share our struggle to make sense with the listener.

**5.9.10**     This brings us closer to finding some sort of answer, as the possibility of an answer is inherent in the question, or the question presupposes that there must be an answer. A question recognises the possibility of a world outside the self and so is the ultimate dialogic word, anticipating the word of another consciousness about the self in the word identifying the self.[18] It also recognises that in living through life our view is necessarily restricted and we cannot know all that there is to know about our

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[18] (The hero's) consciousness of self is always perceived against the background of others' consciousness of him-"I for myself" against the background of "I for others." For this reason the hero's word about himself takes shape under the constant influence of another person's word about him. (Bakhtin, 1973:171)

situation since we see it from only one point within it.

**5.9.11**     The voices of the past are independent and individual as they are constructed by Hazel and she has a respect for them as if they, as the concept of the voice of people in the real world, <u>were</u> the voices of people in the real world. None of these voices have been liberated or realised by being brought out into narrative time before this point in the text that is available to us. They now have an independent consciousness in the new story through the questions (lines 577-92) they ask about their condition, from within their predicament. These questions offer, as well as an intratextual dialogue with other words in the text, a dialogue with the listener.

**5.9.12**          The new idea that comes into being is that, in interrogating ourselves out of ourselves, we identify ourselves as having an independent consciousness. To ask a question, is to propose a world outside the self. We recognize the questioner as one who has specific needs which require a particular kind of response.  A response begins with the taking on of the obligation to reply, the possibility of no reply being forthcoming being a risk which the questioner takes in asking. Questions may be put to the self and this is a recognition of the self as being a multiple personality, identified both as being able to say and to read what is said. We use speech as a tool in realising ideas, rather than as an attribute in which the self is wholly immersed at every moment.

## 5.10 The word inhabited by previous voices

**5.10.1** Let us take the single word, 'how?' (line 546). The word is a question and therefore implies an answer, which could be supplied by a number of voices and could be answered differently according to the orientation of the voice towards the question. For example, if Grandad were to attempt to answer from inside the story at that moment, his answer might be different from that which he might give after the event looking back. His interpretation of the question might also be different. Hazel has clearly distinguished these two 'Grandad's', the boy and the man and she recognises them as having different voices. The man's is the voice of Version Three, the first person narrative, while the boy's is that of the question, 'how (.) how would he get out' at line 592.

**5.10.2** The two voices use different structures and therefore mean their own identity in terms of the accident differently. One is the Grandad who survived, recalling his experience through the narrating of his story in the first person, using past continuous forms as well as simple past and past perfect from the position of hindsight. The other is the young man who knows nothing and interrogates a hypothetical narrating of his situation, rhetorically, looking out of his predicament towards the narrating of it with the restriction of view that is the condition of the character immersed in story time, 'how how would he get out?' (line 552). These two distinct voices are related to different stages of discovery in the storying process. In other words, a reflective process that occurs in the exploring of a narrative can become reflected in the structure of the story as these questions from the friends have done. The question as a constructive structure is recognised by Hazel and becomes

independent in the mouths of the friends.

**5.10.3**     Through this storying text we see Hazel becoming 'author' of herself. Like Dostoevsky's 'underground man', she has to struggle with other points of view about her story or about herself. While doing this work she identifies herself and is identified with her own story. She also knows that she has the final word about her story and about her identity through it. She has access to sources that go further back towards the moment of the incident, than have those outside her family who listen to her story and who take it on. She is positioned in a particular relationship to her narrative. This gives her telling a special poignancy, in that the events really did happen once upon a time and she refers back through layers of intervening tellings and voices towards that moment.

**5.10.4**     Hazel sees herself in relation to her story, as trying to get across some kind of truth about her Grandad and what happened to him in the form of a story. The voices from the past with which she enters into dialogue are those of her Mam, and through her, Grandad, and her peer group. The voice of the future is that of the narrator of a story yet to emerge, as well as the voices of future readers or future listeners to the recorded text.. Each subsequent voice bears the marks of all of the dialogue that has come before as well as being new.[19] The sense in which a story can be said to be true is in being true to the consciousness of an event as it is perceived through the narrating of it. The story of Grandad becomes true to Hazel's perception and

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19 'in the dialog of his times Dostoevsky heard the resonances of the voice ideas of the past, too-both of the recent past (the 1830's and 40's), and of the more remote. He also strove, as we have just said, to discern the voice ideas of the future, seeking to divine them so to speak, in the place prepared for them in the dialog of the present, in the same way that it is possible to foresee a reply which has not yet been uttered in a dialog which is already in progress.' (Bakhtin, 1973:73)

meaning of it in narrating time, through a new understanding of it arrived at in the process of narrating. Hazel's search for the truth about the story, is reflected in the liberating of Grandad's consciousness to question the story world and the narrative about his predicament.[20]

**5.10.5**    As we have seen, this search for 'truth' is a dialogic process. Hazel works at the reason why her Grandad has been sent out on such a dangerous task. She first has to discover what is important about what happened and what it means, by an investigative process of finding out what it is she is looking at. This begins at the beginning of the text we have available to us and precedes it. The process of constructing the story world, the cultural world, in order that she can then look at it, begins at the beginning of, and continues throughout, the text.

**5.10.6**    We could say that the process of narratizing her thoughts is part of this process of getting at what might be a truth for her. The way she does this during the session with me, as researcher, is to come into collision with my agenda for her and what I am asking about the story. In coming some way to meet me she actually does what both she and I ultimately intended, which is to get at some kind of truth about the story.[21] This is the same as

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[20] 'That "truth" at which having explained events to himself, the hero must and finally does - arrive can be for Dostoevsky essentially only the truth of the  hero's own consciousness. It cannot be neutral to his self consciousness. In the mouth of another individual the contextually identical word, the identical definition, would take on another meaning and another tone, and would no longer be the truth.' (Bakhtin, 1973: 45)

[21] The process of storying that we engaged in could at times be likened to the the early Socratic dialogue, as characterized by Bakhtin. Plato's dialogues of the early period were predicated on the concepts of 'syncrisis' and 'anacrisis', the juxtaposition of different points of view and the 'provocation of the word by the word' ( Bakhtin, 1973:91). The dialogue between myself and Hazel bears some of the characteristics of this process. I was able, by positioning my words in the structure of the dialogue, to signal an intention to elicit, to provide a spark which allowed Hazel to continue at each point of my intervention in her exploration of narrative. She literally reveals her thoughts to herself and to me, especially in the work taking place in the seventh year. I did not set out with a specific area of knowledge or philosophical viewpoint to teach; rather I provoked a search for a different kind of 'truth'.

constructing what looks like a reality, a texture, a textual form which has the substance of a reality and therefore a truth. These collisions, polemical interactions and dialogue, become encoded in subsequent versions of the narrative.

**5.10.7** The latest version of Grandad is no better or worse than previous versions, though it could not have existed without them and the discussion about them, therefore it is closer to a truth that is born out of the experience of the search. In other words we do not get any closer to any absolute truth in the search for it, but rather our identity changes in the process of 'oral redrafting' and therefore we come to a new truth or a new version of ourselves.

## 5.11 Summary of argument and ideas discussed

**5.11.1** Having looked in Chapters One to Three, at the way in which Hazel successfully produces text, telling her story, responding to questions, evaluating her work and producing new text (e.g. 3.2), I looked at a significant development in her thinking in Chapter Four. In the current chapter, I moved on to look at her constant interaction and exchange with voices and their effect on the structure of the final draft.

**5.11.2** I drew on Bakhtin's ideas about the 'full-valued' consciousness in Dostoevsky (1973), and proposed that storying provides a forum where the voices and ideas of participants be represented, and that they will become resources for narrating. Further, that we can trace their effect on story through the narrative text. For the time of the storying, participants are identified by their ideas, just as the character in story becomes inseparable from the idea.

For example, the idea of closeness to death by separation from his friends is inherent to the fictional Grandad, and the idea of unknowingness to the friends.

**5.11.3**     I looked at the gradual transformation of exchanges such as questioning into self-conscious words embodying ideas in story. This suggests the importance of pupils having the opportunity to adopt both positions of questioner and responder, and of their being encouraged to use the framework flexibly to test it out. It seems that children respond to implicit, as well as explicit, meanings and provocation, and can do so implicitly, thereby experiencing an active participation in a dialogue or argument. Polemic, argument, oppositional words, are deeply embedded in the narrative word, as well as in other genres, and can be tried out experimentally and investigated effectively in narrative. Narrative is uniquely able to embody voices and ideas in a separate consciousness so that the audience or reader can 'practice' adopting a point of view.

**5.11.4**     In Chapter Six, I will develop the idea of the increasing emotional investment of the teller in her story as she re-works it. I will show how this relates to her dialogue with, and reading of, the voices in her text and the resulting shifts in position she makes in relation to the story.

## 5.12     Educational implications

**5.12.1**     The implications of successive 'drafting' in oral narrative as a way of altering perspective and trying out different voices so that meaning alters, is an important one for learning. Children experience the provisionality of the text and the sharing of and transforming of ideas in new contexts.

In chapters Four (4.6.2) and Five (5.9.12), I gave an account of the narrating and thinking processes that resulted in Grandad's self-consciousness entering the space opened up by former comment, implicit questioning and narrative. I tried to show the researcher's analysis and thinking leading up to **'Finding B'** (0.4.3), **that successive versions of an oral story with questioning, responses and discussion alternating with narrating, raises the level of commitment of the child to the story and this will be reflected in the narrative at the levels of discourse and grammatical structures.**

**5.12.2**     This finding in conjunction with the application of Bakhtin's theory (1987) supports Strand Three of my thesis, **that the realization of thought in the conception of narrative is in dialogue with interactions in the social situation.** I have argued that the nature of the dialogue depends on the voices implicated in it and whether they are opposed, or their ideas taken on and reinterpreted. Successive versions have the effect of appearing like a dialogue of or argument when placed side by side since each narrative embeds the experience of those that have come before, and anticipates those to come.

**5.12.3**     A child can experience both sides of the dialogue through successive drafting and listening to recorded former versions. S/he can alternate between the positions of receiver and producer, with respect to a particular idea. Hazel asks herself what it is possible or ethical to voice through the consciousness of Grandad at the moment of his fall. The answer to this question is different for Hazel and her peers as we have seen, and the answer changes for Hazel as she moves thought the process of telling.

# Chapter Six

# Constructing time and space

'how how would he get out?'

In this chapter I will refer to extracts from throughout the
H/G text.

## 6.1  The reader in the text

**6.1.1**  In this final chapter on Grandad, I look at what Hazel
leaves behind for a new reader and how this may affect, both her
own view of the world, and the views of her audience and
readers. In the last chapter we recognized the voices Hazel had
drawn on and how they became incorporated into the text. I will
go on to look at what this means for the reader, including the
producer as reader in her own text.

**6.1.2**  I have shown ways in which Hazel comes to be
progressively more involved and to have progressively more
invested in her stories. The implication is that we read the latest
version differently from the way in which we read the first
version. These are different stories, though the last would not

**exist without the first. The level of emotional involvement in the producing of the story, will determine the way in which it is read and meant and will reflect the intensity of the experience of its construction. As reader of her own former text, Hazel's new text 'acts for' her own interests, as audience, and for the interests of those other listener's and reader's voices, past and anticipated.**

**6.1.3** The way in which the teller and listener position themselves in relation to each other and to story existents in creating text is an indication of the effect the textual structures are having or will have upon them. According to the position a reader adopts, such as seeing the fall from Grandad's focal point when he is trapped underground, the quality and nature of the experience within the text will be determined. The reader may put herself in a position without an explicit invitation from the teller to do so, as Holly does in reflecting on the effect the dust might have on Grandad. The effect that a text has in the world is not necessarily the one or within the range of possibilities the teller or author intended, but can be stimulated by implications and ellipses in the text.

**6.1.4** The processes, involved in the construction of the text which we have been examining, lead to a positioning of the narrator in relation to the character. For example, the exploration of the notion of normality (2.6), led to the moment of recognition of Grandad's separation (4.5), which will allow Grandad's thought into the third person narrative (6.5). At the time of Grandad's thinking and questioning of himself, the narrator moves close to Grandad, and the reader is offered Grandad's feelings during the moments after his fall.

**6.1.5**    We have seen that factors in the social situation lead to the opening out of narrative and therefore to the exploration of the character's position. There is a consequent effect on the relative closeness to, or distance from, the character's perspective on the part of the teller and therefore of the narrator and reader. The implications of this are that **degrees of seeing from the character's perspective are directly linked with the author's dialogic interaction with the social situation and a developing text.**

**6.1.6**    The relative 'closeness' of the teller to narrator and characters in her story will affect their apparent experience of the events of the story, and therefore the empathy that may be evoked in the listener. More or less empathy with the character on the part of the narrator will invite or restrict entry to areas of thought and idea in the text. This is related to the level of involvement and dialogue between the teller and the text in the process of working on a story.

**6.1.7**    The positional relationship between character and listener through narrator has been defined by Genette as 'narrative mood'[1] or, "Who sees the events from where?" It has the role of affirming more or less the thing in question and expressing the different points of view from which the life or action is looked at. This concept of narrative mood is derived from the principle of organization which we call grammatical mood. Grammatical

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[1] Genette uses the definition given in the French *Littre* dictionary for the grammatical meaning of mood: ' "name given to the different forms of the verb that are used to affirm more or less the thing in question, and to express...the different points of view from which the life or the action is looked at" '. He develops this for his purposes; 'one can tell *more* or tell *less* what one tells, and can tell it *according to one point of view or another;* and this capacity, and the modalities of its use, are precisely what our category of *narrative mood* aims at.' (Genette, 1972:161-2) As we are seeing , storying is a process of increasingly affirming the thing in question, which is the 'truth' or 'reality' of the story.

mood is constructed at the level of the clause and is revealing about the relationship of narrator to character in the text as it unfolds moment by moment. The mood, as Halliday shows, is constructed of subject plus the finite part of the verb e.g. 'me mam thinks' (line 3). The finite can occur in the form of either temporal or modal operators. An example of finite as modal is 'he would' (line 32).

**6.1.8**    Mood expresses the aspect of meaning in the clause which we call exchange, the exchange between consciousnesses, and therefore ideas and ideologies implied in the text, and the audience or reader of the text. It is the grammatical  system that expresses the relationship of the text with a social context and the way in which the participants in that social context are affected by it.

**6.1.9**    As a process, mood indicates the character's relationship to the story world e.g. 'my Grandad was' (line 11), and is inextricable from the voice of the narrator which tells us about this relationship. If 'Grandad was', then the listener  can choose to position herself in relation to this in terms of belief and temporality. Given that the listener chooses to accept that the fiction in the present relates to the existence of a man in the past, she has positioned herself in relation to this finite proposition, and thus has been affected by the mood system in language as it relates to narrative.

**6.1.10**    Barthes (1973:82) says that the connection of one proairetism or action with another to form a sequence has only the empirical logic of reading.  It is reading that makes the actions of a story cohesive and form

sequences.[2] This is consistent with the idea that it is the fluctuation of mood through a narrative, that constructs a space and positional locations and relations of characters, allowing the reader to adopt a position. For example in version one, we move in lines 1-4, through 'this is', 'that is', 'it was', 'me mam thinks', 'they didn't'. In the five clauses in which mood applies respectively to discourse, story, former teller and existents, the reader is able to orientate herself with respect to narrator and narration, person who once lived, real event, former story teller and characters. This creates a set of relations which opens up the space which the reader can then enter. Barthes sees the proairetic code or voice of empirics as identifying the work the reader then does in interpreting this set of relations and taking up a stance (Barthes, 1973:18-20). The voice of empirics is the voice of the reader working to construct cohesion both in her reading of the text and in the unfolding of the narrative (Op. Cit.).

## 6.2   Increasing affective volitional[3] investment

**6.2.1**       The connection between one action in the story or one action in the narrating of the story and another one is not necessarily a logical one. It originates from the teller's attitude to her material and resources and her notion of what it is she has to do. At the beginning of Version One Hazel says that her story is about her Grandad, and then qualifies this, 'that's dead' and then sets the scene. She makes a claim to the prior existence of a story, 'this',

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[2] 'the proairetic sequence is never more than the result of an artifice of reading: whoever reads the text amasses certain data under some generic titles for actions ( *stroll, murder, rendezvous*), and this title embodies the sequence; the sequence exists when and because it can be given a name, it unfolds as this process of naming takes place, as as title is sought or confirmed; its basis is therefore more empirical than rational, and it is useless to attempt to force it into a statutory order; its only logic is that of the already done, already tread.' (Barthes 1973:19)

[3] Vygotsky sees this impulse as 'the answer to the final "why" in the analysis of thinking.' (1987:282)

('this is about') indicates her Grandad's status and sets the story at a particular time. The listener is asked to accept the story as being valid, though Grandad can no longer be referred to as its source.

**6.2.2**　　In each version Hazel begins differently. In Version Two she presents the living Grandfather (line 62), and then immediately shifts back to his youth. The mood of the second clause proposes his past existence at the time of the story and not that he is no longer living at the present time. The mood changes because the attitude and emotional investment in the story has changed. Hazel may have experienced a shift into Grandad's position at the time, when she became listener to Holly's brief proto-narrative (lines28-33). At the beginning of Version Two, she is able to project herself back, realizing Grandad as a boy, rather than as the Grandad she knew. This has happened because Hazel has been involved in her story as a reader of the social situation and story resources.

**6.2.3**　　The selection of mood is closely connected with the teller's beliefs and understandings and meanings about the viewpoint or focalisation of the character in the story world. After Hazel has been challenged by Holly during the questioning, she thinks of her relationship with what can be said, or told, about and by her Grandad, in a new way. She allows herself to enter the darkness with her Grandad in Version Three, and tries out different ways of relating to this aspect of his accident in subsequent versions.

**6.2.4**　　Listeners who do not have a prior emotional investment in the story may come to feel an identification with a character through positions they adopt in inner dialogue with the story as it is told. Halliday (1985:68),

says that the most fundamental type of speech roles are giving and demanding, each of which require a response on the part of the listener. Giving involves inviting to receive and demanding involves inviting to give. These roles, offers and demands are fundamental to the exchange of narrative, as a 'commodity'. Involved in any speech role, there is an implicit audience which is constructed as having an active role in the communicative exchange.

**6.2.5** It is through the mood that the subject is situated and therefore it is through the mood that the audience or reader gains access to the place in time where the subject stands. If the subject 'was', a claim is being made about the existence of the subject in a certain place and time. In this way the mood constructs the space in which the character stands and invites the reader to take up occupation in that same place. In doing so the listener may feel commitment or opposition to ideas or feelings of a character, expressed as embodied by that consciousness.

**6.2.6** If we are making a statement in declarative mood that a thing is held by the speaker to be so, then we stand in a different relationship both to the content of our speech and to the addressee from the position in which we would stand if we were speaking in interrogative mood. If we regard the personality as a fragmentary entity, as is character in story, then each mood affirms the identity of the speaker for the moment in which the word is spoken. The character is constantly fluctuating in the perception of the reader, through the reading of each statement or question made by, or about, a character.

**6.2.7** I discussed the questions arising in the final draft of Grandad in the last chapter. These are evidence of Hazel having become emotionally implicated in her story, through a process of questioning, during which she was able to reposition herself. Once the questions have become text or as they are becoming text, they may have an equivalent effect on another reader/ listener.

**6.2.8** It is because of the generic and social ways in which language is functioning to realize thought that the particular selections of narrative mood are made. As I have been showing (e.g. section 5.9), the meaning that the audience makes is derived from the sociosemiotic situation as it is interpreted by the teller producing text and the audience receiving and in dialogue with the text. If the narrative tells of relations constructed in sociosemiotic space, there will be a consequent effect on the structure of the story. Thus meaning like mood is not intrinsic to the story but is negotiable.[4]

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[4] There is a consciousness producing text, and there are consciousnesses engaged in seeing patterns in the text that is being produced. In storying we see the participants as at every moment engaged in deconstructing and reconstructing sociosemiotic space. The way in which the story comes to mean anything other than a string of sounds, is that a consciousness is producing and consciousnesses are discovering conscious and unconscious patterns in text as it is being produced. The text cannot be held still and therefore there is no physical entity for the participants to grasp. The written word allows us the illusion that meaning is contained in what is substantial and has form in the physical world. When I say that making meaning implicates a reading of sociosemiotic space, that space is determined by the constraints within which relations interact. The space includes texts alluded to and implicit in this text, and the exchange of the text with an audience as it is being produced. These elements of the situation indicate the negotiation of meaning that is happening as the story is being told. They also place constraints or boundaries on the situation, so that the possibilities of meaning are not limitless. Meaning is negotiable, because it is shared between all of the participants in the social situation. Storying shows us that what we mean by authorship, if we use the term, is one possible way of perceiving what is produced from the synthesizing and yet fragmented perspective of a consciousness. Consciousness is fragmented through time, but can be synthesized in space.

**6.2.9** Work and emotional investment determine the <u>selection</u> of narrative mood and work and emotional investment on the part of the reader determines the <u>perception</u> of mood. Mood reflects attitudes through the character and therefore mood invites attitudes. The effects of relative closeness to and distance from, the perspective or focal[5] point of the character is a theme of family biographical narrative. The emotional investment of the teller in the story is likely to be high in this genre, as well as the presence of previous narrating voices in varying degrees of authority.

**6.2.10** The job of a listener includes comparing what is said to hold for one time and place (the story session), with what is claimed to be a construction of a reality in another time and place (the story itself). In narrative, mood is complicated by the fact that the listener is asked to believe that the declarative or interrogative is being spoken at another time and place, as well as at the time and place of the event of narrating. Therefore the declarative may be being shared as a truth holding within a present time social context, and as constructing a reality in the story world among many possible realities.

**6.2.11** Because Genette distinguishes clearly between narrative <u>mood</u> and the <u>voice</u> of the narrator, it is possible to identify the degree of freedom afforded to a character to take on an identity within the story, separate from the narrating voice, though mediated to a greater or lesser degree of visibility by it. Mood indicates the degree of affirmation of a reality or truth from the perspective of a character rather than that of the narrator. Separation between views of narrator and character is crucial to the listener's experience

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5 'To avoid the too specifically visual connotations of the terms, *vision, field,* and *point of view,* I will take up here the slightly more abstract term *focalization* '. (Genette,1972:189)

## 6.3 Mood and space, narrating and time

**6.3.1** In Chapter Two, section 2.7, I showed how a landscape, imbued with cultural value, and external to the main character, could be narrated into existence through the use of tenses and other structures, expressing habituality. I also showed how this could be layered in a succession of 'versions' so that the story comes to be about the experiencing of previous tellings (section 2.8). Here we are concerned with the construction of this 'reality' from the position of the character. This implicates the level of identification of the reader.

**6.3.2** What is the nature of the relationship between the selection of mood and the definition of narrative space? It is through the interpersonal[6] relationship of narrator and character, and reader (or audience) that a narrative functions to explore time and space. This is done through the positioning and shifting of story existents in relation to each other and to a reader or audience. Space and time are the distance between and relative positions of me here and you there at this time and another time, expressed in terms of the tension between telling someone about something and observing that event from the positions of those involved in it. Storying discloses this relationship through the structures that are chosen by its participants to define it. 'I could have started it' (line 220), discloses the relationship of the speaker, not only with a former moment of telling, but as having an attitude to that telling, and a new position in relation to it.

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6 'Within the linguistic system, it is the *semantic system* that is of primary concern in a sociolinguistic context. The 'ideational', 'interpersonal' and 'textual' functional components of the semantic system are the modes of meaning that are present in every use of language in every social context...The interpersonal component represents the speaker's meaning potential as an intruder..This is the component through which the speaker intrudes himself into the context of situation, both expressing his own attitudes and judgments and seeking to influence the attitudes and behaviours of others.' (Halliday,1978:27)

**6.3.3** The space and time that we are discussing, exist only in relation to the social event of storying and can be meaningful only in relation to it. Narrative is important as a framework for realizing thought because of the tension between the work going on at the time of the event of telling the story and the concept of time which becomes a dimension of the story. In oral storying this becomes a dialectic in the time of the social event between the word of the teller and the inner words of the participants in dialogue with the story. A story will be judged in part on its suspending of the present day's talk and activities, and offering the participants the freedom to interact with ideas said to have occurred at another place and time. Such things as factuality are not necessarily concerns in the way in which we judge the new material, however it must represent reality in some way that is deemed to be acceptable.

**6.3.4** The story is tied to time through the narrative. Narrative and narrating give a story a concept of beginning middle and end, of time passing. That time is notional and is the time it takes to tell or read or listen to the story. When we retell a story in a new context it regains a sense of time passing and of order or sequence. Genette's (1972) theory is of the relationship of narrative to story in terms of order, duration and frequency of occurrence. In terms of the oral narrative these can be seen as functions of the activity of the teller in relation to his or her audience in the social situation. This is because, an oral narrative could be considered as a 'turn' in conversation. It is a specific kind of suspension of the flow of other kinds of speech events that go on in a classroom through a day's work. It requires a particular kind of focus from the listener.

**6.3.5** Not only can we compare the timings of intra textual occurrences, or intertextual experiences of time in other readings, but we have an analogy in the time in which the event takes place, that is social time. The narrating is a suspension in a day of other kinds of activities. How can the narrative act also to suspend time within the story? An important aspect of what we want from narrative is the altering of spacial relations, the offer of a way in to a different time.[7]

**6.3.6** This space is not the 'minds eye' seeing a stage on which actors play their part, although metaphors of vision and geographical space are used to relate it to the world. The space under discussion is not in front of or behind, us. An individual does not inhabit it. If someone were to say, "This is a story about my grandfather", the space that would be opened up would be between a person with the intention to tell and the implied audience. In addition and importantly, a relationship is implied between the narrator and her Grandfather. This network of relations with respect to time and space is purely a set of relations which are in the form of a linguistic proposition. They represent neither stage, nor picture and have no iconic form but are nevertheless defined by the concepts of closeness and distance. For example the relationship between words Hasan has shown as cohesion.[8]

**6.3.7** I would like to look at the Grandad text from the point of view of mood constructing space and voice of the narrator constructing time. I will

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[7] 'We will give the name chronotope (literally "time space") to the intrinsic connectedness of temporal and spacial relationships that are artistically expressed in literature... What counts for us is the fact that it expresses the inseparability of space and time (time as the fourth dimension of space).' (Bakhtin, 1981:84) The importance of Bakhtin's concept to storying is that storying itself, the event is a paradigm for the representation of space time in the story. The sending out to the story into the social context and its transformation as it is being told, is like the form of the epic and then novel as it is gradually emerging and transformed by changing cultural demands.

[8] R. Hasan, 'Ways of saying: ways of meaning', The Semiotics of Culture and Language, (1984)

look at the way in which thought and idea are being realised in language in those language structures through which we realise the separation of self and other, a definition of space. There is also a distinction between one moment and the next, a definition of time. When children are storying, they reach towards 'truth' or meaning for this moment. They may recognize the provisionality of truth, reality and meaning and the dependence of these on the relationship between one person and another in the process of construction.

## 6.4   Who speaks? Who sees?

### Version Three

and all of a sudden I was just pulled in

I didn't know what had happened to us                                      85

and when I was inside I just couldn't breathe properly

and if I was and every time I was breathing

I was breathing the coal dust in

and I felt as if I was going to die

and I didn't know what was happening

### Version Six

his friends hadn't recognised

that he had fallen in yet

but he was finding it really difficult to breathe

cause there was no air to breathe

and he was just breathing the dust in                                     530

and the dust was really bad for your chest

**6.4.1** The Grandad who is telling his story is reconstructing it at some point, distant in time from the event. We have no way of knowing whether he is looking back the next day or from a distance of fifty years. Even if he were conceived as recounting his experience the hour after it took place, he could not get as close to it as the subsequent narrator can by moving into 'free indirect speech and thought' ('and how how would would he get out', 552) and thought ('and the dust was really bad for your chest', line 531), and thus being present at the time of Grandad's experiences underground. By characterizing Grandad himself as the narrator of the first text, the narration is bounded by the constraint that this story must necessarily be being told to an implied audience after the event.

**6.4.2** I have characterized three (545, 6, 552) out of the four questions in the final draft as well as line 531, the dust was really bad for your chest and lines 553 and 4, 'because every second the dust was bringing him under even more' as 'free indirect speech and thought'. I use this term to identify moments of maximum identification with Grandad's perception These moments have grammatical features belonging to this recognized form. They are apparently unmediated, though this is the result of a maximum degree of effacement of the narrator.

    and how (.) how would he get out

    because every second the dust was

    (.) bringing him under even more

The narrator has stepped back, allowing for the indirect thought that is unframed by the narrator's word. Grandad's thought is not visibly being

represented by a narrator's word. I will go on to show why this form occurs and what may be the effect on the reader

**6.4.3**     The mood of the first extract (84-89) is constructed by the first person subject. This will influence Hazel's reception of it and her production of new text. She receives it as if Grandad is speaking having heard the telling in her own voice as if it were being told by Grandad himself. When she comes to re-tell the story, she has a resource to draw on which resembles a story told by the person to whom the incident happened. The effect is as if she is recalling a story told at second hand, and yet one in which the structures adopted are like those that could have been used to tell the story at first hand. When Hazel says, 'he was finding it really difficult to breathe' at clause 428, she may be recalling the voice that 'told' her, 'I just couldn't breathe properly'.

**6.4.4**     At 530 the narrator comes close to Grandad's experience at the time even though the narrator stands close by, 'he was just breathing the dust in'. This is followed by 'and the dust was really bad for your chest' (531). Who speaks this last line? Taken as information about the conditions of the situation, it could be spoken by a narrator. Yet if we look at the mood, it is more complex. It is not claimed that dust is in general bad for the chest, but rather that in this particular situation at a particular time it was the case that dust <u>was</u> bad for your chest. It is important that this is not being proposed as generally applicable to people in this situation, but rather to 'your chest', that is to Grandad's chest. Who uses the possessive pronoun, your? Is the narrator addressing Grandad, or is Grandad addressing himself, as he looks back on this event from a time of telling? It is a retrospective look and yet it is

a very personal look, almost like a memory.

**6.4.5**    Staying with line 531, we could ask the questions, who says this and who perceives it?   The only person who could know what was happening to Grandad at that time was Grandad himself.  An omniscient narrator could tell what was happening from a position in time and space after the event.  By the time we reach this line we are coming closer to Grandad.  He is presented as being completely alone from line 525 to 531. His friends with their restricted view are unaware of his predicament.  From where is the reader invited to perceive the difficulty of breathing and the lack of air? Whose chest is the dust bad for?  Does 'your' signal the merging of grandad's voice with that of the narrator.  Is this the 'your' with which we address ourselves or we talk about ourselves our personal feelings or perspective to other people. This 'your' can include others, though the feeling applies in particular to the speaker.

**6.4.6**    Clause 531 is 'free' rather than 'narrative' by Labov's (1972) definition,[9]  and seems to be acting, as indicated, as free indirect thought, Grandad's thought as mediated by the narrator. This is the clause with the closest similarity to the one spoken by Grandad, '*I was breathing the coal dust in*'.  It is almost as if the moment that the narrator and character merge in the second text, is the moment at which the memory of the 'first hand' account is preserved most closely. 'I was', 'I felt' and 'I didn't know' in the first person account (87,8,9) construct Grandad as being, feeling and not knowing at a time in the past. The listener was invited to identify with those moods or expressions of a relationship to a situation. In the the third person narrative,

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[9] A ' minimal narrative' is 'a sequence of two clauses  which are temporally ordered'.  A '*free clause..*is not confined by any temporal juncture' (1972:360-1)

modulation through 'he was', 'there was', 'he was', 'the dust was' (528-31) constructs a continuous state of being at a time in the past. The reader is invited to see things as they were, both from the perspective of narrator and from that of Grandad simultaneously. The audience is implicated in this new mood of suspension in a timeless continuation. There is an invitation to respond by thinking, if this was the case, when was it no longer the case; how did Grandad get out?

**6.4.7** The closeness of the narrator to the character and the apparent merging of their voices, as well as the focalisation from the perspective of the narrator occurs at the point at which Hazel is thinking through what it must have been like for her Grandad, putting herself in his situation. What do we mean when we say someone is doing this? Perhaps that the person is thinking thoughts and drawing them out through time or that they resemble the thoughts we might have if we were remembering a crisis moment? Or do we mean that we are able to bring into consciousness a sequence of thoughts that might have been possible at the time?

**6.4.8** The constructing of successive versions, or listening to previous versions and then looking back at them, has an effect that is something like the memory of an experience, as discussed in Chapter One, section 1.10. If we see clauses 528 to 531 as the textual trace of a memory of a reading and a process of bringing thought initiated by that memory out into language across time, then we must ask the question, whose thought is being represented? The memory is Hazel's, as was the reading, but the thought is encoded as a merging of a character's with a narrator's thought. The part of the memory that might be attributed to the narrator must be effected by

introducing Grandad's thought to fill up an ellipsis identified by Holly as being implicit in the first version. The narrator, who is inseparable from the text of the story, and from the recorded text, is an encoding of Hazel's own experience of Grandad's 'thought', being brought out into the open by Holly when she says, 'well you know like you said he had got pulled in well with them with all like the dust and that going over his face I would have thought he would have suffocated or something' (lines 28-33).

**6.4.9** The narrating experience is one of stretching out thought in time. We can see it happening in 528 to 531 with the sequence of forms in which breathing and dust are denoted. Two infinitives are followed by the past continuous of 'breathe'; 'he was finding it difficult to breathe because there was no air to breathe' and he 'was breathing' dust and dust was bad. It is a very personal view, not necessarily that it <u>was</u> difficult to breathe, but that he was <u>finding</u> it difficult. The narrating voice draws out that process of what Grandad is finding, so that there is a sense in which a period of continuous time is defined. We know that there will be a point at which the ordeal will end because, as readers, we know that there will be some kind of completion. We know this, in addition, because the continuation of the state of things 'was finding' is set in the past and the story is, as most stories are, being told after the event.

**6.4.10** Although the narrator is locating the event in the past and a past of a specific unstated duration, the perspective from inside that time, that of the character is without limits. Its being difficult to breathe at the time when it was being found to be so, can have no known end, since for Grandad there was only a succession of present moments. It is only in retelling and

rereading that we can view time spread out in this way. It is our memory of what has gone before and our prediction of what might be yet to come that gives stereographic dimensions to the oral story.

**6.4.11**    The memory of Holly's question opened a potential space and drew thought out across time. The effect of opening out such a space is that grammatical forms themselves seem to texture that space, perhaps providing a memory resembling what it might have been like for Grandad at the time of the real event. Both mood and voice can be recalled as if the time and distance between the previous text and the present telling, were the significant time and distance, rather than the distance between either telling and the real event. In other words the narrating of this story itself, has a past which can be referred to. The boundary between that past and the past time in which the real event occurred may have become blurred by the time of this telling, yet not the sharpness of the memory of telling. Closeness to Grandad is an increasing textual and grammatical closeness, experienced as an increasing engagement in the emotions in the story.

**6.4.12**    This is an important effect which, as we have seen, Genette describes in Proust[10], that the layering of frequent or few remembrances of an incident must alter the nature of what is remembered. In effect the five drafts of this story represent three different days, two of which were close to each other but distant from the third day by more than a year. Memory on the third day was revived by the use of a tape recorder. But this was not a memory of an event that was outside the control of its participants but rather of a constructed social event described by the context of teaching and

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[10]    'relations between the repetitive capacities of the story and those of the narrative' (Genette,1972:35) I discussed these in Chapter Two, see sections 2.3,5 and 6.

learning. In itself this constructed event in school involved, for Hazel, recalling a previous social event during which her mother told her a story. It is the socially reconstructive event in which the child participates, rather than the <u>knowledge</u> of an incident in the past that encourages empathy.

## 6.5 Interrogation and closeness to the speaker

**6.5.1** The interrogatives in the final version of Grandad, initially discussed in the last chapter, section 5.9, are the key to the examination of the construction of of time and space in the narrative. These interrogatives, being the product of a relationship between teller, narrator, character and audience through the structures of mood and voice, are a key to this thesis, which is about the nature of the thought through narrative language.

**6.5.2** To recapitulate, the four interrogatives express a view of the world which is uncertain. This is achieved through the interrogative mood. The mood or position adopted is indicated as a psychological state, that of being uncertain. It is also a form of request for knowledge. The request for knowledge assumes, as discussed in Chapter Five, paragraph 5.9.4, that there is an answer that might be given. Thus by asking the question, 'whose are they?' (line 577), we admit to the need for, and possibility of, finding an answer, which leads to the finding of an answer. The question 'How would he get out?' (line 592) is based on the assumption that it will be possible to reverse the position that Grandad is in to get him out somehow. So, in asking a question, we allow for the possibility that an answer might be supplied and we allow access to dialogic voices in the reading of that question, supplying possible answers.

**6.5.3** The asking of a question, allows the questioner to change position, in relation to the object of the question, since the question form itself admits of both the possibility of an answer and alternative possibilities in an answer. Because a new thought or an idea is embodied in the question form, the character's positions will necessarily change in relation to each other.

**6.5.4** These interrogatives have been arrived at by working through other moods in previous versions, as well as by questioning and responses. For example, there are two statements which Grandad is said to make in looking back at his former experience, 'I didn't know what had happened to us' (85) and 'I just didn't know what was happening' (89). These occur in the first person narrative, Version Three (77-89). The negative structure is a way of expressing unknowingness in the past tense. When Hazel shifts the perspective to grandad's focalisation through the mediation of a narrator at line 552 'how, how would he get out', she achieves this through a shift in mood, from being implicit (version one) and then negative declarative (version three), it becomes interrogative (version six).

**6.5.5** This is a shift in modality, out of a latent or potential consciousness to a represented state of unknowingness with relatively high modality in the narrator's voice, and very low modality in the character's represented condition, into the emergence of the character's perspective. The shift is to a question, which raises through the conditional, the possibility for the character of escape from his predicament. The backward view by Grandad, in Version Three has authority in constructing the event through memory. Grandad is there acting as narrator in telling the story and cannot liberate the character, which he sees as inseparable from himself, into a

consciousness of his self at the time of the accident. Paradoxically, it is the narrator who looks back at the event across the greatest distance in time who is most able to free the character through the narrative.

**6.5.6** In Chapter Five, paragraph 5.9.4, I discussed the voices implicated in the dialogue implied by the questions in Version Six. These are set out in the form of a table on page 217, showing who asks each question, and who answers. The teller is implicated in this implicit dialogue as her voice physically represents these independent voices and she provides the link between this text and all previous text with which it is intertextual. The relationship of each participant in this dialogue, one half of which is implicit, to each other participant, creates a complex web of connections within a spacial arrangement of positions.

**6.5.7** Each participant in the 'who asks?' column is related to each participant in the 'who answers?' column for the same question. For example, in question two the teller's question links all four responders intertextually with the previous text relating to this point. First the link is made with Holly's comment, 'I would have thought he would have suffocated or something' (lines 31-2), then with his own words, 'I didn't know what had happened to us' (line 85). The narration is informed by this relationship, in an open and unfinalized way.

## 6.5.8    Who asks and who answers?

| whose are they? | 576 |
| what what would happen to him? | 545 |
| how? | 546 |
| how how would he get out? | 592 |

| QUESTION | Who asks? | Who answers? |
|---|---|---|
| 1. whose are they? | a) teller | a) teller |
| | b) friends | b) friends |
| | c) narrator | c) narrator |
| | | d) audience |
| 2. what would happen to him? | a) teller | a) teller |
| | b) friends | b) friends |
| | c) narrator | c) narrator |
| | d) audience | d) audience |
| 3. how? | as previous question | |
| 4. how would he get out? | a) teller | a) teller |
| | b) grandad | b) grandad |
| | c) narrator | c) narrator |
| | d) audience | d) audience |

**6.5.9**     If we remain with question two, 'what would happen to him?' (line 545) and look at the answer that is given to the teller about this question, we see that the narrator answers the teller's voicing of the question in the structural form in which the narrating is done. In the question we have a 'theme' which is also the subject 'what'. The finite part of the clause (see Halliday, 1985: 72) is the modal 'would'. The narrating has entered a time of speculation from within the story as this is a question posed by a character or group of characters about the story viewed as life. So the narrator's stance is speculative upon the disclosures that are to come as a strategy of narration. The answer that the narrator implicitly gives the teller is that the narration will reveal the realisation of a 'truth ' with respect to this question.

**6.5.10**     The friends can only answer themselves from inside their own question, which narrates life as it happens. A revelation can only come through their own question and answer to themselves. In having asked the question, the friends are perceived as having a new consciousness in relation to themselves. A question has the potential to open up the space in which things exist in a state of provisionality or conditionality. By asking, the friends are learning to make sense of what is happening in the way in which Hazel's peer group and Hazel herself did in connection with the storying. The fictional friends express uncertainty and doubt and yet in having asked, they have opened up the potential for an answer from themselves which might enable them to understand more clearly the situation in which they find themselves.

**6.5.11** Although the question form is apparently identical for each voice through which these words are mediated, the meaning, as Bakhtin has shown (1984), is different according to who speaks them. When we hear these words through the voice of the friends, they are almost indistinguishable from the thoughts of the friends, a collective unconscious expressing anxiety about the future. The space they construct is an internal space, representative of the audience's own thoughts and yet separate from them. This space is part of the network, opening up a new dimension, 'focalised ' through the friends' perceptions.

**6.5.12** The selecting of mood through choice of subject and finite, invites the audience to make subtle changes in their closeness to, and therefore their response to, engagement with and assessment of character. The shift from, 'they were really scared' through, 'like it was their friend' to, 'what what would happen to him?' (544-6) takes us from assessment of the friends' state of mind in narrator's voice, to narrator's indirect appeal to the audience on the lines of, 'how would you feel?'. This is a preparation for an indirect glimpse of the friend's thought.

## 6.6   The reader's response

**6.6.1** If, as audience, we chose to take on this question, 'how would you feel?', as an appeal to ourselves, then it becomes a question to ourselves on two levels. First, we might understand it as a desperate cry and an appeal to an unspecified sense of external principles (a metaphor for narrating) working outside and beyond themselves, from the position of the friends. That is, we might ask and answer it as if we were close to the friends

or as if we were a friend. In other words, the use of the conditional to express modality in the clause might open up to us a range of possible replies to a rhetorical question, as if we were taking on the narrating ourselves. There might also be a response from the audience at the level of the story; 'I wonder what did happen to her Grandfather'.

**6.6.2** Having an insight into the perspective of Grandad's friends and making a response as if taking on the narrating, are essentially the adopting of two positions simultaneously. One involves taking up the narrator's offer to allow oneself, as audience, to imagine oneself in the position of the friends who ask the question. The other involves adopting a position, outside the situation, looking at it as a narrator, as if continuing to tell the story. This indicates the presence of both mood and voice, as defined by Genette (1972: 161-2 and 215), as inherent in the clause in which the question occurs. Both mood, denoting characters position (internal state of mind), and voice of the narrator proposing a problem of narrative (what shall I choose, out of the many possibilities, to happen next?) are active.

**6.6.3** Like the series of hermeneutic questions Barthes (1973:85) formulates  in response to the gradual uncovering of an enigma, the questions provide moments of suspension, reflection and speculation in the final version. They call upon an audience to produce its own responses and act as hermeneutic questions, or stages in the formulation of the hermeneutic sentence. To recapitulate, Barthes says, 'The proposition of truth is a well made sentence; it contains a subject (theme of the enigma), a statement of the question (formulation of the enigma), its question mark (proposal of the enigma), various subordinate and interpolated clauses and catalyses (delays

in the answer), all of which precede the ultimate predicate (disclosure)'. This is an analysis of question two based on the Barthian paradigm;

it was their friend          what what would happen to him          ?

*(subject, theme)*          *(formulation)*          *(proposal)*


he was just like hoping

*(promise of answer)*


he didn't know what would happen

*(jammed answer)* [11]


how how would he get out?

*(suspended answer and reformulation)*


then finally they got him out

*(answer)*


**6.6.4**     The hermeneutic sentence (1973:85) implies a conversation with a reader. It expresses the space which narrative constructs as it unfolds between reader and points of consciousness in the story and teller and points of consciousness on the story. It demonstrates reading to be a writerly or active process of construction, and it shows how the exchanges are predicated on the location of the subject at a position in time and space from

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[11] The answer is 'jammed' from the point of view of the character, though not of the narrator. It is 'jammed', rather than 'suspended' because it implies more than this narration can provide or will provide. The implications are for all the consequences outside the narrative, and not just the immediate ones within it. From within the story itself there is an implication that this story is not final, even at the moment of completion. The ultimate secret of the text is that disclosure is only provisional. this is a 'secret' that Hazel has been learning by working with possibilities.

which the being, the uncertainty or conditionality emanates.

## 6.7 The space/ time of the question

**6.7.1** A further effect of the question form, is the explicit connecting of spacial and temporal effects of narrating voice with character's perspective. When is it that the friends think 'what would happen to him?' We suppose that they think it in the seconds or minutes during which they are digging their friend out of the collapsed coal. Indeed, the digging is occurring while the thinking is going on  and vice versa.

> and they were digging digging
>
> and digging with their hands
>
> **and they were really scared**
>
> **like it was their friend**
>
> **what what would happen to him?**                    545
>
> **how?**
>
> and they were digging
>
> and digging

**6.7.2** The clauses in bold type which represent the thought of the friends (545 and 6) and the comment of the narrator (lines 543 and 4) are simultaneous in story time, with the activity that surrounds them. The activity of digging which is temporal and expressed as continuous and in indicative mood, contrasts with the mood of the question. The representational clauses, presenting an activity that continued over a period of time in the past, also represents duration which could have been intended to suggest anything

from a few minutes to half an hour. A duration corresponding to the real event is immaterial for the story; rather the repetition of the lexical item 'digging', in conjunction with the grammatical item 'and', in itself intensifies the sense of desperate and yet steady and continuous activity. The stretching of this through time is more heavily emphasised than the activity itself. The signifier 'digging', denotes the signified concept of rupturing the earth, probing into and bringing out soil. Digging and digging and digging' connotes frenzy, or frenetic pursuit of some goal or object of search.

**6.7.3**      Metaphorically and textually speaking, the digging into the text, into the language through which the digging is expressed, produces the word of the narrator about the state of mind of the diggers. It also produces the indirect word of those who dig, about their state of mind in the form of a question. In order to express time, the digging is literally moved on through time and thus becomes a metaphor for continuousness. Not only does it express continuous time <u>in</u> the story but also the continuousness of the thought <u>about</u> the story in the form of the narrative structures that reveal it. The thought about the story is that the friends must have gone on and on with their frenzied activity and this is demonstrated in the narrating by the stringing of repetitions of the word 'digging' to echo in the listener's ear or to be spread out before the reader.

**6.7.4**      Meanwhile the simultaneous thought constructing various possibilities, which is implied by the questions being asked, ripples outwards from the questions in suspended time to define the space constructed by their asking. The space which becomes a potential in the text is that in which these questions are answered or responded to. Potential space is defined in the

reading of it and the dialogue of the reader with the questions.

**6.7.5**     This metaphorical representation in the time of narrating connects the listener with the postulated time of the story. Therefore she is connected with the outward representation of the innermost fears of the collective unconscious of a group of friends. This unconscious contains one unifying thought, that the consequence of this is unknown and may be affected by the current action. At the time in which they were 'really scared' (line 543), their thought emerges out of the time of their condition in question form and touches the time of the narrating of their condition. They pose a hypothetical question about their condition (545-6), one of the addressees of which is the narrator whose narrating will answer their question. In this way they construct a loophole through which there can be a recognition that the time of the story in which they are entrenched, is contingent on other times and places and other meanings beyond their own capacity to mean.

**6.7.6**     This kind of question is peculiar to narrative in that its apparent non-directedness is a sign of 'vari-directedness'[12] , towards both object or knowledge about the future and  towards the anticipated narration to come, as well as towards previous questions. The question crosses the boundary between story and narrating instances. Where many utterances are dialogic, the question actually demonstrates this doubleness and makes it apparent. As well as invoking a response, these questions are the nodal points for evaluation of the unfolding narrative, even though the questions at 585 and 593 are the kind a person asks herself. They are statements about the problem of narrative which Hazel has been wrestling with. The problem is not

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[12] Directed towards themselves and outwards from themselves, to the external, to them, narrator of their lives ( section 5.9). See Bakhtin, 1984:199 for definition of the term.

what is going to happen next, but what would happen next if... If it is narrated in this way, this might happen; if that way something else might happen.

**6.7.7**     The questions act as a way into the narrative for new listeners or readers, an entrance or exit potentially opening out new spaces, showing an awareness in the narrating of 'interspaciality'[13]. There is a consciousness of these other spaces such as the space which is the absence or lack of existence or death, in the question, 'how (.) how would he get out?'. This awareness in the narrative text, reflects an awareness in the narrating which in turn reflects the experience of uncovering or coming upon such spaces in the dialogue which precedes this telling.

**6.7.8**     Space can be represented by the relationship between each nodal point on a diagram showing the connections in a network of the kind made for the questions. In constructing this spacial relationship through talk about narrative and through narrating, Hazel may have learned that there is no absolute truth about Grandad's experience. The questions that occur in the narrating of this story, may be asking how the narrating instance can relate to story existents. They represent a dialogue between narrator and story, as well as between character and a sense of her identity in the world. They function as both process of questioning and structure of interrogation.

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13 'Historical and geographical allusions may add a whole extra dimension to a text, but so may references to fictional and mythological spaces. Each of these spaces constitutes what Bakhtin calls a *chronotope,* a semiotic space time entity which interrelates with other such entities, both intra- and inter- textual(1981: 84-258). In this way there exists an 'interspaciality' as a concomitant of intertextuality (Ubersfeld 1981: 69-77).' (Maclean, 1988:112)

## 6.8 Summary of argument and ideas discussed

**6.8.1** I have proposed that the relative distance of the narrator to and from a character at different points in this kind of story is determined, at least to an extent, by the intensity of the experience of reading and of the experience of narrating. What is taken in from narrative discourse within the framework of narrative discourse at one time can be produced as if it resembled speech and thought in the context of another narrative. The narrator is more or less in evidence according to the relative prominence of the character's speech and thought, as mediated through a narrator.

**6.8.2** I have shown the relationship between the storying event at the time at which it takes place, and the way in which it draws concepts and ideas out of inner speech and thought, moving them across time and thereby opening up spaces. In narrative, time and space are reciprocal in their relationship. Both time and space are constructed through narrative structures by the relationship between focal points in the time of narrating and in the time of the story. These focal points can be locations from which voices emanate or points of tension between a textual structure and the unspoken structure which it implies. One of these focal points is an audience which intrudes on a narrative that originated in a spoken form during a storying event and interprets it for purposes outside the original primary intention of the teller in telling it.

**6.8.3** I looked at the space that is opened up by a question which is defined by the relationship between the extra-textual voices that are invoked

by the text and those intratextual voices that speak through the text. The question then is an inherently social, outwardly questing, function, which implicates within its structure the revelation or answer. It necessarily co-exists and is reciprocal with the implicit other voice.

**6.8.4** We have seen in Part One, that the activities that Hazel was involved in reflected and brought about thought processes, and this had implications for the trace or residue that remained as text, whether recorded or not. Having opened up a space by telling or listening, even if we forget it immediately with the conscious mind, it will have some effect on our perceptions. If through social interaction we shift our language and using language is connected with the shaping of our concepts of things, our conceptual framework may also change. Dialogue in the social world shapes our consciousness of ourselves as thinking beings.

## 6.9 Educational implications

**6.9.1** Children will take on the linguistic tools with which they have been provided by the situation. If we, as teachers, want children to use the question form, for example, as a tool to move them on in their own learning and development, then we must find opportunities for children to question ideas, concepts, feelings and emotions as well as to ask for information.

**6.9.2** this chapter has focused on Thesis Strand Four, which is related to the other three strands. The concept of time/ space constructed in narrative is an abstract concept, yet it has very practical implications for learning. Strand Four is worded: **that in realizing thought,**

**narrative allows us to experience our ideas as unfolding through time and as a network of relations across space and this is the experience of the space/time of thought.** These are metaphors for the process of verbal thinking which combines the space of conceptual understanding with the the time of verbalizing our thought. Vygotsky (1987:267) shows that the further inwards we move on the planes of degrees of thought, the less related to time is our thought. The most outward form of thought is the written word, which is also the most expanded throught time. In order for the child to develop his or her capacities to the full, s/he needs the opportunity to complete her thought in the spoken as well as the written word.

**6.9.3**     Vygotsky distinguishes between 'external and meaningful aspects of speech' (1987:250), the 'meaningful' being inner speech: to 'translate this meaning into the language of external speech, it must be expanded into a whole panorama of words' (278). Although he uses a visual/ spacial metaphor ('panorama'), an 'expansion' into a number of words implicates the <u>time</u> it takes to speak and listen to them. In discussing Hazel's Version One, I used the term 'translating' to refer to bringing out of the inner speech and thought that remembers a former context into a new context. I showed that both words and ideas were brought across or outwards and examined. My argument has moved on through the stages of examining Hazel's verbal thought opening out the <u>space of ideas</u> (2.4.5) and moving through the <u>time of a search</u> (4.3.4) for meaning and disclosure. We can now see this as related to the <u>development of concepts</u>: in <u>taking words</u> (4.4.2), so that they mean differently in the new context, and <u>taking concepts</u> (6.7.5) discovered in the constructing of the story and transforming them in the new story (6.6.7), that the text comes to mean the new concept or idea.

# Introduction to Part Two.

# The relationship between Hazel's work

# and the work of the collaborative groups.

## 7.0 History and fiction

**7.0.1**     Hazel's work does the jobs that Ricoeur (1983) says are those of the historian: first that history is born of enquiry,[1] second, that the explanatory resources of narrative are used to explain or find meaning in history. The narrator is, as we have seen through the criticizing and directing functions discussed in Chapter Two, a mediator between prior text and text to come; also prior 'reality' and a real event to come. These ideas help to clarify the role in which Hazel sees herself, before we move on to differentiate this from the role of the group tellers.

**7.0.2**     In the light of Ricoeur's (1983) propositions, it follows that Hazel's history of her Grandad should, in the 'latest', draft be about asking questions. Questions about history have become questions that can only be solved by narrative. So, Hazel's hermeneutic process turns out to be one of individual struggle for a kind of truth.

**7.0.3**     The work of the groups, on the other hand, will be a struggle to come to some kind of agreement between members of a group and their stories will reflect this. The problem posed by the teacher to the groups was to find an ending for the story she told. This search for a projected ending has a different perspective from the retrospective look at an event in history.

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[1] Paul Ricoeur, <u>Time and Narrative</u>, Vol. 2: 175.

**7.0.4**     If we take the two texts (H/D and J/D) as having differing initial narrative impulses we could say that these are; an impulse to discover a 'history' or <u>reconstruct a beginning</u>, and an impulse, motivated by the teacher's requirements, to <u>construct an ending</u>. The historical form looks for the shape of the truth of the relationship between then and now; the time of the former telling and the time of the current telling. It compares, as we saw in Chapter One, paragraphs 1.6.2 and 1.9.3, the understanding that was reached at the former telling, and the understanding that may be reached now. Taking the mythological or traditional folk form as a starting point, on the other hand, the groups look for the relationship between the world proposed by the teacher and the world the listener/ reader discovers.

**7.0.5**     The validity of the story ending for 'Jack and Death' will be in terms of its representing a concept that will solve the problem of the search for an ending. We must bear in mind, as teachers, that the nature of the task we set will constitute the nature of the product which represents the carrying out of that task. In setting a research task we pose a problem; how to work through it in terms of the current situation and how to redefine it.

**7.0.6**     Hazel was inventing history, while the Jack and Death groups are moving into and taking on a traditional framework, and innovating within it. Whereas, Hazel began with telling and worked from the point of view of the identity of the teller (who was previously, and will be again, a listener), the group work begins from the point of view of the listener. Through listening, the prospective tellers locate themselves in time. After that, they have to find a way of transforming the thought that occurred while listening, into verbal thought through time.

**7.0.7**      The two parts of the thesis are integrated through this notion of time. The one text is 'historical' and the other a fictional text. The paradigm for the historical text is diachronic, that is oral retelling through time, while the paradigm for the mythological time of the Jack and Death group of narratives is synchrony or simultaneity. There is a synchrony in the event, as well as in the story (the synchrony of mythological time or timelessness). I will discuss this in 7.5 and 7.6 .

**7.0.8**      The structures of the activities in which each of these types of stories occurred reflect this dichotomy. The groups discover a set of meanings at a moment in time which in some way can hold together. Through this type of activity, children understand what it is to mean a collection of different things about the same thing all at one moment .

**7.0.9**      Ricoeur (1985) makes the distinction between the level of tension and commitment in the commented world (in commentary on the world: Ricoeur, 1985: 68), in comparison with the sense of detachment from the narrated world. There is a lessening of tension in the narrated world, the dialectic being between the narrator and character in the story (also between teller and audience at the time of the event) , and this is reflected in the use of the tense system. This will be important to my argument about the permissibility of resistance to the teacher's ideology through narrative, and the safety of dealing with difficult ideas, such as the idea of 'death' in narrative.

**7.0.10**      The teller can be both detached from, and close to, the 'man of the idea' (Bakhtin, 1984) through the use of the tense system. We saw this

in Hazel's use of 'free indirect thought' for Grandad's thoughts (6.4.6) and we will see this idea developed in Chapter Eight. Difficult ideas can be embodied by consciousnesses, which become independent, and therefore do not represent the argument of the teller. I began to show this in 6.7. The characters take on their own consciousnesses through a shifting of questions from the social situation into the time of the story and the time of the narrating.

**7.0.11**    I will also develop the argument that narrative can provide a commentary on the world. Through Hazel's work, I have been showing how the functions of commenting and narrating can combine, and that levels of involvement can increase in oral narrative through the commented world. The two are  interrelated. In oral narrative there is always a dialectic between teller and audience, constructing and commenting on a social situation, as well as between narrator and characters, and this is the tension that constitutes the event..

## Theoretical implications of the work at this stage

**7.0.12**    The contribution of the work to theory at this stage is;

1) Narrative theory approaches narrative text, from the starting point of the text. I have been approaching narrative, through theory, from the point of view of the thought that brought it into being as it corresponds with the principles theory discovers, reveals, or defines. This contributes an oral perspective to theory which began with the written form of a genre originating in speech. By means of this approach, I am beginning to get at some universals of

constructing narrative that hold good for narrative in any mode. These are:

**1** a) Narrative is an investigation of the truth of some propositions which need not bear any relation to a physical reality, but which come to hold together through the narrative form as a kind of truth (4.3).[2]

b) Narrative is generated in a present time as part of a dialogue with a social situation and therefore will be shaped by voices, dialogue, ideas and relations between participants in that situation and voices brought into that situation by memory, or recording of some kind (5.7 and 5.8).

c) Narrative is moved along through time by thought which is reflected by the coordination of clauses and the linking of ideas, which are opened out to construct a story landscape through space (2.7 and 2.8).

**2)** The contribution of this work to theories of language and learning is mainly in relation to the work of Vygotsky (e.g. 1.6.12):

a) I am demonstrating practical examples in narrating of a dialogic text, which may recall the 'inner speech' representing the thought of an earlier stage of the process of story making. For example it may recall the the inner dialogue continued while listening to a previous telling (5.8).

b) I have shown examples of a child manipulating and directing her own verbal thought by using word as tools. These words are simultaneously functioning in three ways, criticizing, directing and narrating, and making ideas visible to the speaker (3.2).

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[2] References are to places in the text where these universals are represented.

**7.0.13** The above findings support theoretical notions in a practical observable research context. A further contribution of the findings is to the work of neo Vygotskians[3] , in showing a child using a narrative framework, in addition to the specific parameters of the task and the familiar conventions of criticizing, directing and narrating, to move herself onward. She moves through what equates to her Zone of Proximal Development[4], *'the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers.'* (Vygotsky, 1994: 53).

**7.0.14** The teacher could be said to 'scaffold'[5] the child thought the Zone, though she is not aware of the precise outcome of the child's shift in position. If we say that the intended point aimed for is the completion of the story, then the teacher assists her to reach a new kind of completion. It is not until the teacher takes on the role of researcher that she becomes aware of the point that the child has reached. The researcher discovers this through

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[3] E.g. Edwards and Mercer, Common Knowledge: The Development of Understanding in the Classroom, (1987)

[4] Vygotsky, 1994: 51-58

[5] Neil Mercer in 'Neo- Vygotskian Theory and Classroom Education', Language, Literacy and Learning in Educational Practice, 1994, says that this is a term introduced by Wood Bruner and Ross (1976). He says, 'Bruner writes that (scaffolding) "refers to the steps taken to *reduce the degrees of freedom* in carrying out some task so that the child can concentrate on the difficult skill she is in the process of acquiring."' In Hazel's case, the teacher and researcher wished Hazel to achieve a higher level of understanding. One of the criteria for 'scaffolding' (Maybin, Mercer and Steirer, 1992, discussed in Mercer, op. cit: 97) is that the intended level or skill to be learned should be specific. In this case the specificity of the task is in the narrative framework or in the intention to reach closure through a greater degree of evaluation and reflection than previously. The teacher's assistance is required to achieve a focus in the task, though, as I showed in Chapter Two, this focus is towards detachment. The child achieves a simultaneous increasing closeness to, and detachment from the subject, through voice. I propose that this could be regarded as an instance of 'scaffolding', where both teacher and pupil herself, in conjunction, provide the 'scaffold'.

textual analysis, rather than at the time of the event in role as teacher/ researcher.

## Theoretical starting points for the work of the groups in Part Two

**7.0.15**     The story of Jack and Death, which was the starting point of the storying work on which Part Two is based, is a traditional oral traveller's tale transcribed from the Scottish traveller and story teller Duncan Williamson by his wife, Linda Williamson. Jack imprisons Death in a hazelnut to prevent his mother's death and finds that nothing in the world can die. He is advised by his mother to seek for the hazelnut and release Death.

**7.0.16**     When the children are given a collective problem to solve, the problem of Jack retrieving the hazelnut, they are given it 'diachronically' or through time, by the teacher who tells it in narrative form. They experience it in this way, as they listen. If there is a dialogue with the story as it is told, it is in inner speech.

**7.0.17**     The responses, as we will see, differ. One response, for, example, shows an idea that was once experienced through time, retold as if it occurred at one moment of time. In this case, the problem is solved using a figure, a metaphor, an understanding, a memory of 'pure thought' perhaps. It is brought out through time to become a narrative. I will discuss these temporal relations in story and narrative, as they reveal kinds of thought processes. I will differentiate between the work of Hazel as an individual successively drafting (1.6), and groups testing ideas (7.2) at one moment.

**7.0.18**    Hazel is working on narrating, whereas the groups of tellers are working on problems of story. The first teller is working with what she conceives as being history while the group of tellers are working on what they conceive as being fiction. The conception of the task alters the conception of time and of the relatedness of the story to time.

**7.0.19**    The storying work has activated the two types of consciousness that Vygotsky identifies (1987: 285) consciousness related to thought (2.6.5) and consciousness related to speech or verbal thought (2.6.6). Hazel represents both perceptual concepts (2.7.2), the concept of a landscape now narratized, and verbal concepts, the concept of the 'iterative' (2.6) in the form of spoken narrative. Her idea of 'normality' (2.6), suspends the moment of crisis (2.7) through the notion of habituality. It also moves the narrative along towards the crisis (2.7.2). Hazel becomes aware of Grandad's thought through time as well as discovering Grandad's separation in space (4.1.4). Narrating (verbal thought) leads out of and into unified timeless thought, which can then be represented through time. The implications of this are that tellers are able to bring thought into view and to recognize and test ideas.

**7.0.20**    These are further ideas I will explore in Part Two. They relate strand 1 of the thesis (0.4) to strand 4, and thus moves the argument forward. Time that passes while the listener listens to a story being told, has to be reconciled with the time of the listener's inner speech and the time of the listener's thought These are progressivelly more predicative and contractecd. On the brink of teenage children learn how to transform idea into verbal thought by means of the word as a tool[6] I will go on to develop this argument through the work of May and of Fern.

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[6] Vygotsky ,1994: 48.

# Chapter Seven

# Joint Authorship

'he suddenly remembered about the hazelnut with Death in'

**In this chapter I will examine the first set of story endings, lines 413-527 and glance at the teacher's telling, 1-412.**

## 7.1   Group construction of space

**7.1.1**     **In this chapter I develop my thesis, Strand 3, this time examining storying constructed by participants for whom the reqirement of the task is that they interact throughout.** I would like to look at text produced by more than one person. In the work on 'Jack and Death', we have a joint production of text. This involves the reading of the contributions of other participants as they are produced with a subsequent production as part of the same text[1] . There are similarities with Hazel's working within her own tape recording, yet the context has significant differences and therefore the nature of the text produced will be qualitatively different. In joint producing, the speaker's task is to cohere with previous contributions, and anticipate those yet to come, retaining their own  meaning.

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[1] Chafe notes that speakers take account of the 'changing activation states', both in their own and          other's          minds,' ( 1 9 9 4 : 3 0 ) Language is very much dependent on a speaker's beliefs about activation states in other minds. Such beliefs themselves constitute an important part of a speaker's ongoing, changing knowledge, and language is adjusted to accord with them.

**7.1.2**       Hazel retained overall authority for her story, although she incorporated ideas introduced by other participants. In the Jack and Death work both the ideas and the story itself are shared from the beginning. The telling is handed over by the teacher, who in doing so, offers joint responsibility for the story. Authority and ownership of ideas is to be shared. However the teacher's discourse expects certain preferred readings and therefore possible directions in the process of completion. These may be resisted, as I will show, 8.6. In the telling and the handover, the teacher directs the future narrative in ways which I will explore, this chapter (7.4).

**7.1.3**       Groups arrive, through negotiation, at a collective agreement about completing the story. Cohesion of the parts of the story told by different participants is actually reached while the story is being told. Completion means bringing the story to a close in a way which will make sense in terms of what has come before. The later parts of a story can reinterpret earlier parts and comment on them. For this reason, the handover to the groups is significant; responsibility for the story may be shared, but the greater responsibility for ending lies with each group, and particularly with the participant chosen to make an ending.

**7.1.4**       The next stage of my argument is related to the idea of each contributor to the story being positioned according to the stage of the discourse s/he chooses to take on, and each stage representing an element of an intratextual dialogue within the story itself. Bakhtin's notion of

simultaneity² is important here. The simultaneity of oppositional arguments at any given time in society, is represented by the storying group. A group which has assembled to discuss and produce or perform its views, and has agreed, by the nature of the task, to converge to the extent that differing views can be contained within the one narrative, is representing divergence as a synthesis.

**7.1.5** Hazel represents ideas about story to herself in narrative form, in dialogue with her own past narrative, giving a sense of movement and change. Among the 'Jack and Death' groups there is a sense that arguments coexist. In storying, a simultaneous coexistence of ideas is possible and encouraged. It is the juxtaposition of ideas rather than the sequential nature of the unfolding of them that is stressed by the collaborative groups. The solutions to the problem of finding an ending will reflect this.

**7.1.6** Each participant will hold a different version and view of the world, and will read the story s/he is producing in accordance with that view. Several views must cohere through the structure of the story. However, within this structure, ideas can be in polemical opposition or dialogue, in Bakhtin's (1984:236-7) terms. This gives an important tension to the story and allows different ideologies and positions to coexist within one story. Each idea is, literally, represented by a different consciousness. Each consciousness is complete, having a voice which is conflated with that of the one narrator.

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2 'The possibility of simultaneous coexistence, the possibility of being side be side or one against the other, is for Dostoevsky almost a criterion for distinguishing the essential from the nonessential...That which has meaning only as "earlier" or "later", which is sufficient only unto its own moment, which is valid only as past or as future, is for him non-essential and is not incorporated into his world.' (Bakhtin,1973:28) This is a philosophical point, about the reconstruction of the world of ideas by every new generation of meaning makers. Our world consists of ideas about the world, and in order to take on our identity, we must construct our world to make sense of it for ourselves. This is what storying as an interactive group means. It is learning to become ourselves as constructors of the world of ideas.

**7.1.7**      Thus one story contains different cultural voices and ideologies including those of the teacher. Teacher and pupils have different purposes, and different social roles which structure their contributions to the shared narrative. These contributions, as I will go on to show in this chapter, are dialogic with each other.

**7.1.8**      Groups come to an agreement about what is going to be told and members converge unconsciously in the style and manner of its telling. They find a coherence in the narrative, holding differing ideas in the same framework. In doing this they create their own new context, the context of the different voices which have spoken in the discussion, into which the new version enters. Simultaneity of views and necessary immediacy of response, determine the product, the limited time (an hour) allowed for the activity being a determining factor in itself.

**7.1.9**      The physical space in which an interacting storying group is working and in which the relations between participants is constructed, differs from the social construction of space in Hazel's work. We will find a reflection of this differently defined space and activity in the group stories. All comments about her story were mediated through Hazel; in the Jack and Death work, on the other hand, there are little intergroup networks and whole group networks. We move from work in pairs or threes, to work in groups of four or six. In addition there is whole group discussion and whole group talk.

**7.1.10**    In Hazel's work we saw her drawing on various voices, and these becoming progressively more deeply embedded in the narrative and therefore in the story. The voices in the story of Jack and Death will include those that are extra textual, but importantly there are a variety of immediate voices on which any participant can selectively draw. These are the voices of the participants involved in the construction of a story. The semiotic space defined by an interacting storying group, collaboratively engaged in constructing narrative is reflected by spacial relations between characters and characters and characters and audience in the narrative produced.

## 7.2  The quest for an ending

*If the reader has not already done so, it would be helpful to him or her, at this stage, to read the teacher's telling of the Jack and Death story , to the point of handover to the groups (lines 1-412).*

**7.2.1**    The work centres around the traditional tale of Jack who imprisons Death in a hazelnut because he does not want his mother to die. The groups are given a quest tale by the teacher who sends them off to seek for an ending which will involve Jack in a  quest for the hazelnut. An examination of the text produced, reveals a relationship between the task of making a story and the story which is told. The quest for a story ending is intimately connected with the story of a quest for a hazelnut or the resistance to this type of ending. The traditional quest-type tale is about the individual going out into the world and taking on an identity as a separate and social being, just as the constructing of narrative is about the identifying of the self through words and ideas in the social world.

**7.2.2** What the teacher 'gave' the groups initially as a starting point and frame of reference within which she expected them to work influenced the way in which they began to work. The group members appropriated language and ideas from their teacher and from each other, and negotiated the way in which the storying event should be constructed as an event. The stories reflect the identities the participants who carried out different stages of the storying process. A close awareness of others in the group and their contributions and roles is evident in the text.

**7.2.3** Having agreed or negotiated the shared idea, each individual has the task of cohering with the preceding or succeeding discourse or both. This is done in narrating time. Members of a group may have a range of attitudes or intentions and purposes regarding the idea. The task is to achieve a framework for co-existing narrations as one group joins their story with another group's story.

**7.2.4** According to our expectations as readers, a narrative in the third person which does not signal any change in narrator in any other way, is likely to be perceived as being unified and consistent. A narrator which is a composite, constructed by several teller's voices, may however, alter in attitude towards the ideas embodied in the telling. Tellers chose to tell specific parts of the narrative to make their contribution to the narrating, some having a strong commitment to one part over another. Eve (449-456), for example, has a strong commitment to Jack in conversation with Death for reasons I will discuss, Chapter Eight, section 8.7.

**7.2.5**      Cohesion is a product of the group working closely together, and cohering linguistically as they tell the story. Each teller must be aware of the objects of the story landscape left behind after the previous teller's discourse has brought them into emergence. Each teller either has been, or will be, a listener/ reader him/herself. The experience of engaging with the narrative involves both reading or interpreting and constructing. All storying involves both aspects, though it is  particularly evident in this kind of group work.

**7.2.6**      The spaces that are being constructed are a result of an agreement about what should happen. In order to make it happen the individual teller, has to demonstrate a connectedness during her narrating time with the traces of previous discourse. Oral narrative comes into being as a series of consecutive moments in the 'real' time of the storying event. Yet at every moment, in every signifier and every clause, there is a consciousness of what went before and what is to come. There is an awareness in the whole group that the goal is the moment of closure. The participants who are entrusted with beginning and ending, are key figures. They must fulfil obligations to the group to start in such a way that a narrative voice can be picked up and to end in such a way that ideas raised are satisfactorily brought to a moment of closure.

**7.2.7**      Each member of a group will make his or her individual contribution a complete turn, and this can be analysed as a complete narrative in itself in Labov's terms (Labov, 1972).[3] There is a slight pause at

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[3] Each turn can be analysed as a complete, if brief narrative discourse, consisting of, abstract, orientation, evaluation,  complicating action, resolution and coda, though not all of these are necessarily present in every narrative, as Labov points out (1972: 363). An abstract may only be present in the first turn and a coda may only be present in the final turn.

the end of each clause and at the end of each handover The resolution at handover (e.g. 'but sadfully Death was not in them', line 424) is a pause more significant than that coming at the completion of each clause. At the moment of each pause, a look back may be being invited and can be accepted. The moment of handover is necessarily elliptical, possibly indicating a change in distance from, or closeness to, story existents. There may be a change in narrative mood and this has to be carefully accomplished.

**7.2.8** Handover is a moment at which the reader may make connections between what is now signified and what has been signified. There is a completeness and internal unity in one participant's contribution, as well as a response to, and anticipation of, other turns. Making meaning in oral narrative relies on a recognition of the rhythm of these small and repeated closings which act as signal and guide through the discourse. They tell the active reader where a 'movement'[4] is completed and a new direction is about to be taken. A fractional pause on the threshold of the next clause or movement both opens and closes gateways.

## 7.3 A philosophical problem to solve in narrative

**7.3.1** The teacher told the story of Jack and Death up to a critical point in the narrative. The ideologies within the teacher's discourse and the linguistic, structural and ideological messages this gave to the group about their task will influence the initiation of a new telling. The text shows how groups read and responded to these and how narrating turns cohered with what the teacher had both intentionally and unintentionally, given.

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4 Propp groups functions into sequential movements, each of which contain a series which may constitute a complete narrative in some cases. (Propp, Morphology of the folktale (1968).

*I will glance at the teacher's story, 1-412, then examine the group stories, A1-4, lines 413-527 . At this stage, it would assist the reader if s/he read the J/D text as far as line 527.*

**7.3.2**     In the teacher's story, the voice of narrator and teacher as teller are almost elided at certain points, and this voice has the additional directionality, of a research purpose. There are also moments when the teacher comes out of role in order to ask a question. These points are signalled by a pause and/ or a shift to a slightly more interpersonal questioning intonation. They indicate the teacher's voice as having an authority to evaluate the story, or invite comment from outside the narrating role (lines, 2, 108-9, 164, 189-90). At the moment at which power is to be handed over, the conditions of this handover are strictly defined, through the voices of both 'mother' and teacher. The voices of mother and teacher are imperceptibly elided.

> oh Jack said his mother
>
> you've done a terrible thing
>
> because the only way we keep alive                    380
>
> is by other things dying

**7.3.3**     The nature of the story told by the teacher is such that the narrative is suspended at a point at which choices in terms of outcome are restricted. The status quo of the story world must be restored when, at his mother's interdiction, Jack goes out into the world for the second time. He must, his mother says, retrieve the hazelnut and release Death. Through Jack's mother's voice the teacher, as storyteller, makes suggestions about what is to come, and sets parameters.

**7.3.4** The parameters for the story, encoded within the story, are also guidelines for the narrative task. The problem of the story, how Jack is to retrieve the hazelnut, implies a problem for tellers to which they must find a solution through a narrator. The narrator will represent a 'school-type' task, making a story, in terms of a fictional solution. Tellers will experience a shift from the educational situation into a hypothetical situation in which ideas can be tested.

**7.3.5** The narrator is the key to the kinds of effects that can occur in oral narrative. It is the narrator through which the fictional world is presented, and the narrator and not the teller who resists the teacher's discourse. Where Hazel's narrator's function was to present a discourse which could be accepted as having a validity as history, the task of these narrators is to respond to the teacher's words on the levels of fulfilling a task and entering into a dialogue with her ideological meanings about death (as the natural course of things), as well as innovating to make new sense for themselves.

**7.3.6** I will begin my analyses in this part of the thesis by looking at the four initial responses to the teacher's story. There are two aspects that are interesting at this stage of the argument which contrast the way Hazel's language functioned within narrative, with the way the group language functions. As we are seeing, the task has been represented conceptually in different ways from the task as it was handed to Hazel through her Mam's telling. Firstly, the teacher's authoritative role has been transformed so that she is mediating the authority of a fictional voice. Secondly, the concept the groups have to deal with here is 'death' or mortality in the abstract, while Hazel was dealing with the history of an event involving a brush with death.

**7.3.7**    Ricoeur (1988:112) proposes two types of time which can be approached and represented in narrative, the phenomenological and the cosmological.[5]  Hazel is dealing with the phenomenological notion of the construction of a past through memory and habituality, a sense of the iterative. In the work on Jack and Death, we are about to look at an alternative construction of time on the level of mythology, a universal time where the key to the story is a grasp of the concept which exists outside time, yet which can be understood through it.

**7.3.8**    What narrative can do is to bring the concept which is outside time into time so that it can be viewed. Vygotsky shows that inner speech is predicative, that is there is no need for a subject in inner speech, since the subject is already known. The level of thought is even more contracted, in that it is even less connected to time. It is in realizing concepts in words through time that they gain an apparent connection with time. Therefore, verbal thought is thought which allows us the leisure to observe it passing through stages, an argument unfolded. When the discourse through which thought is realized is narrative, it represents a further dimension of time.

**7.3.9**    The task that the children have is to reconcile the idea of death and change with a narrating of a death and changes, a coming into adulthood. They have to hold the human and the cosmic scale together. The concept which is outside time, for example 'immortality' will be investigated in

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[5] There is a human scale and a universal time scale. Ricoeur (1985:180,192) shows thst narrative is connected with the human scale. This is because it forms part of an event happening in time. The ideas of the story, on the other hand, can be connected with a deeper level of thought as I will show in chapter Nine, section 9.5. Vygotsky discusses 'inner speech' which is 'predicative' and contracted. A further level is thought which 'strives to unite something with something else' Vygotsky (1987:280).. As we move outwards on the continuum of realization, we get closer to the fully expanded type of thought where both subject and predicate, and not just predicate are represented.

narrative time. This traditional tale implies the possibility of no death, and this is offered to the prospective tellers, along with the voice of Jack's mother who says that death is the natural way of things.

**7.3.10**    There is a philosophical problem to solve, as well as a narrative and an ethical one about the rightness of acting for one's own ends when these affect the whole community. All problems will not be explored by every group, but as we will see each problem will be tackled by at least one group. When the groups hear each other's stories, they may recognize the other problems to which solutions are offered.

**7.3.11**    The significance of this for education is that narrative allows us to explore problems symbolically and in implicit conceptual terms when they could not necessarily be conceived, expressed, described, defined, realized through another genre by the participants involved. In storying, I propose, children can operate in their individual zones of proximal development[6] in relation to difficult concepts such as death, rebirth and utopia. All of these ideas come up in the stories that I will now go on to analyse. My argument here is that the child in school can read a learner's problem, a problem of narrating, as a problem within a constructed reality having repercussions within that reality and can go on to solve it in terms of that 'reality'.

## 7.4 The idea in one telling, transformed in another

**7.4.1**    The four endings were arrived at cooperatively within five to ten minutes. Each, as an initial response, is motivated by a different idea or

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6 See discussion and note in introductio to Part Two, section 7.0.

theme. Each idea works at a resolution of problems in narrative form. The first story, takes as its underlying proposition the words of Jack's mother:

**Ms Mood:**

because the only way that we keep alive 380

is by other things dying

it has to go on

life is in death

death is in life

there's no end to it 385

**7.4.2** Three children tell a story, A1, lines 413-441, which enters into direct dialogue with the concept of life in death, death in life, expressed in the lines above, spoken by the teacher. Each participant has a different attitude to the concept according to the role she has taken on in narrating: telling beginning, middle or end of the story. Each role has to fulfil particular functions: cohering with the teacher's story, moving and completing the story.

**7.4.3** The central motif in this response by the group of children, is that of the tree. However we read this (as tree of life, perhaps) it represents the transformation of a linguistic paradox into a symbolic form. The tree bears the <u>living</u> hazelnut in which Death is contained. It takes the cycle of death and resurrection as an underlying principle, though this does not necessarily mean that this was explicitly referred to in the brief discussion leading to the telling of this ending. The decision to use this as a theme does not have to be explicit or explicable by its proponents for it to be drawing on a theme in the teacher's story. Members of the group may or may not have been aware of

exactly what they were doing, none the less they experienced the doing of it and this underlying principle is recoverable in their words.

**7.4.4**    The group experienced the impact of the words about life and death <u>in the voice of Jack's mother</u> (above,380-385) who believed that it was right that things should die and that her time had come. The words were not given to them directly by their teacher in role as teacher, but in another voice with motivations within the context of the story. The teacher's words are active-voiced (Bakhtin, 1968:199), having an intention to direct the ensuing discourse, as well as an intention to reach the point of handover of the story. They speak to an audience of school pupils as well as to Jack. As well as being a teacher's words, they are the independent words of Jack's mother, speaking from within the story.

**7.4.5**    In some ways the purposes of teacher and Jack's mother, are similar. Jack's mother is encouraging her son to take on his obligation to find the hazelnut, while the teacher directs her pupils to tell a story. The words are directed  towards the object of teaching that death is natural and acceptable, as well as towards the future independent responses of other consciousnesses to this word. This is the teaching of Jack's mother within the story, and coincides with the teacher's purposes. Implicit in this is also the researcher collecting evidence.

**7.4.6**    If words are active voiced  in the speaking of them, it is likely that they will be received actively. Nuances will be picked up and made sense of in the new context. It is likely that the words would be received as both telling the story about Jack's mother's reaction to her son's words, as

well as a direction to the group from their teacher. In this way, thematic content which the teacher regards as important is communicated.

## 7.5 Memory in story reflecting memory in the event

**7.5.1** Group A1 is engaged in finding a way into the narrative. They find a way to make it meaningful through what is a rhetorical or textual signified concept. The Jack and Death narratives are referential to the construction of a world through the discourse of the teacher. There is no allusion to a real event. The reality is the event of speaking the words. This allows an anarchic approach to the treatment of the character in the knowledge that the character is a construction. He is made of the relationship between one word about him or addressed to him or spoken by him, and another.[7] What is being engaged in is a dialogue with a previous text and with its signifiers and signified concepts.

> **Holly;**
>
> right it was *after a week*
>
> and Jack had been beachcombing all the beach
>
> *for about two hours every morning*             415
>
> he gave up *this hour this day*
>
> n he and he went back home
>
> to tell his mother mother
>
> he was going to have a walk to the village

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[7] 'When identical semes traverse the same proper name several times and appear to settle upon it, a character is created...The proper name acts as a magnetic field for the semes; referring in fact to a body, it draws the semic configuration into an evolving (biographical) tense...As a symbolic ideality, the character has no chronological or biographical standing; he has no Name; he is nothing but a site for the passage (and return) of the figure. (Barthes, 1974:67-8)

**7.5.2**     Holly has taken on the part of the story in which Jack is located in terms of this story in story time[8] . A week has gone by (line 413) since the obligation to find the hazelnut has been placed on Jack by his mother. This time has been defined by the activity of beachcombing. Lines 413, 15 and 16 contain references to time. A point in time defined by a period of time having passed is identified at line 413, a tense defining an activity over time in line 414, the temporal parameters of that activity at line 415, and an indication of a specific time out of which will arise a story at 416. These references show an awareness of the story as revealing moments of incident within a concept of passing time which is mirrored by the passing of the narrative. This is the way in which Holly sees her role as cohering with the previous teller which is the teacher. She must locate the story in terms of what has come before.

**7.5.3**     This first part of the story is about the constructedness of time and the way in which a story means time. The tale the teacher told had no precise location in historical time and yet, the relationship of what follows in terms of time, will be important. Orientation against a time dimension gives a sense of coherence with the preceding text. The idea of Jack giving up 'this hour, this day' has a tremendous and almost portentous resonance as if what

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[8] Time, as we are seeing, is an important concept for narrative and story, and for the relationship between them, and therefore for the reader's relationship with the text. Holly, here, demonstrates her awareness of the essential nature of time in the reader's orientating him/herself with respect to the story, in terms of temporal relationships. This story is about the conjunction of symbolic and eternal simultaneity with the structural time that represents the world of the individual, the notion of the self as situated in time. In describing the chronotopes of the epic and novel forms of Western literature, Bakhtin explores the Rabelaisian chronotope which draws on the folkloric chronotope. The Dialogic Imagnation: Four Essays (1994); 206. 'A new chronotope was needed that would permit one to link real life (history) to the real earth. It was necessary to expose to eschatology a creative and generative time, a time measured by creative acts, by growth and not destruction. The fundamentals of this "creating" time were present in the images and motifs of folklore.' (206) In our society, it is during childhood, more than at any other time that we experience folklore and the folk tale. It is in the traditional folk tale that the story of Jack and Death is based, reinterpreted by a teacher to suit her ideological purposes. Therefore, children are also drawing on this folkloric "creating" chronotope in developing this story. Hours and moments in time are contrasted with the cycle of death and resurrection, implied by the deeper conceptual time of the story.

is to come demands attention.

**7.5.4** Telling that he 'was going to have a walk'. (419) is taken as Jack having had a walk by the next teller (420); cohesion by ellipsis at handover, following the convention that not everything need be told. The word, even if indirectly spoken, *'he was going to have a walk to the village'* is already a completed action in the mind of the next teller. This intended statement to his mother, can be taken as stated and the proposed action carried out .

> **Hazel:**
>
> on the way back from the village Jack saw a hazelnut tree            420
>
> and he re suddenly remembered about the hazelnut with death in
>
> so he went over to the tree
>
> and checked every single hazelnut on the tree
>
> but sadfully death was not in them

**7.5.5** This section, as indicated, focuses on the core thematic symbol[9] of this story. The symbol, which contains the whole meaning potential of the story is a trigger which will act in releasing it. It is memory that is seen as the unconscious 'force' at work in Jack's action here, just as memory is the impulse behind the narrating of the story. Jack remembers (421) his imprisonment of Death which implies a temporary lapse of memory. Perhaps the ellipsis in the narrative between the teacher's and this one is echoed by Jack's forgetting what is about to motivate the next section of narrative (the search for the hazelnut). Meanwhile, the tellers remember their task in telling, which is to restore death to the world.

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9 In terms of Barthes' symbolic code (1973:19), this symbol of the tree, encodes the symbolic antithesis, from which, as we have seen in my initial narrative, it is derived. It is the antithesis between life and death, or death and rebirth.

**7.5.6**     The task for the tellers is synonymous with the task for Jack. Jack's sleep could be related to the subconscious thought processes (inner speech) which have gone on in the participants while listening to the telling of the story. These are brought into consciousness in discussing what should be done with the story and finding a key to meaning 'death is in life and life is in death'. It is as if Jack's actions have been at a sub-conscious level until the moment when he recognises his inevitable destiny, just as the tellers needed to come upon this symbol of the tree as the key to their narrating.

**7.5.7**     The way in which these narrators cohere with the teacher's narrative, and with that of each other, is by moving Jack through structured clauses from one stage of realisation of what must be, to another stage. These realisations follow, one from the other because spacial elements which are introduced, place an obligation on each successive teller to make sense of them. In moving Jack along the road to or from the village, it becomes a narrative obligation that he encounter someone or something of significance on that road. Having seen the tree, it similarly becomes an obligation that Jack be positioned in relation to it in some way.

## 7.6  A unified concept representing a flow of words

**7.6.1**     If we are working within our zone of proximal development[10] , we can achieve with guidance and support, understandings which are beyond our developmental level. We saw Hazel tackling complex ideas about narrative, by experiencing them through the process of narrating. Here we see a group faced with a complex proposition, finding a way of

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10 See note and discussion in Introduction to Part Two, 7.0.13.

representing it in mythological time. If 'pure thought', the thought that may follow an internalized dialogue with a story as it is told, is out of time, then a symbol, that which can contain the whole of a complex idea in one signifier, might best figure forth this kind of thought to us. 'Pure' thought is transformed by being dragged through time, when it is realized as verbal thought.[11]

**7.6.2** An idea (lines 383/4) is expressed as a paradox; 'life is in death, death is in life'. It could be seen as a puzzle requiring a solution. The teacher's words suggest that a narrative solution would be the harmonious acceptance of the paradox as a balancing of the tension between two opposites in the story world. Some of the storytellers resisted this. In the case of this first story, the solution is effected through the symbolic idea of Death being reborn in a living hazelnut; the tree as re-birth, resurrection, or new life. As a symbol this can function on a number of levels. The group solves a rhetorical puzzle by drawing on this symbol. It is no accident that they do so, since this is the way that signs work; the idea is not explained but rather experienced as if it existed in time.

**7.6.3** A hazelnut falls on Jack's head and wakes him up; Death is discovered in life. We are shown what Death in life means.

> and inside this hazelnut was a twig
>
> and he took the twig out
>
> and this black creature came out and started growing          435/6

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[11] 'Pure thought' is the most internal level of thought discussed by Vygotsky, 'thought is always something whole, something with significantly greater extent and volume than the individual word.' (1987: 281). He uses a spacial metaphor. This thought is inextricable from time; the less related to human time or the time of the outward event, the more unified is the thought. So the metaphor of the tree of life that the children use, represents the unity of thought in terms of verbal thought 'partitioned into separate words.' (Vygotsky, 1987:281)

**7.6.4** If 'death is in life, life is in death' (383-4), nothing is so fitting than that Death should be reborn from a living hazelnut. The story is structured around this concept which is essential to it and represents its theme of life in death in conceptual form. The premise of this story is a realization of life in death, death in life. This is connected to a belief in the possibility of rebirth, which is the source of the story.

> and <u>he re suddenly remembered</u> about the hazelnut with death in
>
> so he went over to the tree
>
> and checked every single hazelnut on the tree
>
> but sadfully death was not in them

The sight of the tree in story time sparks a memory that has been buried or hidden in Jack, the memory of the hazelnut containing Death. In the time in which narrating is taking place (as in story time) the tree sparks a memory of the teacher's words, not days or weeks old, but a memory of another narration that has taken place only a matter of minutes previously. Thus the tree is both a story and a narrative element or agent. The hermeneutic code, the delaying in the revealing of death (Barthes, 1973:19) works on the level of both narrative and story. The children are drawing on resources provided for them in the social context, representing these in narrative and story form.

**7.6.5** This process is an opening out of implicit spaces, mythological or archetypal[12]. The story could be retold from the retention of this symbol of the tree. A listener might remember the tree and reconstruct the story from

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[12] Bakhtin (1994:84) calls these chronotopes, or 'space time' concepts as manifested in different types of fiction.

this memory. The tree defines Jack's relationship to his environment which is structured by the textual relations in the narrating of that environment. Jack becomes the Jack who, in an extreme of inactivity or passivity, 'sat under the hazelnut tree and went to sleep' (426-7). He is jolted out of this passivity by an animate environment which answers the question; how can we prove that death is in life?; 'a hazelnut fell on his head' (431). The ensuing action, the solution to the problem of completion was initiated by a response to a philosophical paradox. The story comes about through the active taking on of the problems of narrating.

**7.6.6**    The implications of this for learning are that through narrating our ideas can be tested in a real exchange functioning to affect the world, and yet mediated by a narrator, thus allowing the child to detach herself or himself from the idea. Narrating is a complex process involving the exchange of the idea with an audience in the world. Narrative allows the child to realize the idea symbolically in the story world, like thought, as well as in the world of the event as verbal thought. The time during which the narrating takes place effects this encounter and liberates the story into the world. The experience is always more than what a teller or tellers intend as much of the construction is done in the reading of it[13].

**7.6.7**    This tells us about the way in which the group is making story work for them. It also tells us about their underlying implicit beliefs about what

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[13] Reading, as we know, is a temporal activity and demonstrates the provisionality of the text. Reading is always done in narrating time at one remove from story time, though they can lock together at certain moments such as when a character is using direct speech. Thus reading is a cultural process, determined by the moment at which and situation in which that reading is taking place. This means that sense is being made of the story which is set in a generalized past time as if it were a meaning for now.

makes a story work. That the tree works as a motivation for the complicating action, and as a context for it, shows that the children are making the idea of this type of story element do the kind of work that they expect it to do in narrative. It tells us what the children believe about ways that such a symbolic element can work. It also tells us what kind of functions they believe it can have and what is the contribution each participant can have in fulfilling the potential of this story element through the narrating. The children believe that the tree can be the instigation of the complicating action as well as the symbol of the problem which the story solves, about the relationship of life and death. This belief does not need to be consciously understood or held, in order for it to act as such.

## 7.7   Realization in story and in event

**Ms Mood:**

it's something you've got to do

has anyone got any idea

about how Jack is going to get the hazelnut back?                         399

**7.7.1**     The teacher's question does not admit the possibility that there may be an alternative to recovering the hazelnut. However, narrative is such that spaces can be opened out in places where the teller may not have recognized such a possibility. Stories used for didactic or expressly moral or ideological purposes have a discourse which can be resisted or responded to on more than one level. As in the case of any story, the teacher's story can be read in ways unanticipated by her as teller. Thus A2 (441-456) opens out an implication in the narrative which remained unexpressed in the teacher's

telling. The disrupted status quo could be seen as a utopian condition. The pig cannot be killed. However, since no one can die, it is not possible to starve.

**7.7.2** The hermeneutic code[14] in both stories A1 and A2 is a response to 'secrets' hidden in the interstices of my telling which gave rise to these new texts. In them, we hear an intertextual dialogue of the kind Bakhtin proposes. The realization which Jack has in A2 is a narratization of the realization in 'listening time' that occurred to at least one listener as she listened to my story. So in the process of producing text, tellers may be interpreting and commenting on other text.

**7.7.3** A Barthian interpretation of story endings A1 (lines 413-440) and A2 (lines 441-456), is that they have a hermeneutic realization (a delayed revelation of a secret hidden in the text) at their core. A hermeneutic realisation, as already discussed, appears to be inextricably linked with the actual thought process of narrating or exploring what is to be narrated. Discoveries that the children make about how they are going to solve the narrative problem of bringing the story to a point of closure are reflected in the symbolic antithesis which allows delay and suspense before a fulfilment of the expectation for completion. This is further evidence for what I have already suggested (4.1), that the codes Barthes (1973) discovered as operating in the classic narrative text, correspond to a system for codifying the thought processes involved in realising thought narratively.

**Violet:**

and he was going to pull the twig out                              445

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14 See Chapter Four, section 4.1.

when he realised

that nobody would die of starvation

so he threw the hazel back in the sea

**7.7.4**     The uncovering of this secret happens like the reawakening of memory in A1, at the moment of encounter with a story element or symbol, the hazelnut tree. This time it is the hazelnut itself, the kernel of which signifies both imprisonment and release, suspension and the potential for rebirth that leads to the realization. It acts as narrative device, the means by which change in story direction can be effected. By reacting to it a character can be defined. Just as Jack's realization strikes him, the group's realization strikes them. Just as Jack's mother puts Jack under obligation, the teacher places her pupils under obligation to complete the story. The revelation in the story reflects the realisation about how to make sense of the story. The story, is about the process of its generation.

**7.7.5**     Clause 443 is, an example of Barthes' Hermeneutic code, a momentary withholding of the moment of disclosure, preparing the listener for the solution of what retrospectively becomes a prior state of unknowingness, that of Jack as well as of Eve. The existential process of realizing in which Jack is found to be engaged is reflected in the parallel process of realization of ideas through language in which Eve is engaged. The process of narrating reveals the processes of thought as dialogue in a social context with ideas. Jack in finding or coming into his own word, opposes his mother's word. This is, in addition, implicitly an oppositional stance adopted by a pupil through discourse to the discourse of a teacher, legitimized by the context of storying within education.

that nobody <u>would</u> die of starvation                                                   447

that nobody <u>could</u> die of starvation                                                   453


**7.7.6**     This formulation gives a cohesion between the two tellers voices, as well as a sense of an increasing certainty about the new understanding in Jack by the use of the modal auxiliaries expressing a future time, the latter with a greater degree of force. In this context 'could', the conditional, has been made an impossibility by the use of the negative collective noun, nobody. What is possible by comparison, is eternal life, though this remains an inference. A comparison is also being made with the alternative possibility, that anybody could and would eventually die, as well as with the inference in the teacher's story, that everybody <u>should</u> die. A comparison is being made with the view of the world that is upheld in her story.


**7.7.7**     Ending A2 is the one in which Jack actually takes control of his destiny, rather than accepting that things must be restored to rights and then simply being shifted by 'fortune' or the 'tide of narrative' into the place and position in which he will come into contact with Death once more. We have a strong sense of voices in A2, telling the listener important new information. Because of the indirect speech structure they are mediated by a narrator or narrators. In the later version, these will become more embedded as direct speech in narrative clauses indicating speech (B1, 796-804).

## 7.8 Summary of ideas in initial story endings

**7.8.1**     The groups of children recognize the teacher's formulation of the task through the discourse of her telling and respond to it. They use the structures which become available to them as they narrate. These are not preexisting in that they are only there when we are in the process of engaging with the world narratively. What the groups are actually doing in these initial story endings is constructing a landscape which will allow the conflict to be resolved.

**7.8.2**    None of the groups envisage Jack as in control of his own destiny. It is rather the narrative itself that allows a destiny to unfold. This can be traced to the idea of Jack as someone who refuses to grow up, to whom, in the teacher's story, his mother says (lines 55-7), 'well Jack, you know everybody has to grow up (.) and (.) you'll find yourself a wife'. In the groups' stories this is not explicitly stated but rather emerges in the way in which Jack's world brings him into himself as the narrative runs its course.

**7.8.3**    In Eve's narrative, Death is suspended indefinitely and it is the realization of this as a possibility that brings the narrative to a close, and not the release of Death once more into the world. Her story is predicated on delay in resolution and as such resists the teacher's concept of narrative closure. Her resistance of the teacher's assumptions and her elevation of the idea within the story world leads to the ambivalence of the audience reaction (lines 548-606). This story ending is a challenge to the teacher's presentation of the task through the words of Jack's mother. It is possible and safe to

challenge assumptions about narrative from within narrative itself

**7.8.4** The words of Jack's mother are also the words of a schoolteacher and are read by both Jack and a group of schoolchildren. The reading process which members of the group go through, becomes an analogy for Jack' reading of his mother's word. When one 'network of destination'[15] has been 'burned out', another may continue to operate. What is hidden from Jack may not necessarily be hidden from members of a group. This intimates the nature of the thought processes which are both generated by and generate the unfolding of narrative. The connection between narrating and narrated, is that one illuminates the other. They have a reciprocity in the reflecting of one by other.

**7.8.5** The story endings are genuine dialogic responses to the teacher's discourse. They reflect on issues raised by it for certain readers. These are ideological issues about our concept of death and our resistance to it or acceptance of its inevitability as well as our sense of our own mortality. There is a space being constructed between the two stories, the teacher's and any one of the first set, through which the text has passed in its realisation.

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[15] This freedom of the hermeneutic sentence...exists because the classic narrative combines two points of view (two pertinences): a rule of communication, which keeps the networks of destination separate, so that each one can continue to operate, even if its neighbour is already burned out'.
(Barthes, 1973: 85)

## 7.9    Implications of analyses

**7.9.1**    Our means of shifting a character through a story are narrative. They are related to our consciousness of the experience of sending our word which is our construction of ourself, out into the world to meet a dialectical or polemical oppositional word (Bakhtin, 1973). Of course we do not need to overcome the word but rather to take it on in order to make it safe for ourselves or our self image. Propp's (1968) functions are a definition of the movements of the word in going out into the world and entering into dialogue with an oppositional word. Archetypes for the structures of narrative and for narrative discourse are always bound to reflect what we do with language, which is what we do to identify ourselves in the world.

**7.9.2**    The history of an idea is the history of bringing it out into the world into dialogue with other ideas, and opposing ideologies. A conceiver of an idea can realise a new identity through taking on, and experiencing, of the transformation of that idea. The idea can then be observed and re-interpreted by its initiator. The story idea seen as the embodied hero of the story, represents the journey of the person who narrates that idea in realising it. In the next chapter I will go on to trace the journey of Eve's idea through several textual stages, which imply stages in a thought process.

**7.9.3**    Propp's (1968) functions, which chart a journey into the outside world and back inwards to a changed sense of identity in relation to the world, mirror in structural terms, the journey of thought, as conceived by

Vygotsky[16] . Each story is about a journey of an individual identity realising itself in language and therefore in culture. The functions through which we move on this journey are repeated time and again, although each time the experience is new.

**7.9.4**    The self conscious members of the storying group, are joined together in a common task which involves a defining of the parameters of that task in which they are collectively engaged. In doing so, they are engaged in re-interpreting the culture for themselves and therefore constructing a cohesive text. There must necessarily be a sense of cohesion brought to the reading of a text, otherwise it cannot be identified as having a status separate from others and integral to itself. It is not, a single 'author' who brings this cohesion to the text but rather a collective of oppositional and dialogic voices. A collective of voices apparently coheres in representing voices commenting upon each other. We tend to read the voices as if one is necessarily compared with another, in a cohesiveness of intratextuality.

**7.9.5**    This chapter has shown how ideas of various types and with differing degrees of implicitness in the teacher's discourse, can be recognized during the listening, and drawn on in constructing the ensuing story or ending. I have shown that different processes of thought are represented in the story that is told. A thought that grasps a concept that reads as a paradox, might be symbolized for example, the symbol having

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16 'Our analysis followed the process from the outermost plane to the innermost plane. In reality, the development of verbal thought takes the opposite course: from the motive that engenders a thought to the shaping of the thought, first in inner speech then in meanings of words, and finally in words. It would be a mistake, however to imagine that this is the only road from thought to word. The development may stop at any point in its complicated course: an infinite variety of movements to and fro, of ways still unknown to us, is possible.' (Vygotsky, 1994: 283)

both the quality of being out of time like 'pure thought' and being shifted through time by the narrative (the tree drops a nut). Eve and Rose tell a story where the central idea is dialectical with the teacher's story. The realization of this story represents the dialogic nature of inner speech in story form. I will go on to discuss this in greater depth in the next chapter.

## 7.10    Educational implications

**7.10.1**    In storying, children <u>experience</u> **the realization of thought in speech, in dialogue with previous and current interactions in the social situation** (0.4.1). As Vygotsky shows, the processes of thought and speech 'manifest a unity but not an identity' (1987: 280). They move in opposite directions: *'The semantic aspect of speech develops from the whole to the part or from the sentence to the word. The external aspect of speech moves from the part to the whole or from the word to the sentence.'* (250) In this chapter we have seen the <u>whole</u> concept of 'rebirth', as a response to the words (parts) disclosed one by one, *'life is in death death is in life'.* In moving from speech to inner speech, or the semantic aspect of speech, what was a movement through time becomes a 'whole', a unity. The whole becomes a new sentence (parts) about a hazelnut tree when it is realized as speech.

**7.10.2**    A dialogue with the teachers words took place in the form of a dialogue between thought and word. Vygotsky (250-251), shows that there is a relationship between the external and internal aspects of speech (speech and thought) which I have called a 'dialogue'. The realization of thought in speech is an outward or textual manifestation of this dialogue; the dialogue of the concept of the living nut with the sentence about life in death.

# Chapter Eight

# Argument in narrative

'so Death gave Jack his solemn promise'

**In this chapter I will focus on extracts from the teacher's narrative (1-527), story A2 (441-56) and discussion (528-605) and story B1 (760 -835).**

## 8.1 Storying representing the ideas of its participants

**8.1.1** <u>I now move on to a further stage in my argument about dialogue between thought and speech, developing Strand 3 of my thesis</u>. **Ideas brought into the discussion, or embedded in narration by members of the group, confront each other with an immediacy that can be equated to Bakhtin's (1973,1984)[1] concept of 'simultaneity' in Dostoevsky's novels, a concept I introduced in Chapter Five, para. 5.2.2. Also in Chapter Seven, section 7.3, I began to look at the type of word**

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[1] As noted in Chapter Five, and in my bibliography, I found it useful to compare the two translations of Bakhtin <u>Problems of Dostoevsky's Poetics</u>, 1973 and 1984. The 1973 version gives 'simultaneity' as the concept, referred to here, while 1984 uses 'coexistence' (e.g. 30/31). The first of these stresses the concept of <u>time</u>, while the second stresses <u>participants</u> in a dialogue, at one time. Both of these factors are important to the totality of the concept, which is of many ideas coexisting at one time, the past and future embodied within that time by the consciousnesses which perceive them. This concept is revealing about storying in education where the teacher creates a situation in which ideas will coexist and transform each other within the constraints of the activity (constraints being aims, objectives and time).

**that is taken from the teacher's discourse and its effect on the functions of the language and meaning in the new narrative text.**

**8.1.2**    In this chapter, I would like to develop my application of Bakhtin's theory of the polyphonic or multi-voiced novel, and the principles behind it, to oral narrative. It is revealing when applied to oral narrative and is an appropriate application to a multi-voiced activity. In defining the nature of the thought that occurs in oral storying we have been taking account of various factors in the social situation. These were; the teacher's requests, the structure of the activity and the way in which the stimulus for the story is received. Bakhtin's ideas identify the core of what is influential about the situation; the relations between participants in terms of the words they speak, their discourse and the way discourses position each other

**8.1.3**    In particular, I want to develop an idea introduced with reference to Hazel's work, that an idea which has been worked at, may then be embodied in a new narrative through a 'point of consciousness' (see 6.4.6). I am going to take this a stage further to demonstrate how the idea can be transformed by the dialogue of a number of voices, which must come to some agreement about it. The idea gains its independent existence by being worked on by a number of differently positioned speakers and may be resisted or altered in several mouths[2] . It no longer belongs to any one speaker but gains an independent consciousness of itself in several minds.

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[2] 'It is quite possible to imagine and postulate a unified truth that requires a plurality of consciousnesses, one that cannot in principle be fitted into the bounds of a single consciousness, one that is, so to speak, by its very nature *full of event potential* and is born at a point of contact among various consciousnesses.' (Bakhtin, 1973: 60) The kind of truth that is postulated here is very much what the process of storying discovers. The teacher's requirement which has become the desire of the teller is that completion be reached and this completion is the definition of truth in story, truth being that which is reached or arrived at after the struggle through the process of telling.

**8.1.4** Characters become 'points of consciousness' having an existence independent from the voice of narrator or author, and defining a complex spacial network[3]. This is because there is a recognition, which comes to define the story, of the space and relationship between self and other. This underlies Hazel's recognition (4.5) of Grandad's separation from his friends. The relationship between one character or 'point of consciousness', and another, parallells the relationship between one participant and another in the social event of storying. Space in the story collaboratively produced, takes the social situation as its analogy, and then feeds back into the social situation. The social situation is redefined in the process.

**8.1.5** Within the storying group an idea may evolve 'spacially', by being opened out through dialogue across a table. There is a spacial analogy for the clause as exchange of ideas or provoking another's word. This is the group gathered round the table, adding their voices to the discussion. Differing perspectives on the story have a simultaneous co-existence and this is an analogy for the opening out the space around an idea to include all that has been said.

**8.1.6** Children storying enter into, and draw on, their group discussion to shape the story they go on to tell. A novel (like Dostoevsky's: Bakhtin, 1984) embodying many ideas (1984:88), draws on the discourse of a society. I will argue that the participants in storying draw each other's ideas

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[3] Barthes uses the term 'network', in defining 'stereographic' space: 'The five codes create a kind of network, a *topos* through which the entire text passes (or rather, in passing, becomes text).' (1973: 20) If the text is the network of the codes, a 'prospectus' to the 'Book of culture' (1973: 21), then the space in which this interweaving of codes takes place is opened up by a text. As children tell stories they open their minds to possibilities through discovering the interlinking of ideas in the text. .

from the immediate context into their telling, and it is because of this, that the story is 'active voiced' (1984:199). To remind ourselves, active-voiced words are words in which the other person's word 'exerts influence from within'. As we are seeing, ideas in storying are realized and worked on by several voices, within the session. A story may be both a story and a contribution to an argument.

**8.1.7** Because the collaborative storying session is a situation in which several 'consciousnesses' (of children with ideas to contribute), co-exist, the notion of 'active-type' words is a factor in the learning situation which structures the activity. It is a required by the teacher that agreement is reached, and that children respond to and take on each other's ideas. Each word spoken is part of an ongoing conversation with a group of peers and has a known and immediate audience. The addressees sit close to the speaker. There is no moment at which a vocalized word is not spoken by someone in the group, although there are many unspoken words with which the text is in dialogue. The text is orientated towards the group and other outside voices and is the direct object of the words which narrate it.

**8.1.8** Jack's realisation that nothing could die, becomes a subject for discussion after being an idea in narrative. The idea can be discussed outside the narrative and opposing positions are revealed and stances adopted, as participants identify themselves with the idea. The idea, as I will show in this chapter, 8.7.9 , is taken back into narrative, transforming, and transformed by, the situation of the character whose idea it has become. The character, Jack, would fragment without the idea and the transformed idea

would no longer exist without the character having conceived it.[4] The storytellers <u>experience</u> the life and transformations of an idea during the session. It takes on, as Bakhtin terms it, a 'full-value' (1973 and 1984: 85, 'a fully valid idea') for itself. It becomes different from any specific argument that any participant makes.

**8.1.9** The idea in oral narrative is 'inter-individual' (Bakhtin, 1984: 88) in two senses. Firstly, children share ideas during discussion, and secondly ideas can be taken out of one context and shared with individuals in another context. For example, Holly likes Heather's ending (lines 529-542) and takes it into her own story ending (906-8). They also share ideas, in order to make a point, as May does:

> who said
>
> he was bad in the first place...
>
> <u>it said in one story</u>                                            1830
>
> that he was just killing people
>
> otherwise the world would get too crowded

**8.1.10** Ideas are taken out of discussion and into narrative where they are interpreted from a different point of consciousness. The idea is a living event in the sense that when it is brought out of one context and into another, it is aware of its initial use, for there is an awareness in the group and a referential awareness, even if it is not recognised by a reader or audience.

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4 The idea as seen by Dostoevsky the artist, is not a subjective individual psychological formulation with a "permanent residence" in a person's head; no, the idea is interindividual and intersubjective. The sphere of its existence is not the individual consciousness, but the dialogical intercourse between consciousnesses. The idea is a living event which is played out in the point where two or more consciousnesses meet dialogically. In this respect the idea resembles the word, with which it forms a dialogical unity'. (Bakhtin, 1973, 72)

The reference is made to a previous text and the idea would not have appeared in the new text without first appearing in the preceding one. That ideas can be discussed and argued over through narrative has important implications; examining arguments can be accomplished implicitly.

## 8.2  An argument as a search for 'truth'

**8.2.1**　　The purposes with which the participants set out, will affect their search and therefore the shaping and the outcome of the work they do. Participants in this session on Jack and Death, are seeking for an ending which will fulfil the narrative intentions of the teacher's beginning and within the spirit of the beginning. Conventional and/ or innovative forms can be used to subvert or upturn the previous discourse or to renew or transform it. The idea is that each group seek for a 'truthful' ending or one which solves Jack's problem in a way that is true to the nature of the story. The ideology of the ending need not be in agreement with that of the beginning.

**8.2.2**　　Bakhtin characterizes the Socratic dialogue as a dialogical means of seeking the truth[5]. Children engaged in seeking out an ending through talk, realizing ideas and drawing on resources, are involved in a dialogue with what has gone before which can be equated with the Socratic dialogue.

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5 The truth is not born nor is it to be found inside the head of an individual person; it is born between people collectively searching for truth, in the process of their dialogic interaction. Socrates called himself a "pander": he brought people together and made them collide in a dispute, as a result truth was born; in relation to this emerging truth Socrates called himself a midwife since he assisted with the birth.' (Bakhtin, 1984:110)

**8.2.3**     The two basic devices of the 'Socratic dialog' were syncrisis and anacrisis. 'Syncrisis was understood as the juxtaposition of various points of view on a specific object... Anacrisis was understood as a means of eliciting and provoking the words of one's interlocutor, forcing him to express his opinion, and express it thoroughly...Anacrisis is the provocation of the word by the word.' (Bakhtin, 1984:110-1). Forms of both syncrisis and anacrisis occur in storying.

**8.2.4**     I began Part Two, in Chapter Seven, sections 7.4, 7.5 and 7.6, by looking at the groups immediate responses to the teacher's word showing ideas both juxtaposed, and oppositional (parodical and polemical). This could be seen as a form of 'syncrisis', or juxtaposition of points of view. Story endings are also views about the way in which the problem of ending should be resolved. This will depend on the idea that is picked out of the initial narration (Hazel's Mam's or the teacher's) and examined. In Chapter Seven, we saw one group focusing on the idea of 'life in death, death in life',. Their idea was then performed in juxtaposition with another group's idea about utopia.

**8.2.5**     A stage in storying, which we saw in the questioning of and commenting on Hazel's story, and which I will go on to examine in this chapter, is the provocation and elicitation of meanings. This puts participants in the position of having to defend their ideas and this will affect the ensuing narration. Further, each successive narrative which responds to previous words and ideas, can, in itself, be a provocation, to further words and ideas. Storying of this kind, is intrinsically a form of 'anacrisis'.

**8.2.6**    Participants engaged in storying are involved in a collective pursuit of a truth which will emerge on completion of the story. Although ideas have been brought into visibility and a path through the story has probably been agreed, a further process of searching takes place as the narrating is carried out. Participants draw on their store of linguistic resources, mediating between their audience and the story, so the unfixed ideas are transformed, as they come to be expressed through the consciousness of narrator and characters.

**8.2.7**    As we have seen in Hazel's work (Chapter Six, section 6.4), the form in which the ideas are expressed, affects the closeness of the narrator to the point of consciousness in the story. The degree to which we affirm something to be the case, affects the quality and nature of it as a reality or truth. The search for completion can be regarded as a search for truth. Once completed we can reflect on the whole with a retrospective glance at a product constructed through a process of thought or realization in speech. This is a moment of truth in the remembering or rereading. It does not hold for all time; only this one occasion in which sense is made.

**8.2.8**    Because the children discuss the first endings and then regroup, their final versions are provoked by the whole and small group discussions. This sense of alternative endings being simultaneously constructed gives the whole task a sense of provisionality. The first ending that is produced is not considered to be the final one. The 'latest' ending involves a changing and regrouping. It is known as the 'final version', simply because the time set aside for this activity has run out.

## 8.3   Provocation and opposition

**8.3.1**   In this section I will relate Bakhtin's ideas about the varying degrees to which voices in Dostoevsky's work take on their own consciousness and become active in responding to and provoking other voices (1984:199). I introduced these notions in relation to Hazel's story in Chapter Six; 6.4 and 6.5. In the coming section, I look at the whole storying activity as promoting active-voiced words, responding to and provoking other words. As the activity is about making stories, I have applied the concepts of active-voicedness and directionality (1984:199) to the process of making the stories, rather than just to the stories themselves. I justify doing this since, as I have been showing with reference to Barthes (his 'hermeneutic code', section 4.5) and Genette (the 'iterative', section 2.5), the principles which underly narrative, as it is read, are also principles underlying the process of constructing narrative.

**8.3.2**   Bakhtin shows the double-voiced nature of Dostoevsky's letters as well as his novels. His approach to the ideas of his day is a active taking on (though not taking over) of another's ideas, preserving the sense of separateness of another's idea. The activity of storying demands a similar recognition and working inside ideas provoked by words in order to grasp them from within. The active voiced nature of words, can operate in the semiotic, semantic and lexicogrammatical strata (Halliday, 1994: 36-39 ), on the levels of semiotic situation (storying event), meaning and text.

**8.3.3**   The teacher's word in this context is no longer seen as possessing 'the ready made truth' (Bakhtin, 1973: 90). Her word is read as

being conflated with that of the character and therefore can be authoritative and have high modality, and yet can be resisted legitimately by those who normally have no authority to resist it explicitly. The voice of the teacher in narrating time can embody a voice in story time which is separate from his or her own. By this means, oppositional voices from the storying group and within the story itself are given a legitimacy. Instead of opposing the teacher's word, they oppose that of a character.

**8.3.4** There are important implications for teaching here: the children are empowered by being able to oppose the idea of the teacher, through its being read as embodied in the consciousness of another. The authority of the teacher in the time of the event is not diminished in any way, and yet the children can challenge ideas which are vocalized by her, though voiced by a point of consciousness in the story.

**8.3.5** As discussed in Chapter Seven, sections 7.4, 7.5 and 7.6, each of the groups finds a different solution to the problems posed in the teacher's story. Each takes something different from a reading of the teacher's text and displays a cohesion in the new narrative, which is a product of that reading. Each takes a different starting point from the teacher's narrative, the new narrative performing different functions; to parody, enter into dialogue, challenge, resist or oppose.

**8.3.6** The first two endings, A1 and A2, respond directly to words in direct speech in the teacher's narrative, those of the butcher and those of Jack's mother. It is as if direct speech provokes a response in its audience, as if the speech were directed at the audience itself. Because they are

stimulated by words read as emanating from different points of consciousness in the story, the stories which are generated by them are philosophically different.

**8.3.7**    Story Two sets out to oppose the words of the butcher, '*nothing will die we can't eat were going to starve at this rate*', while Story One sets out to parody the words of Jack's mother, '*life is in death death is in life*'. Story Two is polemical, the adopting of an ideological position, while Story One uses a symbol to elucidate a paradox in a comic way (see Chapter Seven, sections 7.4-7.7). There is parody of, and resistance to, the teacher's discourse in both of these stories. The function of the story is to enter into dialogue with an idea through an idea, or to alter perceptions of reality by using a central symbolic antithesis. This will determine the functions of the language used and therefore the genre of the story.

**8.3.8**    Taking the two categories Bakhtin (1984) identifies as being the most active[6] along the continuum of being double voiced, these are illustrated by the first two responses to Jack and Death. Story One (1A) parodies the teacher's narrative in the gently mocking tone. Parody is the second of the three kinds of double-voiced styles that Bakhtin identifies. This is 'vari-directional' and 'double-voiced' discourse in which the others idea is 'activated' (Bakhtin, 1984: 199). It alludes implicitly to the idea of the teacher which is read as being the idea of Jack's mother, that 'life is in death and death is in life' (383-4). It parodies this through the comic idea of Jack being

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6 'The hetero-directed double-voiced word..When objectivization is reduced and the other person's idea is activated,.these variants become internally dialogized and tend to break down into two words (two voices) of the first type.' This category includes parody  and 'any reproduction of another person's word with a change of accent'. (1973:164)
'The active type (the reflected word of the other person) The other person's word exerts influence from within'. This includes the 'hidden polemic', and the 'hidden dialog'. (Bakhtin, 1973:164)

woken into action by the living tree containing death, an irreverent reference to the words and idea of the teacher. It is the third teller whose narrator's voice takes on the double-edged tone of parody. By proximity and connectedness, as the narrating is being shared, we read the whole story as parody. As readers we look for consistency in narrating style, whether there are three tellers or one.

**8.3.9**    The direct speech of the characters in the teacher's story act in the world of the story to provoke the exploration of ideas, in the narration to provoke endings consistent with the beginnings, and within the event of storying to provoke negotiation in the process of reaching an ending.

> we can't eat
>
> we're going to starve at this rate                                340

The butcher's words (J/D: 327-40) anticipate Jack's realization, which will provoke an ending about Jack's realization (Eve and Rose: 441-56). Jack's realization parallells that of the reader or listener. The butcher is unaware of the meaning Jack reads in his words, and of the meaning that Eve's group will later make explicit. Yet his words are are vari-directional (Bakhtin, 1984:199), in the semiotic of storying, as well as in the story itself. They are addressed by the narrator to the reader, by the teacher to the reader, by the butcher to his audience of villagers and they also reach Jack.

**8.3.10**    The butcher however remains unaware of taking an ideological stance. He is there to move the narrative along, and his words are 'objectivized' (as opposed to being allowed a full valued consciousness of

his own: Bakhtin, 1984: 199) by the teacher's intentions. Yet they can be read as if they were self conscious, as I am about to show. They are used to make explicit, what the reader probably already knows, that nothing can change now that Death has been disposed of. The butcher does not come to be a full valued consciousness, because the ideas are not explored from his perspective.

**8.3.11**  I propose that the <u>teacher's words</u> at the time of the event are active-voiced, self-conscious and aware of potential responses, though a minor character who speaks is not yet fully conscious of his own words and ideas. However, because they occur in oral storying they can be read as the words of another consciousness, as they are sounded out or vocalized in the social situation. In this situation active readers read and oppose them as words conscious of their idea, as they encode the teachers self-conscious idea. When the children explore the to fulfil the criteria for carrying out the the consciousness will become separate from the tellers own, so that the idea can be observed as a separate entity, as I will show (section 8.4).

**8.3.12**  Jack's mother's words propose an idea that Jack should come to terms with Death. These are the ideas of the teacher, the ideology of the teacher, the directions of the teacher to the storying group. We can recover the double voiced nature of the words of the teacher directing the activity from the text: *'Jack you're going to have to do something about this'*. This explicitly alerts the groups to the work they must do. The words of the teacher anticipate and provoke new ideas and words. Both Jack's mother and the butcher's words elicit new words and voices.

**8.3.13**   Because this is oral narrative, the direct speech of characters is read as if they are adopting a position in relation to the understanding of the reader and of Jack. Speech is read as if it were spoken by a character **coming into consciousness**, because the reader is coming into consciousness of the idea that will later elicit their own response. The spoken word is activated by the thought of the reader who has been put in the position of literally coming into dialogue with it because of the nature of the activity.

**8.3.14**   There are important educational implications of this: that when we actively work on our ideas in narrative the words in the story become those of independent consciousnesses. It is when children come to have a commitment to the idea that it can be transformed into an active voice within the story (see section 6.4-7). The is significance for learning is that, constructing an active voice within their story allows children to recognize the possibilities of the idea. They can observe it as it functions in interactions detached from the story teller.

**8.3.15**   In the 'latest' ending, B1 (lines 760-835), the words that have gone before elicit the direct speech of Jack which is aimed at the preceding argument. This speech is active both in the social and the story situations, responding to comment and discussion as well as to words in the story. Jack comes into a self consciousness as a character, as I will show (section 8.4), as a result of Eve recognizing her own earlier realization *'that nobody would ever die again'* (line 191: teacher's story) in the teacher's story *'something suddenly jiggled around in Jack's head'* (line 341) and working on the idea that nothing will die and its implications (section 7.4) through her own voice,

and that of Rose 441-448 (story) 558-562, 572-77 and 578 (discussion)..
There is also untaped group discussion and the thinking (inner speech and
thought) that was going on during the teacher's telling, as noted above.
There are two instances of evidence of dialogic thought in Eve's responses
during the teacher's telling: lines3-7 and 191.

**Ms Mood**

has anybody got any ideas at this point

about what might happen?

**Eve**

that nobody would ever die again                                      191

**8.3.16**          To summarize this section, the words of Jack's mother in
the story and the words of the butcher will be read by participants as being
active. The teacher's ideas are experienced by the reader as if they are those
of Jack's mother and the butcher, containing the ideas and ideologies of the
teacher provoking them into new words. Stories in storying of this kind are
necessarily active voiced because of the aims, intentions and purposes of the
activity to provoke the word by the word and the enfolding of the provocative
word in narrative

## 8.4  Developing self consciousness in story

**8.4.1**     What is the difference between a full-valued idea emanating
from a point of consciousness within a story and a character's words
subsumed to the voice of their producer? A character may come into a voice
and consciousness by virtue of having been constructed through a group of

voices and being the property of none. It is not possible for Jack to be subordinated to, nor his word objectivized[7] by, one teller. Each character becomes a communal construct, aspects of him/her being appropriated by one teller or telling from another teller or telling. This sharing tends to liberate the character in that the character can intrude an idea into the story. I will now elaborate this with reference to the ideas introduced in the previous section

> **Ms Mood:**  (Butcher)
>
> nothing will die
>
> we can't eat
>
> we're going to starve at this rate
>
> and something suddenly jiggled around in Jack's head
>
> and he thought to himself
>
> it's all my fault
>
> nothing's going to die

**8.4.2**     The butcher, in explaining to the bystanders the reason why there is no meat for them says, 'we're going to starve at this rate'. The word 'starve', in the mouth of the character could be said to be objectivized to the teacher's intention of depicting Jack's deed as being destructive and disrupting the habitual movement of the lives of the villagers. The butcher is not self-conscious. His word has been taken over by the purposes of the teacher and directed at the teacher's purpose of informing or confirming the situation for Jack and listeners. As a teacher's words speaking from within the narrative, these words are intended to provoke a response from the group and to indicate an ideological position with relation to Jack's action. The

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[7] As noted in section 8.3, this is the word of the character, subsumed to the purposes and word of the teller (Bakhtin 1984:52).

narrator proposes a particular world view of the inevitability of the human condition; if we do not eat, then we will starve. Our words can never be free of ideology, and we will see that implicit meanings are picked up by children, just as is explicit information or instruction.

**8.4.3**    The butcher's words provoke a questioning of the validity of accepting without question these 'laws of nature.' Like the Socratic dialogue, the butcher's words, although unconscious at the level of the story, are polemical and invite response, whether oppositional or otherwise. As shown in section 8.3, a teller may usurp the words of a minor character and yet they may be double voiced within the context of the narrative event, rather than the story.

**8.4.4**    These words are overheard by Jack, as they are overheard by the audience. They are words spoken in public to an audience, as well as being words spoken by a teacher to a group of pupils telling them what this story is about. They bring into view an idea about what might happen when death is banished from the world. However, the teller (teacher) has already declared an intention to leave these words incomplete, unfinished and therefore open to an unforeseen reversal, to a dialogue with other 'full-valued' words. This suggests that this type of storying necessarily produces the active type of word in which the other person's word exerts influence from within.

**8.4.5**    In A2, the words *'nobody could die of starvation'* (447) and *'nobody would die of starvation'* (453), occur in the mouths of two tellers whose words are juxtaposed as a consequence of the structure of the task.

These words constitute the thought and indirect word of the hero. We understand them as responses, both to the butcher within the story in Jack's dialogic thought, and to the teller of the first part of the story through the narrator's word. The subtle change in use of conditional, from 'would' to 'could', shows an active taking on of another person's word and a commenting on and a developing of it. Storying invites the child to test out her thought in words, to experience the verbal realization of ideas.

**8.4.6** The butcher can be educated out of his narrow concept of the relationship between consumption and starvation, as can the teacher. With this new conditional structure the world is shaken out of its single tracked pattern of though, both in the story world and in the classroom. The original intention of the Socratic dialogue where Socrates saw himself as midwife for the birth of an idea, is demonstrated. The pupils are provoked to take on the words of the teacher and upturn them, unseating the teacher from her position of power within the context of the story itself through the double-voiced or active word.[8] Thus the children are empowered by their words which act and have an effect in the world. The effect is to move them into their own self consciousness of ideas they have taken on and therefore into a greater position of power through words.

**8.4.7** The original proposal that, 'we are going to starve at this rate', infers that we might starve if things continue in the way they are going. However, there is no suggestion that there might be any possibility of human intervention to prevent this happening. People are, in the butcher's

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[8] 'The conditional word is always a double voiced word. Only that which was at some time unconditional , in earnest, can become conditional. The original direct and unconditional meaning now serves new purposes which gain control of it from within and make it conditional.' (Bakhtin, 1973:157).

perception of the scheme of things, at the mercy of circumstances.

**8.4.8**     Jack's realization, in Story Two (lines 441-456), in resistance to the butcher's view, is that he and the villagers are not at the mercy of a pitiless destiny. He is able to refute the notion of an inevitable future since he has discovered that this can be overcome by a change in language structure (from, *'we're going to starve at this rate'*, 340, to *'nobody could die of starvation'*, 453) and therefore by a change in attitude and position in relation to the world. Words are a powerful tool for conceptual change; a change in tense or mood, is a change in position in relation to things, in thinking which can affect the listeners perception of the subject.

**8.4.9**     The double voiced word which speaks to a single voiced word or another double voiced word invites the the active reader to change her/his philosophical stance. Her/his word, in response to a double voiced word reveals the structure of her/his thought as the instrument through which s/he can shape and make sense of the world.

## 8.5   How an argument in narrative affects the story

**8.5.1**     Eve takes this process one stage further. Her words become fully active, rather than double-voiced.   Out of dialogue a new truth is conceived that is different from any that has gone before. It is a truth because it takes the form of the independent word of Jack which is separate from Eve herself in a way that the idea preceding this word was not. After the narrator has responded to the butcher's words in the initial narrative, the argument is further developed as the discussion, and then the final story making

proceeds.

**8.5.2**     In this section I will show how these stages, though separated by lapses in time are like propositions or positions adopted in a dialectic. The thread of the argument continues throughout the event, so for those participants most closely involved with this argument from the beginning, Eve and Rose, the experience of the event is as a dialogue between oppositional ideas. These come to be represented, finally, through a full-valued consciousness (Jack's) as a result of this dialogue. The experience of the event depends on the type of provocation, which will lead to a particular type of word being produced, functioning in a particular way and reconstructing a genre accordingly.

### 8.5.3   The stages of the argument

**A.**   **Ms Mood:**

'the only way that we keep alive

**is** by other things dying

**it has** to go on   ·

**life is** in death

**death is** in life                                                                 5

**there's** no end to it'


**B.**   **Eve:**

'and he was going to pull the twig out                              445

when **he realized**

that **nobody would die** of starvation'


**C.**   **Rose:**

'em **you said**

that **nobody could die**

well **nobody would die** of starvation                            560

cause like **you couldn't die**

so you wouldn't **need** food'


**D.**   **Eve:**

'**I will only** let you out

**if you would not** let humans die

until the time until they were very old                             800

and **only if they wished** to die'

**8.5.4**     Despite the lapses in time, this connected series of contributions can be interpreted as a dialogue or as a dialectic, a conversation or an investigation of a 'truth'. Extract 'A', as discussed in the last chapter, section 7.4, is direct speech in the voice of Jack's mother within the narrative. It is a set of propositions with high modality voiced in the semiotic stratum  (as part of the structure of the event) by a teacher who is engaged in narrating to her pupils. Children respond to these propositions as if they were detached from the teacher, and take into account the learning situation.

**8.5.5**     Both voices, that of Jack's mother and of the teacher, have authority, since the discourse type is 'storying' and the linguistic convention 'narrative'. However, Jack's mother's voice takes precedence and is dominant. This is because the conventional framework of the discourse type is a narrative genre. The teacher has taken on the <u>voice</u> of another and, therefore, the <u>role</u> of another with consciousness of her idea as it acts within the story world. The consciousness that the speakers are responding to is that of Jack's mother and not of the teacher as the teacher takes on another's independent words in anticipation of a range of responses.

**8.5.6**     Part of the teacher's intention is to provoke the word by means of independent words that are not her own. This is an important aspect of the function of narrative in the classroom in whatever mode. Voices from other contexts are brought into a current context. Words or ideological propositions, which enter into dialogue with these statements from within narrative, do not threaten the stability of the teacher pupil relationship, but are a quest for meaning.

**8.5.7** Eve's contribution in B (above: p234) is an oppositional position in relation to A. Jack, who, in finding or coming into his own word, opposes his mother's word in a general sense, realizes he does not have to release Death. The specific argument that realizes Jack's thought processes and therefore those of the storyteller, is in opposition to the words of the butcher. Discourse 'B', is resistant to that of the teacher A, on the levels of story and narrative; Jack resists the word of the butcher and of his mother; Eve resists the word of the teacher .

**8.5.8** As we saw in the last chapter, paragraphs 7.7.2-5, there is a momentary withholding of the moment of disclosure (445). Jack's state of unknowingness can be equated to the state in which he listened to the words of the butcher in the teacher's story, and the significance of what it means to throw away death dawned on him: *'Something suddenly jiggled around in Jack's head'.* Jack's state of unknowingness prior to this moment, in the teacher's story, is an example of a long delay in disclosure. The knowledge of the implications of what Jack has done remains implicit through the section on cutting corn and trying to make a meal. This is an example of delay in disclosure on which the storytellers can draw in telling their story. The reader experiences what it is to know, while complete knowingness in the story is delayed.

**8.5.9** The delay in disclosure in A2 is brief, and yet significant. In the teacher's story, Jack's realization is provoked by the word of the butcher (338-40) when evidence in the external world alone does not result in his coming to an understanding. We know that at least some listeners come to this realization well ahead of Jack. Eve was ahead of Jack in her realization

'that nobody would ever die again' (191). The existential process of realizing in which Jack is found to be engaged, is reflected in the parallel process of realization of ideas through language in which Eve is engaged. The process of narrating reveals the processes of thought as dialogue in a social context. We have now reached a key stage in the argument, demonstrating my thesis, strand 3, **that the narrative is structured by relations in the social situation** (of each stage in the argument explicated above, see 8.6./3) **and the realization of thought which has been implicated in its conception** (Eve's realization structuring Jack's realization). I will develop this a stage further with reference to Fern's work in Chapter Nine, 9.4-8.

**8.5.10**  C (above, p234), continues the argument from outside the narrative, commenting on and critiquing what has gone before, elucidating the dialogue. Rose's comment (lines 58-62) points up the rhetorical and linguistic contrast in kinds of modality, which embed presuppositions of authority in the speaker in each case. The theme of this speech is what 'you', the teacher said, with a corresponding indication of what 'you' did not say.

**8.5.11**  The teacher's words are paraphrased using the deontic or directive modal *'nobody could'* (line 559), while the pupil's side of the argument, uses the epistemic modal, *'nobody would'*, (line 560) making a proposition about the truth of the hypothetical situation. Although the mother/ teacher did not actually use this modal, the presupposition underlying her statements about the world was apparently the incontrovertible truth and changelessness of the condition of things. No other possibility was permitted, *'it's something you've got to do'* (teacher's story: line 397). The paraphrase, *'nobody could die'* implies that the pupils are expressing a judgment about

a truth, rather than assuming a truth.

**8.5.12** The mother/ teacher, as Rose represents it, argues that it is inconceivable that anybody could die, Death having been imprisoned, and that she will not permit the possibility of contradiction. However Jack's mother's own words have implicated a further logical possibility, though she was not willing to admit of it. This possibility reconciles the contradiction in the butcher's words, that things need not continue as the status quo. As a response to the butcher's word, this resolves the logical contradiction of which the butcher is unaware (if it is not possible to starve, food is not necessary). As a response to Jack's mother's words, the argument confronts the status quo, the condition of things and suggests that there may be alternatives. The idea is operating on a deeper level in response to Jack's mother and Jack actually goes and tells his mother about his idea in the story; 'he ran home to tell his mother the good news'. The opposition has arisen in response to a logical problem, which is then found to have wider implications.

**8.5.13** In the latest version of the story (D; p234), Jack exacts a 'solemn' promise from Death, using his new linguistic power, through direct speech, in his own voice for the first time. He asserts his power by making Death's release conditional on there being changes in the status quo. The state of immortality which was argued against by others in the group on the grounds that this would prolong sickness and that would be worse than death, is now being offered in exchange for improved conditions relating to mortality. An element of choice is introduced in opposition to the former sense of resignation to the inevitable. An offer is made through the narrator in

exchange for an ending to the story. The terms of the argument have been set out and examined through dialogue within narrative and a solution found.

**8.5.14**    Death will agree to the terms of this contract (line 805) as expressed here and therefore the polemical words (the words the children spoke against the notion of a Utopia, (lines 548-605) have been overcome by an alteration of the original stance which the tellers took in story A2. The binding of Death to a contract, which amounts to the overcoming of Death as a 'villain', is achieved wholly by the interactive word. It has become a new word by entering into dialogue both outside and within the new narrative.

## 8.6   An altering of position through the argument

**8.6.1**    Jack's first unspoken word about himself is that he loves his mother so much that he can not let her go. When he speaks, this has become an idea about the world, that he feels angry about the suffering and pain of death.

> **Eve:**
> and em you wouldn't
> you would only let
> and you would only let animals die a peaceful way
> so that they couldn't feel any pain or anything          804

The reason that Jack speaks these words in offering his bargain to Death is that the teller has become self conscious within the group. She is now conscious of her own ideas in relation to those of others in the group. Jack is

allowed to speak for himself. He does not repeat any of Eve's own ideas in Eve's words. He speaks as Jack and within the context of the story. His capacity to bring his own words into dialogue with the narrative and with other potential voices, such as that of Death, arises from Eve's experience.

**8.6.2**    Eve has experienced the representing of points of view in dialogue about a world where there is no death. She has heard the voices and ideas as they identify the group around the table and she constructs a narrative transformed by the ideological position Jack adopts as a result. This is in opposition to the status quo which assumes the inevitability of death as it was presented in the teacher's telling and in the voices around the table.

**8.6.3**    What Jack realises (lines 446-7) is directed at the anticipated word of the character Death. This word can be anticipated as a transformation of the speeches that were made in the discussion by children in dispute with the notion of a Utopia where nothing could die (548-605).[9] Voices presented by a narrator have greater independence as a commitment to exploring ideas grows. Jack's voice is now separate from that of the teller, and can be viewed by the teller, and evaluated as a separate voice and idea. The character Death  as the 'villain' is overcome by Jack's words (796-801) to the extent that his words are represented indirectly, as a 'solemn promise',

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[9] Chafe (1994) looks at direct and indirect speech both being reconstructions, and asks the question (217), 'why should language provide both options, one acknowledging that the language is reconstituted, the other pretending that it is replicated? A general answer can be that direct speech, like the historical present, is another way of bringing a quality of immediacy to a displaced experience.' He then asks why conversationalists would want to do this and proposes two possibilities, one to introduce evaluative information from the original speech event and the other when the wording has relevance in the new situation. I propose a third for storying; that the speaker has become emotionally involved with the ideas the speech contains to the extent that these have become immediate to her. She has a commitment to the ideas which are expressed as if by a separate consciousness. Though they do not constitute what she believes to be possible in the social world; they hold good within the constructed story world, and she is committed to them.

rather than

being allowed to enter the story world directly. Jack's word is also directed at the previous moment of realisation for Eve and Violet, that a utopian interpretation might be conceivable.

**8.6.4**    A comment made on A2 during the discussion following the first responses to the teacher's story, helps to elucidate the function of the bargain Jack makes with  Death in B2.


**Comment on A2, .**

**Heather:**

she found a way

to make them all live together

instead of like people dying                                                600

but its not exactly realistic

because I mean people have to die

**Dawn:**

if people didn't die

there wouldn't be enough room


**8.6.5**    What exactly does lack of realism mean in this context? There could be <u>no real resolution</u> of the first story, A2, where the story is entirely determined by the idea, because Jack <u>does not actually confront death</u>. The idea in B, in its transformed state, is Jack's. He presents the offer of a bargain to Death in direct speech. It is intended to have the effect of bringing the narrative and the story to <u>completion</u>. Although the narrative in story A1 was completed, the confrontation with the villain was never resolved and a state

of suspension was entered into indefinitely.

**8.6.6**     In the moment in which Jack speaks, he becomes powerful and comes to be himself. The character is the word, his word about himself and the world. His words are active. They would be impossible without the addressee, Death, whom they are intended to affect while effecting the ending of the story. These are also words which represent Jack's consciousness of his condition, as conceived by Eve. They have arisen in a world in which a pact with Death is conceivable, in a world of traditional folk tale where such ideas are permissible.

**8.6.7**     In return for the audience listening actively to the notion in A2 that there could be a world in which pain is reduced, Eve then agrees to restore a sense of proportion or 'realism'[10] in B1. The contract is made with a known audience which has expressed a desire for 'realism' (line 601) with respect to the narrative. They have asked for that with which they can engage as a 'truth' for the moment within the narrative convention. Equally, they have not necessarily rejected the idea of Utopia but the way in which that idea was told as story. The contract for the tellers is binding, that they return the listener, in completing the story, to a constructed 'reality'.

**8.6.8**     What was required by Heather was that there would be a connection between the narrative, and belief in a real world outside narrative. The ideas should permeate the boundaries between discussion and narrated worlds and claim relevance and validity in either. This notion is transformed by group B1 into a narrative in which a conversation between life and death is encompassed by fishing and roasting and 'ordinary' life.

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10 Alternative notions of reality are here expressed. Bakhtin quotes Dostoevsky as writing, 'Reality is not limited to the familiar, the commonplace, for it consists in huge part of *a latent as yet unspoken future word.'* (Bakhtin 1973:73)

**8.6.9** No-one during the subsequent discussion questions the basis of the idea of the promise made by Death though they wonder whether he kept this promise (1818). The bargain slips into the culture of the storying and others speak of it as if it is the common property of the larger group and not only of those who were involved in the telling of B1.

**8.6.10** For an idea to be inextricable from the self consciousness of a speaker in dialogue in a story, it must be 'true' in some way within the terms of the story and the speaker. Eve, as an individual, would probably identify herself with the type of idea that Jack is expressing. This does not mean that Jack is used to express Eve's ideas. The idea has become inseparable from Jack in his predicament and situation within the folk or traditional tale genre. The voice is Jack's, arising out of the situation he is in, and within which he can address Death as 'you'. This can occur in a world where death can be confronted in person. In the process of coming to terms with the inevitability of death, certain things can be said that could not otherwise be said in another situation or another context.

**8.6.11** Underlying the general response to Eve and Violet's story, was a response to the genre of the story as communicated in my telling. This type of ending may have been felt to be structurally unsuitable for the genre, which requires an actual confrontation with the villain. What actually happens as a result of the dialectic, through the stages of the argument, is that a innovation within the framework of the genre comes about. The confrontation with the villain is executed through the power of the word. The villain who cannot realistically be defeated, is not defeated, but bound by the power of

his solemn promise. As Hazel later points out there are potential new stories

in this, for a promise made, and a promise has the potential to be broken. The argument is a continuing dialogue and has been experienced as being open ended, with the possibility of a response from another point of view.

**8.6.12** Jack's sending his words to Death out into the world are a metaphorical representing of his new self. They are words which believe in themselves. The stopping of Death's power to speak as himself, the cutting short of his words by imprisoning him in a hazelnut, is found not to be an overcoming of Death but rather an evasion of the responsibility Jack has to speak for himself in the world. In Jack's speaking for himself, finally, Eve has come to find words which will lead to a promise to resolve the story. These words fulfil the group's contract to tell and to complete. The idea has grown and developed into a new idea.

**8.6.13** The notion of a utopian world opposes an inherently traditional structure; it was not permissible because it transgressed the completedness implicit in the notion of mortality. Completion is a principle of narrative, allowing both teller and listener the illusion of time passing with endings and beginnings, rather than an eternal suspension. Eve and her group found a way of completing, while holding onto and transforming the idea.

## 8.7 Summary of ideas and argument

**8.7.1** In this chapter I have shown how the work of the collaborative groups is provoked by the discourse of the teacher and by each other's

narrating and comments. Depending on which part of the discourse has the

greatest significance in provoking a response, the language will function as a parody, polemic, dialectic or other active type (Bakhtin, 1984:199). It recognises what has gone before and what has come after. As the child becomes more aware of the ramifications of the idea through argument, the character comes to represent an independent consciousness through the taking on of an idea.

**8.7.2** In the transformation of the idea through several voices and speech genres, we see the passage of the life of an idea. It inhabits and issues from the mouth of differently positioned consciousnesses and different ideologies. At each moment of listening to narrative, we confront a different word, though we recognise that it has a past . The word embodies an idea that has come to be about its own passage through time and voices. It is essentially an idea about what it is possible to change in the world by shifting position slightly. It is the idea that we can change things by narrating them in the word of another.

**8.7.3** I have shown how the listener's dialogue with the teacher's story can be worked out through the stages of an argument in storying. We looked at the representing of a whole concept as a symbol in Chapter Seven, and an oppositional dialogue in this chapter. I will go on to develop the evidence of listener's thought realized verbally in the course of a speech. Fern's work which I will discuss in Chapter Nine, preserves in the text, the moments of realization, which are represented in the work of Eve and Group A. The text becomes a record of verbal thought as it is happening, rather than the reconstruction of the memory of its happening.

## 8.8 Educational implications

**8.8.1** The parameters of the storying situation require the internal dialogue, to reveal at least a part of itself. Strand 3 of my thesis, **that the realization of thought in speech is in dialogue with previous and current interactions in the social situation** (0.4), has implications for the structuring of aspects of the learning situation in order to allow such learning to take place. From examining the realization of a dialogue between exernal and inner speech in the form of a generalized symbol of Death reborn in a nut, we moved on in this chapter to a dialogue represented by stages in an interactive process. This kind of implicit argument in which the teacher's idea is open to being opposed empowers the child, indicating a way in which ideologies can coexist in the classroom. The teacher's ideology need not inform classroom interactions in order to retain a stable teacher pupil relationship. Storying allows other ideas to coexist within the framework of the task.

**8.8.2** For a learning situation to be fully active in the Socratic sense Bakhtin, 1984;110), ideas should be provoked as well as juxtaposed. The child who takes on the idea comes to understand what it is to mean the idea within the classroom and within the story. In this chapter I have argued that the idea arises because it is provoked by words in the social situation. It follows that, if ideas are invited into the learning situation to coexist, provocation, and therefore the development of concepts through the manipulation of concepts, can take place.

# Chapter Nine

# Thought and word

'he kept on giving a cup of tea to somebody that wasn't there'

**In this chapter I will focus on the work of constructing narrative by Group Three, lines 909-996.**

## 9.1 The space between self and other

**9.1.1** <u>At the penultimate stage of my argument, I draw all four strands of the thesis together, supporting this with evidence from Fern's work. In selecting gramatical processes to represent her thought about Jack's situation, Fern moves closer to Jack's thought, realizing concepts that were implicit in the teacher's story and unfolding her thougts across space and through time in doing so.</u>

**9.1.2** Story ideas are representative of the nature and depth of response, and therefore of the nature and depth of the provocation in the story as stimulus. In this chapter I will look at the relationship of thought to the metaphor of 'space' in narrative. As we have seen, this metaphor is used by narratologists to mean the spacial relations between signifiers and signified or the space defined by these.

relations.[1] I find the concept of space useful in defining the space that the child opens up for herself in understanding. As we develop, our understanding opens up previously unrealized areas.

**9.1.3** It is important to my thesis that the terms used by narrative theorists to define the principles and characteristics of narrative text can be applied to the processes of thought in the constructing of narrative. The notion of spaces related both to process and product has been a theme throughout the thesis. The two final chapters examine the fourth strand of my thesis, **that, as a vehicle for thinking and realizing thought, narrative allow us to experience our ideas as unfolding through time and as a network of relations across space** (thesis: section 0.4)

**9.1.4** As discussed, paragraph 2.4.10 in Holly's comment on Hazel's first version of her story, which identified an ellipsis, we then saw this ellipsis opened out in various ways as a space; the space into which Grandad's thoughts at the time of his fall could enter. Gradually the teller and audience, through the narrator, moved closer to Grandad at this time until the space was defined by Grandad's free indirect thought (see Chapter Six, section 6.5). In this chapter, we will see Fern moving rapidly through thought represented spacially in the story by means of the space opened out in the unfolding of the narration. Her verbal thought realizes ideas which relate the

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[1] According to Benveniste (1974: 262) deictics 'organise temporal and spacial relations around the "subject" taken as a point of reference', and thus the illusion of life, of time, of space flows in the first place from the text itself and not from anything exterior to it The speaking instance of the text takes on substance, flesh and blood', in spite of its lack of any existence outside the boundaries of the text'. (McLean; 1988:111) At the critical moments of crisis in the oral story, as in the Greek drama, one character will be brought together to face another. Often the crisis will be expressed in, and made sense of, by either direct or indirect speech. Our concept of space begins at the point where a thing or a sensation or feeling or voice is perceived as being outside ourselves.

story to the experience and feelings, motivations and ideas of the child.

**9.1.5**    In this chapter I will argue that the space that is indicated between a person and his/her idea (for example Eve and her utopian idea), and which identifies a person with her idea, becomes 'deictic' (the space between 'I' and 'you' and 'here' and 'there') space in the story. The space in the social world is metaphorically represented in the story as the relationship between consciousnesses of self (Jack and his realisation about death) and consciousness of other.

**9.1.6**    Jack's journey is one of self discovery or the discovery of the distinction between self and other. The children shift themselves and Jack through this journey, in ways I will go on to demonstrate in this chapter. In Jack's world  (Story B1), through his realization, 'Death' becomes 'death' (the consciousness 'Death', becomes the concept, 'death'). Villain becomes abstract concept. When Jack offers his bargain to death in Story B1, he offers it in terms of the concept of death, asking for various conditions to be placed on death. Death does not reply; through work on the story, Jack has become the conscious man of the idea, speaking his idea directly out into the world, while death's promise is represented by the narrator.

**9.1.7**    The 'other' which Jack confronts in the world is found to be that of which he was afraid, which is the completion of the story. The other self, which exists in the end, did not exist in the beginning, and so has come into existence as the conception of the narrating. In story Three, 'latest' ending, (lines 1387-1484), as we will see in this chapter, Jack comes to terms with mother's death when he recognizes himself as separate, occupying his own

space. Through his confrontation with this notion Jack becomes himself, separate from his mother, and death becomes completion rather than annihilation.

**9.1.8** A teller sends forth his/her word and idea into the world where it will encounter other words and thereby recognize its own identity. By doing this a participant may test his/her own word in a social context. In the extract below, Fern picks up and works on the cultural ideology about attitudes to death, raised through the discourse of Jack's mother. She draws out her own thoughts on this in a metaphorical form, showing thought reflected in narrative structures and processes. She simultaneously argues the point of view that Jack should be allowed time to reflect on his feelings, exploring the idea in a hypothetical narrative form initially, rather than shifting straight into a fully discursive mode.

> so he could go out in a boat
>
> and like em travel for days and weeks                      915
>
> n like go on a big tour around the seas
>
> trying to find this little hazelnut

**9.1.9** As we have seen in Hazel's work, the use of narrative structures in this way seems to allow us **to tell a story about our thinking processes**, in order that we can expose them to our own view and that of others. In this way, we can find out what we think, while trying out our ideas in the public domain. So Fern is able to say something about her beliefs, about growing up within her culture in response to what her teacher presents characters in her story as saying. She is not repeating what Jack's mother

has said, but rather beginning from the point at which Jack's mother left off.

**9.1.10**     Having formulated the idea in general terms, she begins to show how this could be effected in the world. Narrative allows her to develop the idea in this way and to explore the notions of adulthood and independence. Although she shifts from the initial idea of Jack drifting around on the sea in a boat (914) and coming to understand himself, it is through this that she brings him into a position where he can come to terms with his mother's death.

**9.1.11**     Fern's language functions to realize the notion of spacial relations as being cultural. This is in fact what narrative is about. It is about society and relationships in society, about reconstructing and describing them and about interacting in order to retest and change them. At the ideational level, Fern is examining ideas about relationships, representing them so as to make them visible, by constructing deictic space. On the interpersonal level she is finding a role for herself, re-identifying herself, and therefore the other participants, in terms of the task and the role she takes on. Because she interprets the task as being essentially about spacial relations, she is redefining the group and what the group is being asked to do by the teacher in terms of space between participants in the group.[2]

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[2] The genre in which she is working is really about proving and affirming oneself as adopting a space within the world. So it is not so much an argument as a statement and a proposition about what it means to take on your independence, from the point of view of someone on the threshold of adolescence, on the point of doing that. At the interpersonal level a case is being argued for the new interpretation of this kind of relation. If an argument is being constructed as I am showing, then it is being made in accordance with the cultural conventions for arguing a case as well as the conventions of narrative. If we agree that it is doing both of these things, then we can see that it is operating on an ideological level to express an ideological position, in the voice of a character who is shown as being in the process of coming into his own consciousness.

**9.1.12**     Fern comes into the consciousness of the character's thought as separate from her own. The character's thought is what happens in the course of his time thinking on the boat (910-27), to which Fern does not yet have complete access;

> and like when he's out on the water by his self                924
>
> then he'll get used  to her ma, his mam not being there

Fern's argument, which has become the argument of the narration or of a narrator, is what is happening in the process of narrating. The two are simultaneous and yet distinct, both in the time in which they are seen to be taking place and in the manner of their realisation. As we saw in Hazel's work, Fern will come to open up the spaces and this is important to her understanding.

## 9.2  Changing position

**9.2.1**     Two positions are expressed, in lines 924-6. First, that of the character, who fulfils the conditions of intertextual mythological time by being represented as journeying into his self knowledge.[3] The second vantage point or position, is that of someone who puts forward an argument at the time of speaking. The theme of Fern's comment is the treatment of loss and of coming into independence in our society (rites of passage). Fern

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[3] This allegory in story time is understood in the context of story, myth or psychology or the study of the unconscious. Each generation narrates it anew for themselves, within the context of new cultural values, encoded in a new narration. We understand our past, the past tense of our culture and combine it and parallel it with our present concerns through narrative. The narrating is arguing a point of view on different logical grounds. This is the way in which while being culturally 'saturated' with current values, narrative can also reveal to us levels and voices which speak out of our past culture. These voices, are negotiating or arguing and representing in present time as well as story time.

understands that bereavement is a reorientation of the self around the lost one or one who is going to absent themselves. Death does not have to be conceived as an ending but as a changing of position in order to alter the concept of where one stands and one's identity as a result of to the loss.

**9.2.2**   Through story, as I have been showing, we may be able to experience the reorientation without the loss. This is reflected in the story as Jack tests out the idea of loss, or being without and separate from his mam, while his mother is still alive.

**9.2.3**   If, 'The child's intellectual growth is contingent on his mastering the social means of thought, that is language' (Vygotsky,1994:47), then we would expect to see in speech examples of those structures and patterns that might represent an organising process. We are examining structures which are organised and complete when we analyse Fern's speech, while she experienced them as coming into being as she spoke. As she begins the speech at line 910, she will probably have an idea, initiated by her reading of the teacher's story, of where she is going to get to with what she is saying and may recognise that point when she reaches it. It is the thinking process reflected in the processes of the clauses that moves her through the ideas.

**9.2.4**   Fern has to reconcile two motivations for speaking. Firstly, she responds to the teacher's story. She continues her dialogue with it, as it unfolds, aware of the types of response that might be expected in this context. Secondly, the teacher has asked a specific question, *'any ideas what Jack can do?'* (909), which indicates that a certain type of response is required.

**9.2.5**     What Fern has to say may not take the precise direction implied by the question. However, if we examine her reply, we see that she is skilled at taking the direction from the question and moving, conceptually, into a position from which her idea can take shape. Her idea emerges as she speaks, the very movement through a narrative structure bringing her to the point where the words reveal the form of the idea. She is a skilled practitioner in the acceptable, social, communicative processes in education which invite and value this thinking aloud and she knows how to make it work for herself and the teacher.

**9.2.6**     From clause 914, Fern is using this form of hypothetical narrative to respond to ideas and meanings in the story. These will be different meanings from those we read in the traditional tale, as like Hazel, Eve and the others, she is an innovative narrator, using narrative as a framework. Fern's idea is that Jack will get used to his mother's imminent death, if he is given time on his own, *'just give him time to get used to the thought that his mam's not going to be there'* (921-3). She begins to make this point by describing Death's journey, then the pursuit by Jack over a long period of time, and finally arrives at the point at which Jack can confront Death with a request.

**9.2.7**     As she is moving Jack to this point, she is also moving the narrator and the discursive voice which is framing this discourse. Like Hazel, Fern is arguing a point of view, as well as presenting it as narrative to her group. She is both telling her group <u>what</u> could be done (909) to solve the narrative problem posed by the first part of the story and showing **how** it could be done by narrating it into existence. So we might expect to find the

speech functioning on two levels both presenting a case and narrating.

he <u>might</u> of thought o it

so he <u>could</u> go **out in a boat** 914


## 9.3  Fern and Jack take on new roles


**Ms Mood:**

any ideas about what Jack could do? 909

(*)

**Fern:**

he could go out in a boat

and like em travel for days and weeks 915


**9.3.1**     The teacher's question, *'any ideas about what Jack could do?'*, focuses on what Jack can <u>do</u> rather than on how he is going to come to terms with the inevitable, which is the point of the story for Fern.  Fern's task is to reconcile the teacher's question which focuses on the 'doing' of  the questing with an evaluative and reflective narrational stance which will open out meanings,  making sense of  the story for herself and for the group.


**9.3.2**     Fern's speech is a response to the voice of Jack's mother. She allies herself with this perspective and takes it on a stage further to see how this acceptance of the state of things might be realized in Jack's case. The voice through which the cultural values are addressed to Jack and to the audience, is that of Jack's mother. This is significant, as we have seen, section 7.3.2-5, in that Jack's mother's words are spoken by a teacher, whose

voice as a teller takes on the voice of Jack's mother. This may have the effect of slightly blurring the distinctions between these authoritative voices.

**9.3.3** In setting out on the seas, both Jack and Fern's thought are released to wander a little and to reflect. Fern's idea for Jack, is to allow him time to think. In drawing out this idea she allows him, as well as herself, these moments of drifting, allowing the water and the narrative to take him. The voices of the culture are strong from the teacher's telling, 'it's part of the cycle that goes on'. It is as if there is no escaping his mother's words for Jack. The process of our initiation into our culture involves being able to become our independent selves within it. Being cut off and isolated for a time signals an end to youth and a taking on of adult concerns such as facing up to death.

## 9.4 Fern's argument

he could em the

seeing as the man                                                                 910

was so light in the hazelnut

**9.4.1** The three clauses (910,11,12) form an abstract in the form of a proposal which, if taken for the sake of argument to be the case, the rest can follow. This pair of clauses are performing two functions simultaneously. Clauses 910/11 initiate the hypothetical narrative, while simultaneously functioning as an evaluative suspension or abstract before the narrative. As an abstract the function is to introduce the topic or theme by saying, let us suppose for the sake of argument that the hazelnut could float. This interpretation of the dual function of the clauses is borne out by the narrator's

relative visibility. It is the narrator's voice which enlists the reader's agreement using the idiomatic formula 'seeing as' and meaning let us agree to see it this way and preempting resistance to the proposal.

**9.4.2** The construction 'seeing as' (910), is a preliminary to putting forward a point of view. It is a means of signalling an intention to embark on an argument. It suggests a speaker who is aware of the conventions for beginning to present an argument and for beginning to tell a story and who can conflate the two. This speech is part of working out the story rather than of performing. Fern speaks rapidly and uses implicit forms, referring to the teacher's speech; 'him' for both Death (918, 19) and Jack (921) in almost consecutive clauses. She is realizing an idea by virtue of a space having been opened up into which she has been invited to move. She is willing to commit herself to a public kind of thinking.

> so he could go out in a boat
>
> and like em travel for days an weeks                                   915
>
> n like go on a big tour around the seas
>
> trying to find this little hazelnut
>
> and trying to get him out

**9.4.3** Her response is framed by a highly visible narrator so that she reaches her point by way of the complicating action in clauses 914 to 918. There is a resolution to this state of seeking on the pathless seas. Before 918 there is an ellipsis (we shift from trying to find the hazelnut, to trying to get Death out), so that by 918, we must assume that the desired object has been recovered. The resolution is in lines 919 and 920. Knowing what must

happen, Jack no longer needs to deny it. He just needs time *'to get used to the thought'*. The coda at 921, 22 and 23, both sums up the story and shifts the meaning from doing to being, from acting to existing.

> but just ask him
>
> if he wouldn't do it so quick                                           920
>
> just give him time
>
> to get used to the thought
>
> that his mam's not going to be there

**9.4.4**      The resolution is a resolution of effective action that brings Jack literally into a new position. It is a conditional representation of an exchange of words, Jack's supposed words to Death. A period of time is proposed, during which words are supposed to have been spoken. The words are preceded by an indefinite condition of 'trying to find' the hazelnut, expressed by the appended present participle clauses with the infinitive, 'trying to find' and 'trying to get him out' (lines 917 and 18). Labov (1972:370-5) classifies this usage as evaluative and as serving to suspend the action by correlating one event with another. Trying to get Death out of the hazelnut is not simultaneous with trying to find the nut. The correlative structure is relating the continuous state of 'trying', which is unfulfilled, to achievement of the object of the trying. It suspends or extends the moment leading up to fulfilment.

## 9.5 Representing thought

**9.5.1** This speech about narrative, is narrative in form. Through clause 914, the reader is orientated towards an ongoing activity in a particular conceptual space, a space through which s/he can move or be moved by the action of notional currents and tides. The 'seas' function as a device for bringing together two story existents. It is in the nature of narrative that disparate existents will have a connectedness by virtue of their common situation within a constructed 'world'. Thus the sea as a concept, a space on which you float or drift or set a course, is a paradigm in the unconscious for that potential in narrative for paths to cross at any number of moments, any one of which encounters would alter the course of events[4].

**9.5.2** Jack is moved into an exterior space which is outside himself, a space through which the 'he' (909), representing Jack, is defined. He is defined by the action (travelling) which is only partially voluntary (the boat is the agent). When she reaches clauses 924, 5 and 6 however, Fern looks back reflectively on that space, seeing it as a representation of an interior space into which Jack brings and tries out his thoughts of his mother's imminent absence. He is able to imagine a future without her, by allowing his thoughts to occupy this space.

**9.5.3** Fern has projected her own understandings about loss into a space represented by boundless sea and sky. She allows her thought to drift about within it, as Jack's thought does. It has become a space in which

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[4] It is 'natural' that Jack who lives on the sea shore would be brought together with the object of his search by embarking upon a sea journey. Like the forest, it represents the exterior world where the protagonist will undergo change. As Propp (1968:33) notes, the 'hero' has to set out from home (function I or IX), in order that a villainy can be counteracted.

subconscious levels of structuring of narrative can operate.

> and like when he's out on the water by his self
>
> then he'll get used                                                                925
>
> to her ma his mam not being there

**9.5.4**    Fern has already heard the teacher's vocalizing of Jack's mother's voice telling him that things will go on without her. The way in which Jack comes to be reconciled to his mother's coming death, is by a process which leads from his going out into the world outside and travelling through it as a journey into understanding.

**9.5.5**    This reflects the process that Fern is going through in constructing the story. She meets the teacher's voice in the social world and encounters the words of Jack's mother and she dialogues with this in her inner speech. Then she moves out into the social world and in communicating a thought about the time Jack might need to come to terms with the future, she is reading her own new meanings. It is interesting that her 'slip of the tongue' at clause 926 almost gives away this seeming identification of Jack's thought process with her own, 'her ma' is corrected to 'his mam'.

**9.5.6**    Fern takes hypothetical narrating, or narrating as she thinks about what could be said while testing it out, a stage further than Hazel

quickly arrives at and sustains a section of 'free indirect thought',[5]   919-27.


but just ask him

if he wouldn't do it so quick                                    920

just give a him time

to get used to the thought

that his mam's not going to be there


This passage has almost all of the features of free indirect thought; no reporting clause, third person pronouns used to refer to Jack as speaker of his thought and potential speech to Death, 'proximal deictics (*here now, this today etc.)* just as in direct discourse' (there, 923) and 'prominent use of modality markers, which we judge to emanate from the character rather than from the narrator.' (wouldn't, 920) [6]


**9.5.7**     To understand why this type of discourse occurs, we need to know what is its function. I propose that it functions to represent Fern's own inner speech , that it <u>represents</u> the level that is more interior than external speech. The reason that this occurs in this way is that what we call free indirect thought is represented as if it is <u>conscious</u> thought, or inner speech

[5] This would refute Banfield's (1982: 65-108) argument that 'represented speech and thought' is 'speakerless', and cannot be spoken in discourse, since it has no addressee. I have argued, in connection with Hazel's work, that sections in the final draft of Grandad, that I would class as free indirect thought are the thoughts of Grandad represented by the represented speech of a narrator. Toolan (1988: 127) calls it a 'strategy of...*alignment* in words, values and perspective, of the narrator with a character.' The teller and audience experience these thoughts, as if they were close to the thinker; for a moment, as if they were the thinker. This is a clue to the function of the 'style' in spoken narrative discourse of the kind I am analysing. It is, a coming into consciousness of thought, for the speaker and others, addressed to his/her audience (telling what might be possible) and to him/herself. (showing her thought to him/herself).

[6] I have used Toolan's taxonomy of features here (1988:123), omitting only one which is the one which distinguishes the examples in Hazel's discourse, syntactic inversion in the form of questions.

rather than as if it were thought itself which has no connection with time and therefore could be said to be impossible to represent.[7] . When this occurs in a novel, a character could be said to be doing exactly what Fern is doing, making her thoughts and ideas visible to herself by narrating them.

**9.5.8** Inner speech is an important capacity of the mind, and something which Vygotsky has shown (1987: 279-80) we learn to do as young children. It is a consciousness of ourselves thinking and is connected with, though distinct from, external speech; it is through words that our thoughts are realized outwardly. Inner speech is not actually conceived in words, as Vygotsky shows, but is represented as if it were so in external speech. What we call free indirect speech is, I propose, a representation of inner consciousness in outward form, therefore connected and sequential.

but (he, Jack, could) just ask him

if he (Death) wouldn't do it so quick                                      920

(he, Death, could) just give a him time

**9.5.9** The narrator's voice is implied elliptically as we can see above. The effect of these contractions, is an effacing of the narrator, as occurs in free indirect speech. In 9.4, I presented this speech as an argument by a directing voice, similar to the one we heard in Hazel's work, in combination with a narrating function. I began to argue, in connection with Hazel's work, that as her emotional commitment to the story increased through the process of exploring ideas, she moved nearer to the perspective of the character.

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[7] This leads to the question, whether there is a relationship between inner speech and verbal thought, as characterised by Vygotsky (1987: 279-82) and what we know as 'free indirect speech and thought' in narrative or speech or thought unframed by a clause identifying the speaker or thinker.

At 919-21, subjects are omitted, speech is predicative, like 'verbal thought'.

**9.5.10** Far from narrative being a distancing genre, which itself has no speaker, Banfield (1982 65-108), I propose that it can be a means by which we can find out our ideas by allowing them a separate existence in another consciousness. By doing this we come to know and recognize ourselves at a moment in time. Empathy can be felt as an experience of repositioning ourselves as teller through the grammatical processes which allow us to experience the represented point of view of another outside ourselves. The effect of this for the reader, and therefore for the teller of Fern's story, is like listening to Jack's thoughts. What we are really listening to are Fern's thoughts as they form. She experiences them as the thoughts of Jack.

**9.5.11** It is as if the narrative acts as an answer to an unasked question, 'what would you do if you were in Jack's position?' In clauses 923 and 4 the future state of things has an identifiable present time which is taken to be a certainty ('his mam is not going to be there', 'when he is out on the water'). The future narrative already has a presence, and will be remembered as if it has happened. This stage has been reached, in what is hypothetical narrating, framed earlier in the speech by modals expressing possibility.

**9.5.12** The movement in 924, 925-6, and through 926 and 927 is outwards onto the water and away from dependency, as well as inwards to a reflection on the interior world. In these last lines, the gaze of the onlooking narrator is from the outside. This narrator can speak of Jack's experience of being 'out there on the water by his self', and assess the value of this process for Jack, who will 'get used to' (922) the new circumstances. From the more

intimate, personal and subjective 'just give him time', we move to a more objective view in, 'he'll get used to'. This shifting inwards and outwards from interior to exterior worlds is classified by Genette (1973), as we know, in terms of 'mood' (161: expressing the points of view from which the life or action is looked at) and 'voice' (215: the time from which the telling is done).

**9.5.13**    Mood and voice denote the position of the character and narrator, respectively, in relation to the story world. The narrator's voice can become more or less effaced in relation to the character. **My contribution is that this relationship depends upon the level of 'affective volitional' (Vygotsky, 1987:282) investment of the teller. This further supports strand two of my thesis, that the structures designating degrees of closeness to, or distance from the consciousness represented in the narrative, are determined by the level of emotional investment the teller and 'reader' come to have in the narrative text.**

**9.5.14**    Both Hazel and Fern have selected a mood in which the narrator is almost invisible in mediating the character's thought, at moments when their involvement and commitment is greatest. The inward shift towards the character's thought at a critical moment is a textual manifestation of empathy.

## 9.6  Ellipses as ambiguity or potentiality?

**9.6.1**     The narrator of the lines below is implicit and standing only just out of view. The ellipses in 919 and 921 could be filled as follows:

> but *he (Jack) could* just ask him
>
> if he wouldn't do it so quick                                        920
>
> *he ( Death) could* just give him time
>
> to get used to the thought

As the narrator is almost out of 'sight' a listener, particularly Fern herself, could read these as imperative in mood, rather than conditional, the first spoken by Jack to himself, the second by Death to himself;

> but *you (Jack)* just ask him                                        919
>
> *you  (Death)* just give him time                                   921

**9.6.2**     Because of the ellipses, ambiguities are created in the mind of the reader. In the first case, the first instead of the third person could be implied; '<u>I would or could</u> just ask him'. In the second case '<u>you</u>' could be addressed to herself. It could be argued that it is because she is rushing that she omits to specify person here. Why then does she omit these and not other items? A gap creates an ambiguity in the mind of the reader.

**9.6.3**     The key to the ambiguity in subject and person in clauses 919 and 920 is that the speech is process like and processed at the level of meaning. Fern means that there should be a negotiation with Death, that he

should give Jack some time. In addition, she addresses this to the potential narrator of her future story, the one who has the power to allow time to be given, the time of being *'out on the water by his self'*. The words, *'just give him time'* are also addressed in narrating time to herself and to her peers. Her idea is that Jack should be given time, and she proposes this as her idea of how the group should fulfil the requirement to find an ending to the story.

## 9.7   An idea coming to define space

**9.7.1**      How is it that an idea takes on an independent voice and is instrumental in defining the space that constitutes the story 'world'?

well I think I em

it should be em something to do with

em Jack separating from his mother                                                 949

Fern recognised Jack's dependence on his mother in the story told by the teacher and also the potential for Jack to become himself with a separate identity from his mother. Fern's idea is not so much about what Jack should do, as how he should try to be in the future; that is, separate from his mother. She conceives his separation in spacial, as well as a temporal terms. The idea about 'separateness', becomes both the means of constructing, and a symbol of the construction of, deictic space. This is both the space that defines the closeness between Jack and his mother and the distance between Jack and the world outside him, separate from his mother. It reflects the space between Fern, her idea and her audience.

**9.7.2** The function of the word in the story is different from the function of the word in the discussion about the story. The difference is that at the level of story the idea is conceived as spacial whereas, at the level of a realisation in a discussion, it is conceived as part of a temporal event, as defining what is taking place. As we have seen, speech (910-927) did both of these things. The idea comes out into the world because there is a group who have listened to this story together and are now expected to take it on from this point. This is essentially a temporal activity. Once it enters and becomes narrative text, it opens out into its spacial realisation as a symbolic space in which Jack comes into his own identity.

**9.7.3** Jack's becoming independent in 947-61 is expressed as what Fern thinks should happen, 'well I think'. When this becomes narrative performance Jack's mother thinks, 'I think it be a good idea..'(line 1390). Fern thinks that Jack 'has to start and like do things his self without his mam like start living in a different house' (957-9). Jack's mother suggests that they separate 'so that you could see what it's like just to be without me'. The modality is different. When Fern tells the story, 'got to try' (953), 'has to start' (9957) it is as if the imperative mood is pushing the story into becoming one which will propel the character along into action and change. The suggestion by Jack's mother is conditional, 'it be a good idea' an elliptical conditional line 1390, and 'could' at lines 1392 and 3. This is suggestive of guidance into a new space rather than propulsion through it.

**9.7.4**     The story continues by defining the parameters of Jack's new

existence, his movement into the cottage.


> as he moved into his new cottage
>
> he won he felt funny without his mam his mother there ·
>
> but he felt sort of at home
>
> as the sea was quite near ·


The references are to emotional space, the deictic 'there' expressing the

strangeness of not having his mother in that place. We look, with the narrator,

at 'there' which is Jack's new space. The other references are also to

emotional locatedness, to feeling 'at home' which indicates a sense of

centredness within surroundings that are expressive of security and which do

not have to be in a particular place. The expression 'to feel at home' indicates

a feeling about another place other than the place of origin and the gaining of

a sense of security in the outside world. The tideline is still the boundary

between relative closeness to his mother and other worlds or lands[8] and the

boundary between the terms of the symbolic antithesis (the antithesis

between land and sea: home and outer world).


**9.7.5**     These notions of self and other, of the threshold between life

and death are iconically[9] represented by the tideline. The concept of

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8  Compare the threshold occurrences in Jack and Death with Dostoevsky who 'leaps over space, concentrating action in only two "points": *on the threshold*...where crises and turning points occur, and on the *square*,.. where catastrophes and scandals occur...He also leaps over elementary empirical verisimilitude and superficial rational logic.' (Bakhtin, 1973:124)

9  Maclean lists as the second type of narrative space: 'The spacial relationships iconically specified in the text. These..include what are known as scene or setting..It should be added that space is constituted by *all* the descriptive elements in a text, bodily characteristics as well as 'setting'..(Maclean, 1988:112)

separation which was argued as an ideological standpoint during the discussion, 'you can't depend on your parents ... all your life' (960-61), has become a spacial representation of the going into the place of separation. The boundaries of the physical space become the means by which the idea takes on shape and form. This is at the heart of the difference between ideas expressed in story through narrative and ideas argued. The ideology and cultural embeddedness takes on shape, form, dimensions and volume and occupies space in story. It comes into being as a kind of reality in the mind of the reader who, recollecting the space, can then bring forth the idea once more.

**9.7.6** When Jack moves into the new cottage, it is because the process of narrating an idea about coming to know oneself requires an external representation of the space in which this could reasonably take place. The cottage is a metaphor for the contained space of the mind which can be both limited and limitless. It is as if the idea infuses the narrating of it with meaning.

**Fern:**

Jack asked his mother

what on earth he should do

his mother said

that I think it be a good idea                    1390

if we'd separated for a while

so that you could

so that you could see

what it's like just to be without me

**9.7.7** In beginning Jack's mother's speech with 'I think', Fern is identifying the place which Jack's mother occupies. Her idea is concerned with the symbolic movement by Jack away from his mother and outwards into the world. She has identified their closeness as being part of Jack's problem. Thus she has recognised the deictic space indicated by Jack's mother as needing to be broadened so that Jack can have a different view by taking up a different position in the world. It is more important that Jack 'try to live without her', even if he does not find Death, than that he be brought together with the hazelnut ('but if he does not..he has got to try and live without her' lines 952-4).

**9.7.8** Direct speech is a way of defining the relations between one spacial existent and another. Speakers will tend to face each other in addressing one another and if they do not, then this defines their positions in an alternative way. Direct speech implies a social situation which marks the boundaries of the space as those within which the speakers or the speaking is contained. The boundaries of Jack's conversation with his mother reflect the boundaries within which the discussion of this conversation in storying took place. Direct speech in narrative, can be experienced as if it is a direct address to the audience (see 8.4-8.6).

**Latest Version.**

**Fern:**

he he talked to his mother

about what had been happening and his mum said

yes that I'd felt the same way too                    1425

it's been funny with no cup o tea in the morning

**9.7.9**     His mum in a general advisory capacity becomes the speaker who expresses the sense of separation between one and the other by saying that it had been strange not being handed a cup of tea in the morning. This symbolic act took place as a ritual expressive of frequently repeated action, habituality and daily ritual. It is fitting that the lack of it should now illustrate a deeper sense of loss manifested in a daily ritual no longer being performed. The ritual is not the love and closeness that was expressed by it, rather the memory of it indicates and defines the space in which two individuals exist in a loving and close relationship.


**Final  Version.**

**Fern:**

but still at night he in the morning he                         1405

he kept on giving a cup of tea to somebody

that wasn't there

it felt funny


**9.7.10**     The giving of the cup of tea is shown before the audience is made fully aware of its emptiness as a gesture. The narrator could have stood at a greater distance from this action, dissociating herself from any collusion in it. The theme of the sentence is not apparently an empty gesture, but that a cup of tea was given repeatedly. Jack does not keep on making the gesture of giving the tea, but actually gives the tea. It is only discovered to be empty after the event, when we discover that there is no-one to receive it. The empty gesture that is repeated is evocative. It invites comparison with its opposite which is a gesture which is received at the other end by someone. We have already seen the corresponding lack of this gesture from the point of

view of Jack's mother (line 1426) when it no longer connects with her.

**9.7.11** There is a correlation between the initial act of giving and receiving tea in the teacher's telling with the giving tea 'to somebody that wasn't there' by the separated Jack and his mother's feeling funny without the tea. These correspondences are both intra and intertextual. The two in Fern's story, the outward motion of the empty gesture and the inward expression of the lack of it, are two halves of a dialogue. A gesture is a definition of a spacial relation, as is the character's word about himself, and word and gesture mirror each other in story. The word signifies a symbolic area which has dimensions and volume. The word of the character about separation is represented by the symbolic act representing separation.

**9.7.12** In losing positional closeness, Jack now realises that the relationship is not lost. There is now a new relationship which has replaced it and in which mam gives advice which Jack follows. She sends him out into the world. Once again mam's advice is expressed conditionally, 'I think it be a good idea if'. This is the advice of a loving mother to her son. The general idea of advice being given moves the potential action on in suggesting that this is what should happen. The talk during the narrative, in which Jack's mother says it has been funny without her cup of tea, suspends the action. It moves the listener into a position in relation to an emotional relationship between the mother and son, comparing the former giving the tea with the present loss of this ritual.

**9.7.13** It could be said that, by the teacher's defining of the relationship between mother and son in this way at the beginning of her telling, she

constructed the first half of a proposition in the story world, that Jack and his mother were connected by this symbolic action, symbolic of love and closeness. Its antithesis is the lack of that action, expressive of the loss of a certain form of spacial relation[10].

## 9.8 Closeness and distance in narrating/ listening time

**9.8.1** Jack apparently has a memory of being admonished by his mother for imprisoning Death. The group who was audience to this story comes to have a collective memory of what Fern has suggested Jack might do (910-961). This idea about separation becomes the independent word of Jack's mother, in keeping with the spirit of the story as it has been read. As soon as the idea becomes a defining feature of deictic space[11] in the story world, its author or creator can stand back from it, hear it in the mouth of another and position him/herself in a new relation to it. Fern can do this in relation to her own argument but her argument defines her own identity and her position in relation to the group. The story puts forward a similar

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[10] Since the antithesis is required by a thesis, this reversal is a fulfilment of the rhetorical proposition by the offering of its second term. By entering into narrative, dialoguing with it and responding to its propositions on a symbolic level, the teller experiences a linguistic and semantic fulfilment. The idea is experienced at this deep structured level through narrative. Prior to the narrating, we prepare by arguing what we think should or could happen but which only actually becomes a reality which can be experienced when it is narrated.

[11] These signifiers denote the concepts and ideas connected with separation, isolation and re-uniting. They connote the deep structural functions, identified by Propp (1968) in terms of a further network of signified concepts such as testing and overcoming fears. These functions further define the mythological space and the individual's connection with it through the changes wrought in him by his solitary musings as represented by the narrative itself. Narrating is an act of reflecting about the world as well as doing something in the world (that is, telling a story). The space that is signified iconically by the signifieds of the text, is intimately connected with the embodying of ideas in voices.

What is denoted constructs the internal equivalent of a three dimensional definition of space. There is a level at which story is received like a diagram of changing relative positions as it unfolds through time by the narrative. An event in which thought is unravelled across time like a storying event is also an event which can open up the three dimensional space which is described in the process of narrating.

argument, transformed through the situation and speech of another, defining the relative unfinalized positions of two other consciousnesses. It therefore proposes a story world outside the existence of the group.

**9.8.2**    .Fern is unspecific about the period of time through which Jack is 'tested' by being separated from his mother. Weeks, and then months, are referred to, as are his continuous actions during this period. Suspension of time is  the theme of the passage on Jack living alone (1404-12). The very idea of Jack's ordeal or test is that he withstand it over a period of time.


      he <u>got used</u> to it in <u>just a while</u>

      but <u>still at night</u> he <u>in the morning</u> he              1405

      he <u>kept on</u> giving a cup of tea to someone that wasn't there

      it felt funny

      it still felt funny <u>even after a few weeks</u>


**9.8.3**    When Jack moves into the cottage, separate from his mother, his actions, like giving a cup of tea to someone who wasn't there, betray his state of mind. [12]  The action indicates Jack's state of mind and presumably, is part of Jack's survival mechanism, a reaction to his isolation, as well as a sign for himself about himself and his own feelings. The 'I' of this deictic

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[12] The underlined phrases in para 9.8.2  are expressions of the time during which the test took place. They are allusions to a generalised time which has been constructed to represent the time of thinking things over which Jack must undergo. It reflects the time of thinking things over, through which Fern herself moved in reacting to, and in putting her thoughts about, the story into words. There is a constant interplay between space and time. The narrator shifts the space constructed around herself through time by moving the character, in terms both of an external and an internal landscape. These landscapes are bound to reflect each other in that the functions of the character have an effect in an external world, which define the internal . spaces he occupies.

space has no need of direct speech and the audience is invited to enter a space which is inhabited by Jack's thought. There is a moment when we move very close to Jack. During this section the distance between narrator and object is being closed until, when we reach the statement, 'it felt funny', we are no longer focusing on 'he', Jack as subject but rather on 'it', the general state of things, and more specifically Jack's state of mind.

**9.8.4** In order to say, 'it felt funny' in a story, there has to have been a positional movement so that the narrator stands close to Jack, experiencing what he is experiencing. The narrator is almost entirely effaced, in terms of her visible mediation of things. Jack's feelings open up a new space which has no duration or frequency. It is a state or condition and yet we know that it has a completion or ending point as the verb is perfect. From realising an idea about independence which is temporal,and belonging to the discussion about the story, Fern realises this idea in terms of consciousnesses, and voices within the story. She then takes it a stage further, so that the idea is being lived in its implications of the constructing of an external reality and of an interior space.

**9.8.5** When Jack returns to his mother he will have a memory of this period of testing, just as a memory of the talk that preceded the telling seems to have layered the telling. When Jack returns to his mother he still remains silent and listens to her words. It is not until he gets out into the world that he

will be able to speak for himself, even if only indirectly in the story.[13]

and his mam said

yes that I'd felt the same way too 1425

it's been funny with no cup of tea in the morning

**9.8.6** It is his mother's voice which expresses Jack's feelings for him, for Jack will remain in a state of inarticulacy, after the test, until he gets into the outside world. His mother's home is her domain. Fern's thoughts during the discussion have been on how Jack might best be helped to enter the world and be able to stick up for himself.

## 9.9 Summary of argument and ideas

**9.9.1** In the examination of Fern's work I have taken the argument about Hazel's thought being realized as she speaks, a stage further. In her first response to the teacher's telling, she speaks 'unspeakable' sentences (Banfield, 1982: 65-108), that is sentences which represent the thought of another consciousness. I argued that this is a representation of Fern's own thought about Jack coming into being, and has been stimulated as an inner dialogue with the teacher's story. It has a direct audience which is the group to whom she is presenting the case for her idea becoming the basis of the

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[13] This defining of distance between self and others in the story is the first kind of space which a reader will recognise since it is this which is a causal motivation for any narrative movement. The 'hero' goes out to seek his fortune and to test out his name or what it is that distinguishes him from the others in the story world. When the 'villain' or 'evil' is confronted, the protagonist must come into an aspect of him/herself which defines him in outward terms in relation to an opposing position or consciousness. In realising a new self, the protagonist is realised <u>by</u> the manifestation of that self in the mind of the reader. Jack is recognised and identified as having a conscious self by the manifestation of his independence. A character is identified in the story world by what s/he has 'taken on', opposed him/herself to or confronted, and the way in which this is viewed socially through the word of the hero himself and others.

group story. I showed that these clauses functioned as argument and narrative, simultaneously.

**9.9.2**     The clauses occur at this point when Fern is working on ideas. Her idea about Jack is in the process of becoming what will be someone else's idea about Jack (his mother's). The idea of Jack's need to be separate in order to gain independence, passes  through an early realization stage of being Jack's own idea about himself. In the final version of the story, the idea will first be transferred to Jack's mother, who will take on Fern's role in informing Jack about it, just as Fern informed the group.

**9.9.3**     I moved on to discuss the space that is opened up by this idea, the way Fern develops it, and how the existents in the story become metaphors for the ideas that were realized as a result of listening to the teacher's story. This is a development of the ideas about space in Hazel's work. Two spaces are related: the space occupied by the idea once it is realized in verbal thought, and the space metaphorically represented in the story. This is important because it shows a child can develop an understanding of a concept, like coming to terms with death, by making herself some metaphorical space in which to do so. Our activities with words are similar to our activities with tangible objects; we need space in which to try things out.

**9.9.4**     I will now move on to the final part of the discussion about an individual 'drafting' over time, and groups working within the limited time of a single school period, to bring out and develop their ideas. Time and space are important concepts in terms of my argument. I would like to return to the

time of the narrating in the final chapter, as this is the key to the story. It is realizing thought and ideas thought the time of narrating and in relation to the time of the story that has led to the insights and understandings that the children have been able to reach. The construction of a fictional narrator, presenting and relating ideas and exchanging ideas with an implied audience, through time, has freed the actual teller and audience to observe and interact with these independent ideas released into the social situation.

## 9.10  Educational implications

**9.10.1**    The word 'experience' in my thesis (0.4.1), strand 4 **'allows us to experience our ideas'**, is an important one for learning .The kind of learning where the experience is intense is a motivated learning and emerges from a need to know. As children experience what it means to think through narrative, they become more aware of how to develop ideas. **This brings us to the third finding about storying in education (0.4.3, C): Oral storying in Education gives the child the experience of making visible her thought processes to herself and others.**
We have seen the space of the classroom opened out so that verbal thoughts enter and move. This shows the importance of providing the opportunity for structured sustained talk, allowing work with ideas. Drawing together the strands of the thesis, we have seen dialogue unfolding in space/time, through the languague which has allowed Fern to get close to Jack and therefore to her own thoughts about realizing identity. **To complete finding C (0.4.3): The metalinguistic structures used in talking about narrative are structured as argument as well as hypothetical future narrative. Narrative discourse develops thinking at a structural level.**

# Chapter Ten

# Telling time

'Jack was just sitting on a rock thinking about his mother'

**In this chapter I will focus on 'Latest' Ending, Group Two, B2, Lines 837-908.**

## 10.1 The time of the event

**10.1.1**    In this final chapter, I will draw the strands of the thesis further together by relating the time of narrating to its effect on the story space and the voices which speak through the narrative. I show the effect of the story being dragged through time by the act of narrating. What happens during the time of narrating and talking about narrating is vital for the relationships within the story and between audience and story.

**10.1.2**    Narrating is an interplaying of the concepts of time. By being given the opportunity to narrate, children experience this interplay while directing and manipulating time. In doing so, they are directing their conceptual and cultural understandings. To view the idea, the speaker must stand apart from the voicing of it, so that it can renew itself and have an effect in the world. We have seen that two positions can be held simultaneously:

one looking back from a narrating position on that which has already been completed and the other moving with the narrative in the time of the reading , as it is being unfolded.

**10.1.3**    Narrating is a coming to know, through the time that is constructed by linguistic processes and structures, what it is possible to mean about things in particular places and times.[1] The ideas become inseparable from the framework of the story. It is through this framework that they are realised so that they may in the future be associated in some way with the story. The memory may be of the story but through the story the ideas may emerge to be realised in a different context.

**10.1.4**    The time during which ideas are formulated at a given event can be conceived of as simultaneous, as Bakhtin has shown (1984:28); the time of the unified event. This oneness is in tension with narrating and reading time. We think and read through time, yet the ideas on looking back at them, are unified by the event constructed by them. When we reread or reflect back on the story several ideas can be seen as simultaneous. In the event of storying, a reading is made as the reader moves along with the producer and as the story is being dragged through time. The notion of simultaneity is an effect of bringing together elements of the story in juxtaposition as we reflect. Our experience is of moving through time towards completion.

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[1] 'In actual fact, each living ideological sign has two faces, like Janus. Any current curse word can become a word of praise, any current truth must inevitably sound to many other people as the greatest lie. This inner dialectic quality of the sign comes out fully in the open only in times of social crises or revolutionary changes. In the ordinary conditions of life, the contradiction embedded in every ideological sign cannot emerge fully because the ideological sign in an established, dominant ideology is always somewhat reactionary and tries, as it were, to stabilize the preceding factor in the dialectical flux of the social generative process, so accentuating yesterday's truth as to make it appear today's.' (Volosinov, 1994: 51)

**10.1.5**   This final chapter is about the way in which the reader experiences the collaborative story through time and the effect this has on the understanding of the story anew looking back. The event of storying is about people producing words in conjunction with others. The event involves collective actions to affect and change the world. These actions are all effected by thought. Ideas are sent out into the world by a speaker to confront other words and ideas and in doing so the speaker and listeners are changed. We have seen that we can recover the ideas which were active at the time of the of the event, from a text, such as a recording or transcription. In our reading of these texts, they will have come to act in a new situation and therefore will be redefined by, and will contribute to defining, the new context.

**10.1.6**   The nature of the event determines the kind of story that is produced as language functions to do particular things in the world, according to the intentions and purposes of the participants. The intended point of completion will affect the process of story making and shape the story in advance. This is because participants in storying have an agreed outcome in mind. How they reach this outcome will be discovered in the process of exploration leading to their arrival. Tellers shift into different places and positions, purely by moving through the process of narrating.

## 10.2      The journey of a word through narrating time

**10.2.1**     If we look closely at Propp's morphology[2] , we can see that the functions he identifies are a metaphor for acting to influence the world through words. Words identify the juncture or threshold between self and other. This is achieved through a journey into the world that involves constructing a history or a set of memories by which a consciousness can mark itself out as being individual.

**10.2.2**     If we concede that loosely all stories are about ways in which individuals relate to the world outside themselves and that the relating is realised in words, we might expect a classification of the functions of the dramatis personae of a story to reflect the developing of such a relationship in narrative terms. It is no accident that we can trace Propp's sequential functions in the group's stories because the structure of narrative is a reflection of the way in which a human being learns to distinguish that which is outside herself/himself through language.

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[2] Propp (1968) made no claims about this finding that certain functions recur in a particular sequence in every tale he examined, though not necessarily every function is discoverable in every tale. The same sequences of functions can be found in the children's stories. The point at which I leave the tale of Jack and Death, is after what Propp designates as Functions 8a, 'One member of a family either lacks something or desires to have something' and 9, 'Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go or he is dispatched.' The children's stories then follow the sequence manifesting some functions from between 10 and 20. For example, 'The seeker agrees to or decides upon counteraction' (10), 'The hero is tested, interrogated..' (Jack by his mother, story ending three), 'The hero acquires the use of a magical agent..' (boats roped together by villagers, Story Three), "The hero is transferred, delivered, or led to the whereabouts of an object of search (15), 'The hero and the villain join in direct combat' (16; Story Two, Jack addressees Death who is imprisoned in the hazelnut shell).
The movement through the functions shows Jack taking on responsibility for his past actions and going to meet his destiny, or to become what he is as a social being in the world (Story Three). Jack's voyage of self discovery, mirrors that which is made by the children in venturing to send their words out into the social world, where they are transformed, in terms of both word and idea,and come to take on a different meaning in a new version of things.

**Arthur:**

Jack's emptiness consumed him

he could think of nothing but his poor mother                                    837

**10.2.3**     The opening 'Jack's emptiness consumed him', may have been drawn from Arthur's reading and I think it is likely that it has been. It is entirely in keeping with the continuation of or beginning of narrative in general and also of this in particular. Being 'consumed' by emptiness, we have an activity attributed to what has no existence except as a concept brought about by a linguistic structure. A paradox is proposed with a presupposition that emptiness, a condition of lack, can define itself in time and space by its nature which is to fill up with something, in this case, Jack.

**10.2.4**     This subtle and complex structure may be an intertextual reference to Arthur's reading. If this is the case, the whole structure and possibly the form of words it took, has been shifted from one context into another. Between coming across it in another context and reconstructing it here, it must have remained in some form in Arthur's mind, ready to be adapted to a new situation. It is very telling at this point about Jack's state of mind. It is similarly telling about the way in which Arthur and others are working, drawing on resources from beyond the immediate context and shifting a structure into a new time where it will be read differently.

**10.2.5**     By using this structure, the construction of time and space in this story has qualitatively changed. It has been brought inward from interaction with another discourse and now it is brought outward into text, bringing with it layers of meaning that may be experienced or which may be analysed to find

out possible ways of reading it. By bringing this structure out into the social context of a collaboratively produced story, Arthur adopts this observer/ narrator position in relation to his own story. The idea is being tried out and is becoming something new by being so.

**10.2.6** There is no reason why it should not be heard and interpreted by other members of the group as poetry might be heard and a meaning constructed. The words Arthur uses may not be understood in any way other than as a sort of introductory musical phrase. Nevertheless, he has been entrusted with making some kind of opening and signalling a beginning, and has done so. Having used the construction 'Jack's emptiness consumed him', Jack is changed and is after this, partially defined by his inaction.

**10.2.7** The linguistic structure is a metaphor for the story of Jack, which is a story about finding an identity in the world. What immediately follows Arthur's first sentence and apparently qualifies it is, *'he could think of nothing but his poor mother'* (838). The action that follows this appears to spring directly from it, 'he went combing the beach on the slim chance...' (839). By implication, both of these clauses seem to elucidate the preceding one by juxtaposition in context. It is in the nature of narrative that it holds together cohesively or tends to do so in the reading of it. It is the task of the reader, to make it do so.

**10.2.8** Hazel takes up the story from Arthur, extending the incident of finding the boat, so that, instead of Jack taking it when he first sees it, he leaves it, 'because he didn't know whose it was' (848-9). It is not until he

sees it a second time that he decides to go and investigate.

> he went along the beach                                    850
>
> still hoping
>
> to find the hazelnut
>
> but didn't have very much luck
>
> on the way back along the beach he decided
>
> to investigate the boat                                    855

The extending of the duration of Jack's period of searching and not taking action is in keeping with the reflection of his state of mind. The action represented by, *'he found an old rowing boat and decided to go and take it on an adventure'* in Craig's telling of A4 (493-527), becomes ten lines long in B (841-9). Narrating time is extended and with it Jack's period of indecision. The boat having been introduced, suggests Jack's putting out to sea in it and that it will only be a matter of time before he does so.

**10.2.9**    This apparent unknowingness in Jack, that this is the decision he will eventually take creates a delay. The hermeneutic voice asks how Jack will come to reverse his first decision made on the grounds that ownership of the boat is unknown. The cause of Jack's first leaving the boat was its condition and yet there are moral grounds for his decision. The boat presents itself a second time after he has failed to find the hazelnut, and narrative principles of cause and effect have repercussions in the story world. A second sighting in a story is a strong enough reason to pursue matters.

## 10.3 Cause and effect

**10.3.1**     It is narrative cohesion through the repetition of an experience, the second experience being qualitatively different from the first by virtue of its being the second, which is justification in itself to pursue a different outcome. It seems that just as Jack is being led to make one decision that leads to another, by the cogency and direction of the narrative, the narrative structure may allow thought to take these directions by the cogency of its conventions at work in the narrating. For example, the movement of narrative in terms of direction and pace is inevitably towards completion. Whatever the reader/ audience receives as text will be read as moving in a predetermined direction and thus the teller has the freedom to allow that movement to take the narration and the story in that direction.

**10.3.2**     There is a narrative obligation on Hazel, that she get the boat out with Jack in it, at which moment she will hand over to the next teller. There are unspoken constraints on the amount of time she has available to do that. It is left to each teller's judgment how long is her turn. The act of narrating itself moves the story to the moment of handover by the very coordination of clauses which is typical of speech.[3] The frequent use of the conjunction 'so' gives a sense of one thing leading to another which characterises Jack's state of mind. It shows each clause moving Jack a little closer to his departure on the boat which is a known goal and each further clause taking him from where the previous one left him on this journey.

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[3] See Halliday (1994:65), on structural differences between spoken and written language. Spoken language is more process-like in the way in which it represents phenomena.

**on the way back along the beach he decided**

**to investigate the boat** .                                    855

and so he went in the boat

and found the oars

**so he decided to push it out**

and see if it would sail

it and it did                                                    860

**so he decided to get into the boat**


**10.3.3**    Lines 854-5 can be considered as one correlative clause. Lines 856-9 are coordinated clauses the first two of which are elaborated by further coordination in the manner shown above. Each decision in structuring a clause leads to a further decision like a wave followed by two smaller ones which have built up enough movement for another larger one to follow. It is narrating that moves the action along in this way.


**10.3.4**    The action of the story imitates the act or movement of narrating, so that it seems that no sooner has a thought been realised in words than it is enacted. The relative time of narrating and story textures the parts of the story that are more intense in terms of significance. This is done through the aspect of the verb or other structure expressing duration. Here 'investigating', and 'pushing', and 'getting in', may have taken only seconds. The elaborating clauses give a sense that the duration of narrating time and the duration of the time of action in the story have become close at this point, where the narrative is mirroring Jack's decisiveness.

**10.3.5**    The use of the infinitive construction after 'decided' (845-57) emphasizes the decision to act rather than the action that follows. We are moving on to the next stage in the sequence of decisions by Jack. The decision happened at a moment in past time. Its duration is momentary. The activities decided upon have no fixed time of their own built into the time in which they occur; 'to leave' (846), 'to investigate' (855), 'to push' (858), 'to get into' (861); the time at which they begin, and from which moment they continue to a certain point, is opened out from a mental process of deciding.

**10.3.6**    This is inherent in the grammatical process and, Hazel and her audience experience what is said to be happening through this process. It is the structure and not the activity that indicate the nature of the time in which the actions take place. Hazel did not choose a perfect construction for these verbs; 'he left' , 'he investigated', 'he pushed', 'he got into'. Instead she chose to continue to reflect Jack's state of mind in the verb structure using 'decided' (845, 858) plus infinitive, defining time of occurrence by moment at which thought is conceived and action shifted out of time. This suggests that one activity would continue until it was replaced by a new decision.

**10.3.7**    The narrative corresponds to the thought of the teller and  the teller's thought is represented through the narrating and the voice of the narrator. The taking of narrative decisions is reflected in the structures used in narrating. As Hazel thinks of what is the next stage in the series of actions that move Jack on, so she decides on a construction, and simultaneously speaks it. Her decision about how Jack's decision should be narrated is probably simultaneous or almost so with the narrating of it. The narrative

contains the trace of the story of the teller's thought process as well as the story of a character.

**10.3.8**   By contrast, in the previous section, the period of indecision when *'Jack's emptiness consumed him'* has no necessary correspondence with this period. However there is a correspondence with the time of thinking and reflecting, since this time has no necessary boundaries. The time of thought and reflection suspends the narrative, has the quality of thought which suspends time of interaction in social events. This is why we would expect to find, more explicitly evaluative clauses during Jack's period of reflection than during his burst of activity when decisions are actions of thought. It is as though narrating moves along at a steady rate and within this the periods of doing and suspension of doing like sleeping and waking, alter our perception of story time as time of living in the world.

**10.3.9**   Clauses 843 and 844 are a thematic orientation section, establishing the focus of interest for this teller's part of the telling, the boat. Clause 848 is explicative clause, suspending the narrative by examining further Jack's state of mind as being confused about what he should do and the morality of his actions. This moral concern will be taken out of his hands by the requirement of narrating which is to move the story along. There is a more universal morality or principle, which is that Jack should come to terms with the inevitability of his mother's death. This whole narrative is motivated by a need to bring a conjunction between Jack and the hazelnut and it is in the nature of narrative that this can be done, as it is the idea of the necessity of confrontation or conjunction that motivates the story. The plausibility of the journey can only be judged in terms of the cohesion of the narrative and not

by a system that belongs to other situations in which sense is made.

> so he went for a little like (.) row er in the sea
>
> as he was rowing in the sea
>
> he got away from land
>
> and it started to become very stormy                                   865
>
> so he tr started heading back to land
>
> but as but the storm kept pushing him o
>
> pushing him away

**10.3.10**  Here Jack is shifted by the action of sea and storm, closer to the place where he is to meet the hazelnut. Our concept of destiny which comes from Greek tragedy and other mythologies is predicated on rereading of a situation in the light of its ending or what is seen as an outcome. It is our capacity for narrating our lives and our thoughts that gives us this sense of a logic in things or that the end is in the beginning. Tom's job is to get Jack to the island within the convention binding upon him that he allow the reader to believe in the possibility of this happening within the conventions of story. It was with hindsight that one group would later criticize this story for its lack of plausibility. While these tellers are engaged in constructing the story they are absorbed partly in making it plausible for themselves within the frame of reference of story.

**10.3.11**  There are two agents in this passage, one being Jack and the other being the storm. In line 862 we find out that Jack 'went' for a little row. He didn't simply row but he <u>went</u> for a row which implies that something other than the rowing is predominant, the 'going'. The selection of structure is a

matter of a moment's imperceptible decision but once decided there is a commitment to it. It is this structure on which the reading that is going on is constructed. The going expands into 'rowing' in 'as he was rowing' which takes place over a period of time. 'It started to become' is interesting, bringing the storm upon Jack gradually. There is a moment in time at which point the surroundings, 'it', sea, sky, what is contained in the frame in which the story is supposed to be happening, starts to <u>become</u> stormy. This inclusiveness contrasts with another possible structure that is not chosen and that is that the storm merely starts. As it is told, the storm fills up the space in which the story takes place. Jack starts to head back to land. The storm starting to happen and Jack's beginning action in response are a way of preparing the ground for the next teller. There is a sense that things are about to happen, courses to converge.

## 10.4   Delay and movement

**10.4.1**   Both Hazel and Tom use verbal processes which express thinking and then becoming. They express a difference between the time that the character may be experiencing and the time the narrator may perceive as being the time in which the story must be told. There is an awareness of a tension between Jack's interior world and the external world of the story, which in itself reflects and defines Jack's state of mind in terms of the necessity by which he is bound. The narrative itself expresses the difference between the time of narrating, the journey and the time in which the journey occurs. For instance, the narrator who indicates that the storm kept on pushing him away does so by showing this, by repetition (877 -8). Repetition becomes a linguistic demonstration of an action. It may have been

unintentional that Tom repeated these words. They may have come as a result of stalling, not sure whether or how to go on. Once they are spoken, they are experienced by the speaker, as much a part of the text as any other part.

**10.4.2** Space is made by Tom's narrative for the hermeneutic code[4]

We know that Jack is on a quest for the hazelnut and we have little doubt as readers that he will find it. The manner in which he will find it is becoming clearer. The hermeneutic question might be, 'Will the storm carry him back to land, or further out to sea?' Symbolically sea and land represent the antithetical concepts, 'known' and 'unknown' or, 'childhood' and 'initiation into manhood', 'stability' and 'disruption'.

**10.4.3** The space is constructed by the alternation of sea and land, Jack being in control of his direction and then losing control to the wind and the waves. The space is metaphorically constructed by the notion of sea and land which is a notion of physical space signified by the lexical items 'sea' and 'land'. Connotations of sea and land might be 'solidity' and 'dissolution', the second of which refers back to Jack's regression or dissolution in order that he become new which was encoded in the idea of consumption in 'Jack's emptiness consumed him'.

**10.4.4** Once a metaphor or symbol is taken on into a new context or once its context is extended, its meaning seeps and spreads into the new context. The language steeped in cultural connotation brings to the storyteller a power that resonates through the language and constructs and

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4 See Chapter Four, section 4.1.

textures the space around it. The group of storytellers cohere with each other by drawing on words or phrases from each other's text. Hazel transforms Arthur's colloquial and succinct 'no such luck' (840) into her own echo of it in, 'didn't have very much luck' (853). At this point though (868 &72) the flow is broken for a few moments. This is the section that brings Jack to the island. Despite Craig's interruption (871), May fulfils the obligation to get him there, having started this turn.

**10.4.5**    She realises that it is time for Jack's state of mind to change. Either that, or the elements would bring him to the island in one final push. It is as if her determination to get him there at last, is reflected in his determination to get there. The island section was Arthur's in the original telling and there we saw Jack sitting on a rock thinking about his mother when 'something caught his eye'. This being brought together by accident or destiny contrasts with Craig's version where it is hard work that eventually has its reward. These two interpretations of the event are interesting to compare.

**A 4**

(.) Jack w was just sitting on a rock

thinking about his mother

and then he something caught his eye

it was a hazelnut                                                                 510

**B2**

he searched the island for hours and hours

until he seen                                                                                        875

what looked like a hazelnut in the sand

he picked it up

and found it was a hazelnut


**10.4.6**     In the first version, the thinking seems to bring about the convergence. He is thinking about that which is troubling him and in doing so brings himself closer to a resolution of matters. In the second version, it is an active taking on of the search that dispels the sense of being moved by powers outside himself, forces of the narrative metaphorically taking on the form of the denoted concepts, boat, sea and storm. The 'something' (509) in the first version is the something as it is first perceived by the viewer who is Jack. It is 'something', an unknown thing in Jack's mind.


**10.4.7**     Jack's mind is momentarily revealed in this brief hermeneutic delay. The structure that Arthur has selected allows him to embed ellipses between 508 and 509 and between 509 and 510. Again, it is likely that he is referring intertextually to his reading. The ellipsis between 509 and 510 allows the moment of realisation to be broken into stages. First the sensory perception; seeing, and then the recognition of that which is being seen.


and then something caught his eye

it was a hazelnut                                                                                     510

Thus the reader is given that hardly perceptible moment of having expectations confirmed. For the story's producer, the confirmation is rather a moment of satisfaction in having brought this episode to a provisional closure.[5]

**10.4.8**    Craig's narration also works through delay. He uses a structure which is designed to initiate a delay, 'he seen what looked like..' (875/6). Again sensory perception is the initial stage. This time the object's appearance is mentioned. Although the reader/ audience is almost certain that this will turn out to be the hazelnut, this does not invalidate the satisfaction of having that confirmed, this time over two clauses. Young children will ask to have the same story read to them over and over again. This example gives some indication of what lies behind this. There is a satisfaction to be derived from the very suspension, followed by completion that even small delays such as these give us.  At a deeper level we know that following on the building of tensions or concealing of secrets in the text will come the moment of disclosure.

**10.4.9**    The first tellers brought Jack to the point at which he is to be initiated into the secret, to the point at which he is ready to take on his adulthood. Thus the journey becomes a journey into this stage of his development. Between the previous draft (A4), and this one (B2), these ideas have taken shape in some way. What has gone on is a narrating in real time within a constructed world in the process of the construction of an exchange between teller and audience in real time. The word, functions simultaneously

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5 Labov uses an interesting metaphor for that  sense of expectation that the listener may feel during moments of narrative suspension: 'Such multiple participles serve to suspend the action in an evaluative section; they bring in a wider range of simultaneous events while the listener waits for the other shoe to fall'. (Labov, 1972:388).

as a new word in a new event, which is a dual function produced by the paralleling of realizations of time.

## 10.5  Looking forward

**10.5.1**  Finally, I would like to return to Jack's speech to Death through the hazelnut, when he finds his own voice and exacts a solemn promise. I touched on this speech in Chapter Eight, when I examined the stages in Eve's dialectical argument, 8.6. I would like to look at this speech in the context of time in story and narrative, as it can be seen as the key to the argument of the thesis. Jack's words have been brought out into time as the voice of a consciousness, separate from the teller. They have an effect in narrating time the time of the event, of inviting the listener to position herself opposite Jack, that is to adopt Death's position.

> then Jack talked to Death through the em hazelnut
>
> and said to Death
>
> I will only let you out
>
> if you would not let humans die
>
> until the time until they were very old                                    800
>
> and only if they wished to die
>
> and em you wouldn' you would only let animals
>
>  die a peaceful way
>
> so they couldn't feel any pain or anything
>
> so Death gave Jack his solemn promise                                   805

**10.5.2**    What came before these words was Eve's idea. The words represent the transformation of the idea, into a speech act in the story,  an act which exacts a response, and therefore brings the events and the story to a resolution. They also bring the idea to a point where it can be looked at and assessed in its separate transformed state. The speech act in real time invites a response and therefore affects and changes the situation, and the participants.  The response in real time may be in the form of inner speech or an unspoken dialogue with the words. It seems that changes in positions and attitudes in real time can occur through the choice to adopt or resist a position offered through the narrative. Narrative allows participants to try out that position, and to experience it to some extent, since it engages the emotions.

**10.5.3**    A hermeneutic question  posed out of the story into the time of the event demands a response. There are two levels of question which the reader is invited to participate in resolving. Direct speech in a story, especially when it is voiced at the event of an oral storytelling, functions as if it is a direct question to the reader/ audience. The question at the first level is, 'Will Death agree to these terms?' or, 'Would you in the position of Death agree to these terms?' The question at the second level is, 'Are these terms desirable and what are their implications?'

**10.5.4**    The subject or theme of the question under discussion is whether or not Death wants to be let out enough to agree to the terms. This is set up in the first clause, 'I will only let you out..' The rest of the sentence consists of 'delays', signalled by the repetition of 'if' constituting two delays and the phrase, 'you would only let..', constituting a further delay. The

question is answered at line 805, 'so Death gave Jack his solemn promise' and there the question is answered at both levels and the hermeneutic sentence is completed.

**10.5.5**    Though the question is answered for the time being at both levels, the answer at level two is provisional. Thus the question Eve asks in Jack's voice, enters the great cultural arena through the readers of it who tackle it anew within this context. The cultural code is active and through this, the story is intertextual with other utopian notions expressed at other times and places. Eve's dialogue reaches forward into her own future, by grappling to frame these words and concepts, in a socially acceptable form. She is reaching out into the development of her own discourse of the future. In that these ideas are unfinished and can be taken forward, both she and the reader are empowered through entering the dialogue with them.

**10.5.6**    'Spreading out in time' has a particular meaning in relation to narrative, since evidently ideas are spread out in other forms and define other kinds of discursive events. By being voiced through the structural voices of the story, as defined by Barthes (1973), they are realised as being constructs of a past, present and possible future, as well as of the event of narrating. If what a person feels about what she is narrating affects the grammatical processes of narrating it may be that we learn to use structures or we try them out when there is an emotional or other kind of investment in us doing so. What storying may provide is not only the narrative framework with its potential for being explored by narrators and audience, but also the motivation for trying out certain structures in a new or different context.

## !0.6  Summary of argument and ideas

**10.6.1**     I this final chapter, I demonstrated that narrative seems to be a framework within which one idea, one clause, provokes another. Just as words can contain responses to other words, the convention can also be used by tellers jointly constructing a story, to move their ideas along. The framework itself, within the constraints of the school type task can act as a form of scaffolding[6] for the ideas, and their realization through time.

**10.6.2**     In order for this to happen, there must be some notion of a performance of  story to an audience with expectations that it will hang together, cohesively and sequentially, and with whom an exchange of text for an active dialogue, or listening will be made. By the action of tellers and audience and the agreements of tellers made about turn taking and content, and the coordination of clauses the story is brought into being.

## 10.7  Educational implications

**10.7.1**     This Chapter focused on the process of narrating, and thus drew together ideas from other parts of the account. In this final stage of the argument, I have shown how children can move their thinking through time, by means of the framework narrative provides. The choices of grammatical processes that are made, will determine the child's positioning in relation to existents in the story and will move the story in particular directions. Choices will depend on a combination of factors that must be accounted for in telling collaboratively. Decisions are made as the telling moves along moment by

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[6] See Introduction to Part Two, paragraphs 7.0.13-14

moment. This means that children are active at semiotic, semantic and textual levels simultaneously, moment by moment.

**10.7.2** The participants in storying have entered into an unspoken contract to keep the telling going and to cohere with the group in working towards an ending. This gives the activity a strong sense of focus, which the children experience as sustained and focused thought, either verbal or inner speech as I have shown.

**10.7.3** The final two chapters in Part Two have explicated the fourth strand of my thesis, **that as a vehicle for thinking and realizing thought, narrative allows us to experience our ideas as unfolding through time and as a network of relations across space.** The experiencing of ideas is an important motivator, as shown in paragraph 9.8.4, for example, assisting children to take on and work through ideas that interest them. Ideas in spoken language are experienced differently from ideas in written text. In spoken language, as I have shown (10.1.5), ideas are active in the social situation and are reassessed moment by moment.

**10.7.4** The implications of this fourth strand of my thesis, 0.4.1, in relation to the other four, are that the processes of narrating allow a teller, or listener, to shift position, and therefore attitude, to points of consciousness and ideas. This is achieved through verbal thought on the part of a teller, or an inner dialogue with the story on the part of a listener. We saw evidence of this inner dialogue in Eve's responses to the teacher's question (191) as the teacher slipped out of the narrating role (189-90), as well as in Hazel and Fern's work exploring ideas in previous narrative (e.g. 3.2 and 9.5). Elements

of the story are stored as a resource  in the minds of the listeners to be brought out in another situation .

**10.7.5**    Because participants work in the time of narrating with ideas in the time of story they can work with concepts (e.g. 10.3.8) which are abstract and have no 'human time' attached, bringing them into time. This is an aspect of learning to read. In learning to read spoken narrative through time, children are practising the interpretative capacities they need for literacies in the written word. Throughout the thesis I have related storying both to producing and to reading text (e.g. 1.5.2), and to doing both simultaneously as producer. I have used the concepts of space and time as metaphors for reading and thinking processes, and to try to pinpoint the nature of the processes involved in narrating and their relationship to learning.

**10.7.4**    My first finding, A, (0.4.3), is the most important, relating as it does to the first strand of my thesis and demonstrating that it has been fully worked through oin terms of the argument. The other two findings follow from the first, and therefore I have given it primacy: **The discourse processes that shape storying as a social event are a reflection of individual thought processes realized in a social context. These thought processes will determine the selection of grammatical structure at the level of the clause. This in turn will determine the level of access afforded to the reader.**

The implications of this are that in storying, children are developing both as interpreters or readers of text and as producer interpreters of text.

# Conclusion

## 'it was like quicksand'

*'In short, based on the articulation of question and answer, the hermeneutic narative is constructed according to our image of the sentence: an organism probably infinite in its expansions, but reducible to a didactic unity of subject and predicate. To narrate in the classic fashion is to raise the questions as if it were a subject which one delays predicating; and when the predicate (truth) arrives, the sentence, the narrative, are over, the world is adjectivised (after we had feared it would not be).* (Barthes P76)

## 11.1 The answer to the hermeneutic question

**11.1.1** We now have an answer to the question which Barthes says is raised by every narrative, 'What should the narrative be exchanged for? what is the narrative worth?' Here, each narrative has been exchanged for another narrative, which must be a fair exchange. Each person's contribution to the narrative has been exchanged for each other person's contribution. Thus the word has been exchanged for the word. Hazel exchanged her narrative, for her own subsequent narrative. She exchanged narrative for the access to her own thought. We have found, as Barthes found in Sarrazine, that in all of these stories, narrative could be said to 'become the representation of the contract upon which it is based' (1973: P89).

**11.1.2**    The questions that are asked in the narrative, are also questions about what is to be done, in the narrative. They are answered as we have seen, by narrating. So that, through our contract of exchange with the narrative, hermeneutic questions are answered, by narrative resolution and closure; the narrative is exchanged, with its audience, for an agreement to find an ending. The teacher's wish may be for evidence of learning, and Hazel's wish that she should understand her grandfather's story better. Expectations converge in closure.

**11.1.3**    A question was posed implicitly during the first telling of the story of Grandad; what happened to my grandad? Hazel knew that something important, something 'worth' the telling, did happen. The question was how to prove its worth and make sense of it for others as well as herself. Other questions began to form, as she moved through the narrating, and the commenting/ questioning and responding. How was it that this was allowed to happen to my grandad?, and, what did it mean for my grandad? and what does it mean for me now in this time, and for the others to whom I tell this story? The hermeneutic sentence, then, is an exploration of narrative in response to a question that the teller asks herself, or that another asks her.

**11.1.4**    Further questions were raised on the way, and the expectation remained that, at each stage some kind of closure could be reached. Whatever turning we take, in oral narrating we will find ourselves 'at another crossroads', as Fern said on another occasion, outside this text. The task takes place <u>with</u> an audience rather than <u>in front</u> of it. A new story can be told at another time, taking a different direction from the outset.

Whatever ending we come to, it will appear like a kind of truth, in that the expectation of an ending will be fulfilled and the disclosure of that which was concealed, that is, of what will be the end of all this, will be made. The answer to a hermeneutic question, is always the answer that is given, and that is what we come to understand in storying.

## 11.2   Summary of Findings

**11.2.1**    The findings of the thesis can be summed up in terms of findings about education and findings about narrative in general with implications for education and for learning and thought.

### Educational findings

**11.2.2**    The task that is set, its shape and structure, will determine the outcome or product in terms of processes of narrating, story structures, and discourse structure. All three of my specific findings (0.4.3) relate to this, as they all imply the educational context in which the research was carried out. I arrived at these three findings in the account of my research at the end of chapters Eight (Finding B), Nine (Finding C) and Ten (Finding A). Finding A came last as I consider it the one from which the other two follow, and the one which therefore was hardest to demonstrate. I therefore placed it first when I introduced it. I brought forward evidence in Part One in an initial demonstration of these three findings, and then developed the explication of them through a different kind of evidence in Part Two, further supporting and adding weight to my thesis.

**The contribution of the findings to education:**

**narrative as a tool for learning.**

**11.2.3    Finding A: The discourse processes that shape storying as a social event are a reflection of individual thought processes realized in a social context.** The story that Group Two told was a contribution to their understanding of the concept of utopia. It went beyond a proposition about the possibility in story of a utopian existence. The necessity and desire to know, was intimately connected both with Jack's problem, and with <u>proving a point to the teacher in the context of teacher pupil dialogue</u>. The children had the freedom to experiment with an abstract or philosophical concept experientially, and it was through narrative that they accomplished this. This supports thesis Strand 3, **that the realization of thought in narrative is in dialogue with interactions in the social situation.**

**11.2.4    Finding B: Successive versions of an oral story with questioning, responses and discussion alternating with narrating, raises the level of commitment of the child to the story.** The fictional world constructed by narrative, is powerful as an educational tool as we seek motivation in pupils. As teachers we are forever seeking for genuine reasons to learn, real situations in which the desire to know will be present. This requires the construction of a postulated reality which is beyond the classroom.

**11.2.5**    A desire to know and need to know moving beyond the scope of the social situation of the classroom, is motivated by providing a framework

for supposing a world in which ideas can be tested. The fictional worlds constructed by Hazel and Fern, allowed them to explore ideas relating to their lives and experiences through constructed consciousnesses and the thought of those consciousnesses. Storying committed them to the exploration of ideas in these worlds. **This supports thesis Strand 2, that the degrees of closeness to, or distance from, the consciousnesses represented in the narrative, are determined by the level of emotional investment the teller and 'reader' come to have in the narrative text**

## Findings about narrative and thought

**11.2.6**     I chose to examine two types of text, one of which I classed as having a diachronic structure, that is that it developed over time. There was no anticipation on the part of the teller, teacher or researcher that this would be the case from the outset. Each stage followed on from the previous one as a result of the teacher's thinking about the previous stage. Over a period of time the researcher came to realise that this diachronic structure in itself was important to the idea of drafting, the process of arriving at a product over time and what this means for the story that is produced.

**11.2.7**     **Finding C (linked with B): Oral storying in education gives the child the experience of making visible her thought processes to herself and others. The metalinguistic structures used in talking about narrative can have a dual or multi-function, being structured as argument as well as hypothetical future narrative.** Hazel's main concern in her story of family history was an

investigation of the ethical and moral implications of time: habituality is a vindication of failure to foresee a crisis. She does this by finding the language that will function as and investigation, and as a consequence makes her discoveries. **This supports thesis, Strand 1, that the thought processes of the teller will be found to relate directly to grammatical processes which are selected in narrating.**

**11.2.8**    The Jack and Death text is intimately connected with the notion of representing ideas in various spacial forms, and these narratives are conceived by interacting groups round a table in physical spacial relationships to each other. The narratives are conceived over a period of time which is limited and self contained, typifying the usual situation in education. Therefore, I have linked the narrative outcomes with Bakhtin's notion of 'simultaneity' of ideas and arguments in opposition and juxtaposition. **This supports thesis, Strand 4, that in realizing thought, narrative allows us to experience our ideas as unfolding through time and as a network of relations across space and this is the experience of the space/time of thought.**

## Implications of findings

**11.2.9**    The implications of the educational findings are that children can be shown to take their language from the whole social situation. Therefore, the way in which the classroom situation is constructed is vital to the kinds of thought that is realized. The importance of this for education is that, as teachers, we can never lose sight of the structure of the educational and specific learning context as a determining factor in the work produced in

narrating. Our implicit meanings are responded to on a variety of levels by pupils who are aware of them. Pupils will find a way of fulfilling the task, by combining discourse types and innovating within the genre. The story is a new story each time it is told and is transformed by the specific exchange at a place and time with an audience.

## 11.3.     Contribution to theory

### 1) Vygotsky and theories of language and learning

**11.3.1     A narrative represents the levels of internal thought that have been active in its construction. These equate to the types of thought Vygotsky, identified (1987:266-280) and are recoverable from a text of narrative.** Evidence of inner speech in the form of a dialogue between the a former narrative and the current teller, is recoverable from narrative texts (5.10.4). The inner speech of a reader is implied by words that are already active, in that they represent the previous work of the producer as former reader (6.6.4).

**11.3.2**     Movements from the outward to inward levels of speech and thought, are represented by concepts, metaphorical/ spacial (7.5.6) and verbal/ temporal (10.3.2) in a narrative text. I have shown thought functioning to bring new ideas into the range of the speakers (7.3.8). The two types of consciousness (speech and thought) that Vygotsky identified (1987:285) can be related to narrative discourse in the process of examining that discourse.

**2) Narrative theory.**

**11.3.3    The principles underlying the construction of oral narrative are identical with the principles underlying the theory narrative.** The concept of the 'iterative' (Genette, 1972) and the 'hermeneutic code' (Barthes, 1973) and 'voices' (Bakhtin, 1984) underlie the construction of narrative and are recoverable from a reading of oral narrative. The work of Barthes (1973), Genette (1972) and Bakhtin (1984) shed light on the processes of thought in constructing narrative, as well as on the textual product. The product is a trace of these structures interpreted as the processes through which the mind has moved in order to create text.

**3) Linguistic theory.**

**11.3.4    Narrative can exist in emergent forms accomodated to the demands of a task. It can arise in combination with features of other genres as hypothetical or proto-narrative.** Children can perform the function they require in narrative form; searching for an answer to a question, solving a problem, opposing a proposition, arguing a position.

**11.3.5**    The quest for understanding of the motivation of a consciousness in a story may allow a teller to shift herself close to a consciousness through the mediation of a narrator. This can lead to an instance of 'represented thought' occurring in the narrative. This construction represents the realizations and recognitions of the teller in constructing the story as well as the thought emanating from a consciousness. Evidence can be found in the recorded and transcribed text that this construction is not

'unspeakable' (Banfield,1982) but occurrs at times of strong affective volitional (Vygotsky,1987:282) committment to the idea of the consciousness.

## 11.4 Potential for further research

**11.4.1** Each of my four ideas for further research is a suggested development of one of the strands of the thesis.

**11.4.2** **Strand 1:** A line of research might be to look at readers of other types of text such as written or audio visual texts and to examine the grammatical processes used in retelling a story received in one of these modes. This would have implications for the degree and type of involvement, dialogue and interaction with the text that might be recoverable from the retelling of the story. It may be that the nature of the interaction differs according to the mode through which the narrative is received.

**11.4.3** **Strand 2:** A starting point for further research could be Vygotsky's (1987) notion of the affective volitional (282) impulse for thought, in conjunction with the notion of increasing involvement of the teller with her story, through discussion and questioning and exploration. A consciousness of 'self' constructed by the the words we use to explore, represent and negotiate our idea and identity through the idea could be examined. This may relate to a consciousness of an 'inward' and an 'outward' identity that may be distinct, relating to the two types of consciousness Vygotsky identifies (1987:285), connected with 'thinking' and 'speech'.

**11.4.4** **Strand 3:** The conceptual development of the child on the brink of adolescence and the changes in her thinking might be explored through story. We have seen the children manipulating concepts, using words as a tool with which to do this, as Vygotsky (1994:48) shows. Learning contexts could be set up where story was used in conjunction with concepts in other disciplines, such as science or history and the child's exploration of a concept or idea about which s/he had an emergent understanding. How might children in groups or as individuals manipulate concepts by means of words in a fictional context, playing with the idea. Can this, in some cases assist the development of concepts?

**11.4.5** **Strand 4:** There might be a contribution to be made to Halliday's work on whether we can say that we mean differently in speech and writing. The mode that we select, speech or writing, will have implications for the process by which the reader makes sense of our story and therefore for the meaning s/he makes of it. The process of narrating could be examined, at the level of 'mood' and 'voice' in the clause, as well as discourse structure, to find out the relationship between narrating, and other voices, and the perspective and positioning of character and implied audience, in each mode.

## 11.5   Endings as beginnings: A 'latest' word on stories and identity.

**Holly:**

I preferred Heather's in the way

er that em that the ending didn't go                         530

like when they got home

the mother was dead

like Heather carried it on

as if it wasn't (.) em sad and that

(.)


**Ms Mood:**

so ca can you say anything else                                      535

about how how they decided on that ending

what did they use in the ending

**Holly:**

the the bits that were in the other story

like the people that were cutting the field

were cutting the field                                               540

chasing the pig

were chasing the pig and that


**11.5.1** The death of Jack's mother may be a logical consequence of restoring Death to the world, and yet the effect in greater terms, on the scale of significance and meaning resonating throughout the story world, is the restoration of things to a state of balance between life and death. The cyclical nature of the narrative reflects this sense of things returning to be as they should be; thus what Holly recognises as being a completion of the circle in narrative, that is uniting the beginning with the end, past of the story world with present of the narrative event, is also philosophically a completion of an argument in narrative discourse.

**11.5.2**    Neither tellers nor listeners need to be aware of the semantic levels on which this ending works, and yet in recognising it and experiencing it, they come closer to a consciousness of these concepts. The narrative then, is a metaphor for our longing for closure, and this is the source of some of the satisfaction we gain from it.   What Holly realises is, that there is a way of making an ending that is not sad, that expresses more than the sadness at a death, that the death is not the end of the story. Instead, the 'other' story provides the clue to a different meaning, in the narrating of it.

**11.5.3**    The reapers and the pig chasers, recall the time of Jack's unknowingness and that a gradual movement of narrating has brought him to the moment of realization. They are an outward representation of a thought process of coming to know that he has stopped time and change The recognition of their significance on Holly's part, indicates her meaning; if death is restored, Jack's mother will die, and the narrative of our lives will continue.

**11.5.4**    As Barthes says, the story is always the story of the story being made, of the teller telling the tale. Each new narrative tells the story of its own birth, as a realisation of thought. Propp's (1968) classification is a recognition of a possible way of naming the stages by which we think narratively. The stages of both Labov's (1772:363) and Propp's classifications are namings of the stages in a thinking process which we call narrative. These structural analyses are one point of perception, and as Barthes (1973:15) comments we must reread, or else we are in danger of reading the same story over and over again.

**11.5.5**   Our stories reflect our concept of ourselves in the world as cultural beings, and culture demands the initiation of our word in the world. We mean differently because the movement, brings us to a different set of possibilities at each moment. Thought realized in time, is captured in text. This layering of thought becomes an actuality; it becomes an actual memory, because it is a memory of the passing of time in habituality, of time springing out of habituality. The flow is like a river; we are bound to continue until we reach the end; to take in the whole story at one time of telling.

**11.5.6**   This brings me back to my initial research questions, whether there are narrative universals and how children manage these. The universals are in the way in which we process thought and the way in which this is realized in word within the event and the story. Given the space children can tap into and realize the planes of 'verbal thought' and 'thought itself' (Vygotsky, 1987:279-80) as concept, idea and word of a consciousness within a story, therefore as if external to themselves. This is the universal that narrative allows us in whatever mode, and this is what I have shown children managing. So I conclude, as I began, with a question, leaving the last word to a child one of the children, who made possible this reading of their words, which has been as endless and illuminating an adventure as narrative itself. These words are a recognition of the infinite proliferation of stories and the opening of one out of another, and the impermanence of the sense of ending.

**May:**

are we well are we supposed

to add an ending onto the ending?                        677

# Select Bibliography and References.

I used the MLA system of referencing, see Gibaldi, below.

\* I used both translations of M. Bakhtin, <u>Dostoevsky's Poetics</u> (1973 and 1984), as I found I preferred one or other for translations of certain concepts. I found it useful tol compare the two. References are made to the relevant translation.

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# Appendix 1

## 12.0 Programme of Research

### 12.1 Timetable of research

9.'90-7.91:  Data collection year: C.E.Mood full time teacher, 6th year class.

9.'91-7.92:  C.E. Mood disseminating work in schools with teachers

while working on M Ed by thesis, Durham University.

7.'92:  Thesis converted to PhD, Durham University.

9.'92-12.'93  C.E. Mood full time teacher in different school while working on

PhD thesis, part time, Durham University.

1.'94-7.'95  C.E. Mood part time tutor OU, while completing PhD thesis.

### 12.2 Initial planning, 1989/ 90

4.'89  Proposal to Durham University, School of Education

to carry out research in school towards degree by thesis.

5.'89  Interviewed by Dr. Byram and Dr. Millward.

Proposal discussed and informally accepted.

6.'89  Planning in school with Head of Sixth Year and sixth year staff

team. Decision made to integrate story reading/ telling into the

multi-disciplinary curriculum to be piloted during the afternoons

from the following September.

7.'89  Begin preparatory reading on research.

## **12.3** Dates of data collection

9.10.90:    Hazel/ Grandad (H/G) Version One (lines 1-23) and questions
on Version One (lines 24-61).

11.10.90:    H/G Version Two and Version Three (lines 62-89).

16.9.91:    Hazel listening to tape recording of Versions One to Three
and comments.

H/G, Versions Four to Six and discussion (90-676) recorded.

23.9.91:    12.55 p.m.-1.50 p.m.: Jack and Death (J/D), first set of groups,
(12 pupils) Groups 'A' and 'B' (final grouping):

stories and discussion (lines 1-908).

2.05 p.m.-3.00 p.m.: J/D second grouping, 'C' (4 pupils): stories
and discussion (lines 909-1484).

30.9.91:    12.55 p.m.-2.05 p.m.: J/D: Discussion of tape recording
of previous week's stories:

12.55-1.25 p.m.: Group 'A' (lines 1485-1924)

1.25-2.05 p.m.: Group 'B' (lines 1925-2676).

## **12.4**  Meetings and dissemination: 1991/2

Meetings of the Durham University research group took place monthly during
this period. I also attended them on a regular basis during the first half of
1994, before the writing up of the thesis became paramount.

25.9.91    Informal interviews with parents of children in study, to

29.9.92    discuss their children's reading and language.

27.1.92    Visit to First School to work on storying with younger children.

| 3.2.92 | Second visit to First School. |
|---|---|
| 6.3.92 | Visit to High School to play tapes of stories to older children. |
| 13.3.92 | Second visit to High School. |
| 4.5.92 | Visit to Middle School to work on storying. |
| 11.5.92 | Second visit to Middle School. |
| 25.5.92 | Dissemination of work to teachers at Teacher's Centre. |
| 4.6.92 | Dissemination to second group of teachers. |

In addition, I disseminated work to BA and PGCE students at Durham University, School of Education, as part of their Language Studies course.

## 12.5 Rationale for programme of meetings and dissemination

Keeping in mind my my initial research question (0.1.1) I wanted to broaden the base of my evidence to check and compare findings about children at different ages. I aimed to find out the views of children of different ages about narrative through their stories and discussion. I taped sessions in First, Middle and High School. Older children were played tapes of younger children telling stories and were asked for comment and reflection as well as retellings. These early sessions ran alongside my ongoing analyses, supporting early findings in examining my evidence, and providing helpful insights.

## 12.6  A description of my research process, and data analysis

1990        During this year I transcribed and initially analysed stories on a regular basis as they were recorded. I used a broad focus initially, relating this to my research question (0.1.1), to avoid preconceptions about what I might find. I looked for types of narrative and story interest that children showed through their narratives questions and comments. This enabled me to narrow down my focus on the basis of themes that emerged.

10.90        I decided which two texts were going to be of significance in research, demonstrating as they did, a concentration of the issues and themes I had identified as important as they emerged from the initial analysis.

**There were several moments of insight for me coinciding with activities in the research programme which I then supported with relevant reading.**

16.9.91        I knew at the time of this storying event (Hazel listening to tape recordings of her previous narrative), that Hazel's comments about 'a normal day' were significant and that I wanted to try and get at why this was important to her and what was the theoretical basis underlying it. .

My initial analytical observation came in conjunction with a reading of Labov and an analysis using his methods (Labov 1972: 354-393). The notion of 'evaluative syntax', and his finding that it occurred relatively infrequently in personal narrative was contrary to my findings. My instinct was that this must be related to the educational context in which my research took place.

11.91        I am grateful to the  groups of research students who met for language and research seminars at The School of Education, Durham University for the stimulating comments and rigorous questioning they put me through when I presented this early finding to the group. I used a workshop-type strategy to test this finding, having presented it as a 'problem' in the research process. Students worked with my tape recorded data and transcripts.

This was the stage at which I realized I must examine the research context and its effect upon the stories, at a more theoretical level. Initially I looked to linguistics to provide some theoretical approaches to this, looking at the event as defined by the language constructing it. Michael Halliday was important in my developing a sense of the process-like functioning of oral narrative

Spring 1991        I began by analysing narrative structure, particularly doing a close analysis using Barthes' (1973) method and an application of his five codes. At the same time, I had begun to be aware of the critical nature of the production process in shaping the product. This gave me a dual focus, reading the text as researcher, while trying to capture the time of the event of its production from the evidence of the tapes. I preserved this dual approach in my title, seeing <u>structures</u> as identifiable features and principles recognized in a reading of text, and <u>processes</u> as the thought which has given rise to these structures.

I became more aware of the fluidity and potential of oral narrative and recognized children as working with and innovating within the 'universals'. Children took on the conventions and structures and used them to pursue their own route, concerns and intentions.

1994        I began to develop ideas about the social context in greater depth when I began to tutor a module of the MA in Education for the Open University, Language and Literacy in Social Context. This provided me with some signposts and directions. Hence the analytical work based on Bakhtin and Vygotsky at this stage.

## 12.7  Writing the account of my research, thesis and findings

My research process is reflected in the account of the research contained in the main text of the thesis. The progression through the concepts examined in support of my thesis, relating universals of narrative to the process of constructing narrative, correspond to the progression of my thought in the process of research. The movement is from examining narrative language functioning in the time of the event (Chapters One and Three) to the notion of the constructing of a real world as a basis from which a critical event will spring (Chapter Two). From there I move to the notion of narrating as a reading/ disclosing process (Chapter Four). Through Barthes' concept of the 'hermeneutic code' I began to see narrating as a process of simultaneous reading and producing; as a hermeneutic or investigative route through ideas by means of narrative. In producing, the producer answers a series of questions either in response to the social world or representing her own inner dialogue with her text and previously received text (Chapter Five).

Through the textual analysis, I realized these reading, interpreting and producing processes as opening up the time space of the idea, which became the last key element I identified in the processes examined (Chapter Five). I went on to develop these notions and their theoretical basis and argument with respect to collaborative storying which provided a different research context, and differently constructed activity. The stories were correspondingly shaped by this context. Thus, my findings could be supported through evidence from a differently constructed event within education. This allowed me to consolidate develop and elaborate my argument with respect to Part One.

Throughout the process, I was pursing an answer to my research questions, the germination of which was in Barbara Hardy's statement, 'narrative is a primary act of mind'.[1] I was looking for the sense in which this could be said to be the case, that the universals that may be the principles underlying all narrative, must in some way be connected with the processes of the mind in its acting to narratize experience. The formulating of a provisional answer to the questions in connection with Hardy's statement arose out of the evidence I found of certain significant moments within the story having a grammatical correspondence with Vygotsky's notion of 'inner speech', its 'tendency for predication', and 'the predominance of sense over meaning' (1987:279). These were moments of emotional commitment to the consciousness represented in the story, in which the thought of that consciousness was represented (discussed in chapters Five and Nine). This insight which arose out of the analysis in the second full time year of research when my work was well advanced, gave me Strand One of the thesis from which the others followed.

---

[1] Barbara Hardy. 'Towards a Poetic of Fiction: An approach through narrative.' (1968)

# Appendix Two

# Grandad

# Transcriptions of storying sessions, comprising stories, questions and reflection.

## 13.1   Introduction to Hazel/ Grandad text

**13.1.1**     Hazel told the story of her Grandad's accident in six 'drafts' (Appendix 1). Although the work was entirely oral throughout, I have used the word 'draft' to give a sense that each telling is part of a process of working on ideas. An important aspect of the work is that each draft is provisional; therefore there can be no final draft. Implicit in each draft is the potential for another 'version' or a new story. To account for this, I have called the draft that comes last in each sequence the 'latest' version. I use the word 'version' for convenience, though each telling at a different moment in time and within a different context is necessarily a new story by a new teller whose identity is realized differently in the new story.

**13.1.2**     A tape of the full text is available in the supplementary volume accompanying this thesis. The supplementary volume contains the full transcribed text. Here, I have excluded parts to which thereis no reference in the thesis.

**13.1.3**     The first version of this story was brought into school as part of a

task to interview parents and Grandparents about their life and experiences. This was connected with national curriculum based work on '1930 to 1960' and as part of a multi-disciplinary curriculum. I encouraged children to tell stories related to the theme being studied, and this story was one of the products of this. The interview of her mother by Hazel may have been taped or notes may have been made.

**13.1.4** The first telling took place at the end of a school day during the first term in the sixth year (see appendix 1). I was present as class teacher, as were the 28 members of the class. There are some sounds of restlessness which can be heard on the tape of the first version. Hazel copes with this reaction to her hesitant telling. The second and third versions were told two days later as her response to a class task to retell the story and then tell it from the viewpoint of a character within it.

**13.1.5** After Version Three, there was a break of nearly a year. I returned to school as a researcher (see 0.2), having taken leave of absence to work on my thesis for a year. On this occasion I worked with Hazel for about an hour in the Deputy Head's office. Hazel listened to a tape of her previous stories and commented on it, telling three new version in the course of the hour. Versions Four and Five were told on her own initiative. The purpose of the task was to reflect on previous versions and tell a latest version at the end of the period available

**13.1.6** The story of an event in her Grandad's life is of Grandad as a boy going with his friends to collect coal from a heap of slag and coal dust. The crust collapses and grandad falls into the 'dust', buried so that only his knuckes are showing. His friends act quickly to dig him out.

## 13.2 Transcription Conventions

**Three versions of a story, with questions and answers and discussion of previous drafts (See Appendix 1).**

Conventions observed.

| | |
|---|---|
| (_) (__) | inaudible, short or longer text |
| (.) (..) (...) | pauses, short or longer break |
| A B C | clauses lettered at left hand side, in text only, for reference to brief extracts |
| 1 2 3 | clauses/ lines numbered, at right hand side for each complete text |
| (text) | spoken simultaneously with a piece of text from another speaker |
| (*) | brief section omitted, e.g. comment about switching tape recorder on or off |
| (**) | up to ten clauses omitted, as not relevant to main research interests |
| (***) | more than ten clauses omited as not relevant, as above |

**Representation of accent.**
There is no attempt to represent the speakers accent phonetically in the text as this is not a factor of concern in the analysis. Therefore, when a word remains incomplete in the speech, e.g. 'couldn' for 'couldn't', the word is represented, for the purpose of clarity, as 'couldn't' in the text. Clarity of meaning is a higher priority for this research, than accurate phonetic representation of speech sounds.

**Altering structure mid-phrase or word.**
If, the word is left incomplete due to a sudden decision on the part of the speaker to alter the language structure being used, then the word is represented as incomplete in the text.

## 13.3 Grandad: Version One and ensuing questions (9.10.90)

**Hazel:**

| | |
|---|---:|
| em this is about my this is about my grandad that's dead | 1 |
| em it was in the middle of World War Two | |
| me mam thinks | |
| and em (.) they didn't used to have any coal | |
| so they used to go to this place | 5 |
| where there was coal dust | |
| and usually em like put their hand in | |
| and see if they could get an | |
| like there usually be (..) | |
| the they usually found some | 10 |
| and em (.) my grandad em was putting his hand in to em like look around | |
| and em he found the em coal dust | |
| and e it was like quicksand | |
| like it it dragged him in | |
| and (..) he (.) e they had to em dig him out with their hands | 15 |
| em and they they went for help | |
| and em on the (..) interview with me mum | |
| I asked u if me grandad was in the war | |
| and she said no | |
| because em he was in a in he was in hospital for a very long time | 20 |
| and cause of this accident that he had | |
| em his back was bent | |
| and that's how he he wasn't able to be in the war | |

## 13.4 Comments and **questions on Version One (9.10.90)**

(general murmur, laughs)
**Cherry:**
I thought it was going to be funny
but then it turned serious                                     25
**Ms Mood:**
Yeah (.) does anyone have anything (_)
**Several:**
em em em (__)
**Holly;**
well you know like you you said
that he had got pulled in
well with him with all like the dust and that going over his face     30
I would have thought
he would have suffocated or something
(when he couldn't breathe)
**Hazel:**
(cause he was in hospital)
I said                                                        35
that he was in hospital
cause he was in hospital for a very long time
because when he was in
em me mam says
they could only see from like his knuckles                    40
they cul they could only see the top of his fingers
that's how they knew
that they had to dig him out
and not go for help straight away
(..)
**Daisy:**
was he em (..) oh yeah (..) em (.)                            45
is it not dangerous
if that stuff gets into your lungs
the em thingy cause cancer or

**Hazel:**

well em people like a as I said

there wasn't any coal                                                    50

like my mam saying saying

it was the middle of World War Two

and so people used to go there quite a lot (of people)

**Daisy:**

(yeah it's just) like if people (--)

**Hazel:**

cause he went with some friends                                          55

(that's the point)

**Craig:**

(might of) held his breath

**Ms Mood:**

Yes so it's showing

that people must have been really desperate to get coal mustn't they

and that they would go and collect the dust                              60

and that it was a dangerous thing to do

## 13.5   Grandad: Version Two (11.10.90)

this is a story about me grandfather
when he was fourteen and he was playing
he was getting coal from the coal dust
cause children used to do that in (.) in in the olden days                65
because em they didn't have very much coal
and so he he was collecting it
and he put his arm in
and it just pulled him in like quicksand
and he couldn't get out                70
and so his friends had to em dig him out with his with his with their hand
and they could only see from his knuckles
that's how they knew where he was
and they pulled him out
and er (.) they went to get help                75
but em he was in hospital for quite a long time

## 13.6   Grandad: Version Three
## (follows sequentially from Version Two without a break)

this is from me own point of view
I was going to the mi mind with me friends one day
and usually we w would go there for for the coal
and so we went                80
it was qui it it wasn't very long journey
it was quite a nice day
and so I was I had put me hand in to see if there was any coal
and all of a sudden I was just pulled in
I didn't know what had happened to us                85
and when I was inside I just couldn't breathe properly
and if I was and every time I was breathing I was breathing the coal dust in
an I felt as if I was going to die
and I just didn't know what was happening

### 13.7   Grandad: Version Four (16.9.91)
### (after listening to recording of previous text)

it was in the middle of the war                                              90
and me grandad was fourteen
and he it was a nice cool summer's day
and he was walking along to (.) a big (.) heap of (.) coal (.) dust
cause they were going to get s
him and his friends were going to get some coal
for their mothers (.) for the fire                                           95
and while they were putting their hand in to feel around to see
if they had any
to see
if they could find any coal
em me grandad put his hand in                                               100
and the coal dust dragged him in under the coal dust
and he couldn't breathe
his friends could only see his knuckles
and (.) they (.) knew
that it would be quicker and safer to try and dig him out
       before going for help                                     105
so they they tried to dig him out with their hands
cause they could see his knuckles
and at last they got him out
m and they ran for help
and then (.) later on (.) me grandad had to go to hospital
       for a very long time                                     110
and he couldn't go in the war in the war that year
because em of his back
and it it was like that until he
his back was bent over until he died

## 13.8 Comment and reflection on listening to tape recording of previous stories and questions (16.9.91) (edited text: full text in supplementary volume)

**Ms Mood:**

(\*\*\*)

now ca could we try and look at the actual erm (.) way                        115

that you've built the story up on on the last one

you know the last time you told it

and it it erm (..) you if you could say

(..) just at any place say maybe (..)

whether that's really leading onto the next bit of the story             120

or whether y you could erm do something a bit different with it

or or where exactly you would put the bits o with the feelings in

and extend it

and an anything that you think should be done (.) O.K?

(\*)

**Hazel:**

it was just a normal day really for me grandad and his friends to go    125

because they usually did it

because their mothers would be working in the house

their fathers would probably be out

so if they wanted the house to be (.) warm

it would just be like a normal day to go out                                      130

just like we come to school

it just be normal

and it's just an accident

that sadfully happened

**Ms Mood:**

right so if you were doing the story again                                        135

and you were really sort of working on it quite a lot

would that come into it then?

**Hazel:**

(.) em (.) probablys because (.) it was just like (.) like

when we did our journey to school

that was just something 140
that happened normally
its not like something
that happens once in a long time
**Ms Mood:**
what's the good thing
or is there something good 145
about starting a story on a normal ordinary day
**Hazel:**
yes because you can (.) see
that (.) because this could have happened loads of times
and you can say
about how like really at the starting of the story 150
you can't really say how you feel
because it just happens nearly every day or something
so you can't really at the beginning you can't really explain
it's just like (.) normal
**Ms Mood:**
so because it happened on this particular day 155
that changed everything in some way
**Hazel:**
yeah cause (.) em I think his friends were really surprised
because they did it as well
and like (.) when they had got him out and everything was O.K.
I don't think i'd go back for a very long time 160
because it was a horrible thing that happened
and like this you don't want that to happen
and what if you did it by yourself
you could even die
because if there was no-one there to save you 165

(\*\*\*)

erm I could have started it                                                   220
about how his mum had told him to go and get some
or I could have started it
like they were walking along
or I could have started it
when they had actually got to the coal dust                                   225
em cause there was loads of different routes
that they could have taken
cause there wasn't very many roads
cause i've seen like the place
where it used                                                                 230
where he used to go
and there was just loads of grass and woods and trees
and like its just like a wild area
**Ms Mood:**
how would it change it
if you'd started it in one of those (.) ways?                                 235
**Hazel:**
mm well (.) I could've (..)
**Ms Mood:**
they're really interesting ways to begin
I was just wondering
how it would be different
if you'd started with them walking there                                      240
how would the whole story change?
**Hazel:**
well I c what could have happened was
(.) if they had a went like the wild area way
like they cou they might have had to pass like things as well
might had to pass rivers and things                                           245
and like climb down bridges and things
or something like that
and (.) like I could say

how like if there was a big heap

I could say                                                                    250

like (.) there mightn't of just been one big heap

there might have been like quite a few

or there might have been like trails of it coming along

and they're like looking on the looking on the ground to see

       if there was any coal there                                      255

**Ms Mood:**

so (.) for for the person who was listening to the story

what would you be giving them

if you were telling them those things

about them climbing up down bridges and over difficult bits

and then seeing all the the heaps and?                                         260

**Hazel:**

well (.) m (.)

**Ms Mood:**

the I I think it's really great the ideas you've given

I'm just trying to sort of work out

what what's different about that

that you would be doing there                                                  260

different from what you did

**Hazel:**

well er they would have been searching in different ways

and they mightn't have stayed together

like some might

if there was some on the ground                                               270

some might have gone over on the other way

and one person might have gone over

and if it was me grandad

that went over to the big heap

then (.) he might he might have been in there in there

       for a few seconds                                               275

before his friends had recognised

that he was actually missing

(\*\*\*)
**Ms Mood:**
if say he had separated from them
which I think was one of your ideas
and they didn't realise he'd fallen in at first                    280
so in the actual story if you were telling the story
how would you have to tell that differently to get that over?
**Hazel:**
em like if there were if I said
that there was more than one
and there was quite a few                                          285
and some on the road
and they went all
they all went different ways
cause there's a large area to cover
and they wanted as much as they could                              290
and like certain people went one way
certain people went the other
and me grandad went off to one by his self
and he was like looking around
and then that's what happened                                      295
(.) and or (.) or there could have been one
and he might have been just going round it
like looking on the ground
or looking round the edges
and me grandad seen a bit going up                                 300
and he went to grab it
and then he fell in

**(\*\*\*)**

(.) erm (...) well what could happen is

I could say he fell in

and then go over to what his friends were doing

and then they came in                                            340

and they were like digging it out

so like (.) that happened

then his friends came

and they were trying to dig him out

so you wouldn't know                                            345

until his friends had dug him out

and then they wouldn't know

until they went to get help

**Ms Mood:**

right that's really interesting

(.)

**Hazel:**

they might have been climbing up it                            350

cause like it would they they thought

that it was pretty solid

like like if we walk on sand we're not going to

we don't think we're going to sink

so erm if it was like clinched together                        355

so they might have been looking on the looking round like o like on it

m like if there's a heap of mud

and we're on it

and we don't suddenly think

we're going to sink under it                                    360

and there might have been a bit

that wasn't so secure like tight

and that might have been a bit

and it just so happened

that me grandad was walking past that bit                      365

and then went under

## 13.9  Grandad: Latest Version

| | |
|---|---:|
| it one day me gran great grandmother told me grandad | 490 |
| to go to the coal dust | |
| to go and get some coal for the fire | |
| so he decided to go with his friends | |
| cause they were going | |
| (.) they were go | 495 |
| they went through some gates | |
| and were crossing some rivers | |
| just enjoying themselves on a normal summer's day | |
| me granda was fourteen years old | |
| and his friends were about fourteen and fifteen | 500 |
| and they were just enjoying theirself walking along | |
| and they came to the starting of the coal site on the road | |
| and they were looking around | |
| they were looking around for the for some coal | |
| and they decid and they all decided | 505 |
| to go off in different ways | |
| to have a look | |
| and then saw the biggest one | |
| cause the biggest heap | |
| because that normally had the most coal in | 510 |
| so they all decided to go over to it | |
| and they were climbing up | |
| seeing if they could get certain bits | |
| and they were putting it in heaps at the bottom | |
| and throwing it to each other to put on the heap | 520 |
| so they could all carry it home | |
| and me grandad had seen a big lump of coal | |
| and so he struggled round to get it | |
| and sadfully he fell in | |
| his friends didn't | 525 |
| his friends hadn't recognised | |
| that he had fallen in yet | |

but he was finding it really difficult to breathe

cause there was no air to breathe

and he was just breathing the dust in                                                      530

and the dust was really bad for your chest

and then his friends (.) could (.)

then his friends went round the

went round to where he had fallen in

and they could just see this knu these knukles                                    535

and they were thinking like

whose are they

and then they saw that

me grandad Jack em he had fallen in

and so they all came rushing up                                                             540

and they were digging digging

and digging with their hands

and they were really scared

like it was their friend

what what would happen to him                                                             545

how

and they were digging

and digging

and (.) me grandad (.) he was he was just like hoping

he would get out                                                                                     550

cause he didn't know what would happen

and how (.) how would he get out

because every second the dust was

(.) bringing him under even more

then finally they got him out                                                                 555

# Appendix 3

# Jack and Death text

# Transcriptions of storying sessions, comprising two sets of endings, with discussion.

## 14.1 Introduction to Jack and Death

**14.1.1**    Although the work was entirely oral throughout, I have used the word 'draft' to give a sense that each telling is part of a process of working on ideas. An important aspect of the work is that each draft is provisional; therefore there can be no final draft. Implicit in each draft is the potential for another 'version' or a new story. To account for this, I have called the draft that comes last in each sequence the 'latest' version. I use the word 'version' for convenience, though each telling at a different moment in time and within a different context is necessarily a new story by a new teller whose identity is realized differently in the new story.

**14.1.2**    This text comprises two sets of endings by children to a traditional tale. I told the story as teacher/ researcher on returning to the school where I had taught the same children as their class teacher the previous year (see Appendix 1). The story was told to two groups; a group of twelve and a group of four. These participants were withdrawn from their English lessons to take part. Storying was regarded by their current English teacher as a development of previous work and as contributing to National Curriculum work on speaking and listening. .

**14.1.3**    The two sets of endings were <u>initial responses</u> and <u>latest versions</u> (see 12.2.1).  Initial endings among the first group of twelve were made in pairs and threes. To produce latest endings I asked groups to join up together to form three larger groups. The group of four worked together throughout.

**14.1.4**    Discussion was recorded as well as story endings. As I didn't want tape recording to be intrusive or distracting, only one tape recorder was used, therefore not all small group discussion was recorded. An edited version of the text, containing only those parts to which I refer in the thesis is presented below. For further information the complete recorded text is transcribed and bound separately in the Supplementary Volume.

## 14.2 Transcription conventions observed

| | |
|---|---|
| (_) (__) | inaudible, short or longer text |
| (.) (..) (...) | pauses, short or longer break |
| A B C | clauses lettered at left hand side, in text only, for reference to brief extracts |
| 1 2 3 | clauses/ lines numbered, at right hand side for each complete text |
| (text) | spoken simultaneously with a piece of text from another speaker |
| (*) | brief section omitted, e.g. comment about switching tape recorder on or off |
| (**) research | up to ten clauses omitted, as not relevant to main |
| | interests |
| (***) | more than ten clauses omited as not relevant, as above |

**Representation of accent**

**12.2.4**    There is no attempt to represent the speakers accent phonetically in the text as this is not a factor of concern in the analysis. Therefore, when a word remains incomplete in the speech, e.g. 'couldn' for 'couldn't', the word is represented, for the purpose of clarity, as 'couldn't' in the text. Clarity of meaning is a higher priority for this research, than accurate phonetic representation of speech sounds.

**Altering structure mid-phrase or word**

**12.2.5**    If, the word is left incomplete due to a sudden decision on the part of the speaker to alter the language structure being used, then the word is represented as incomplete in the text.

## 14.3  Jack and Death:
## Extracts from version told by Ms Mood to whole group
## (23.9.91)

**Ms Mood**
wee Jack was a beachcomber
who knows what a beachcomber is?
**Eve:**
is it a person
that goes around em on scrap heaps
and on the beach                                                      5
looking for em little pieces of metal
they can sell to people?
**Ms Mood:**
yes (.) a beachcomber is somebody
who collects things from the beach
they comb the beach                                                  10
looking for all sorts of items anything at all
bottles metal items wooden things flotsam and jetsam everything
that's been washed up


(***)
phew thought Jack
that's that
i've conquered Death
i've vanquished Death                                               185
death is over and done with
and he already felt lighter of step
as he walked up over the beach
has anybody any ideas at this point
about what might happen?                                            190
**Eve:**
that nobody would ever die again

Jack by this time was beginning to feel very uneasy
        and very unsettled               320
and when he got into the little village green of the village
he saw that a great collection of all manner of people
had come into the village
and there was a great chatter and a babble
and people were talking               325
and Jack pushed his way to the front of the crowd
and there was the butcher saying
I have nothing for you
I can't give you anything from the any cows meat any none at all
I have nothing               330
I tried to slaughter the bullock this morning
and every time I chopped the head
the head grew back in its place again
so he said
something is happening to us           335
and i've had word from the other villages
and the same thing is happening there
nothing will die
we can't eat
we're going to starve at this rate         340
and something suddenly jiggled around in Jack's head
and he thought to himself
it's all my fault
nothing's going to die
what can I do               345
it's my fault
I imprisoned Death in the hazelnut
i've thrown him out on the tide
this is the end
nothing can change             350
and we won't be able to eat
we'll starve
and he ran back to the cottage

past the people trying to kill the pig
past the reapers trying to reap the field                    355
into his mother's cottage panting
sit down Jack
she said
now tell me your story
don't you erm worry about it                                 360
take your time
what have you seen
what have you got to tell me
i've no meat for you
nothing at all mother                                        365
said Jack
and it's all my fault
what do you mean it's your fault
said his mother
well i've (.) what happened to me this morning              370
when I went out on the beach
was really the cause of you feeling so much better today
because I met Death
and he was coming for you mother
and I couldn't let him come for you                          375
and so I imprisoned him in a hazelnut
and i've thrown him out on the water
oh Jack said his mother
you've done a terrible thing
because the only way that we keep alive                      380
is by other things dying
it has to go on
life is in death
death is in life
there's no end to it                                         385
and I was ill
and I would have been happy to be at peace
Jack you're going to have to do something about this

but what can I do mother

i've thrown the hazelnut away                                        390

and as soon as I find it

if I do find it

then you will die

because it's your time

well Jack i'm perfectly prepared for that

i've always been ready for that                                      395

and you will be feel get over that in time

and its something you've got to dohas anyone got any idea

about how J ack is going to get the hazelnut back?

**Eve:**

while he's combing the beach                                         400

he might find it

**Ms Mood:**

any other idea?

(.)

right i'm going to give you

just a short couple of minutes or so erm with a partner

to decide on                                                         405

where you would take the story from there

and i'm going to ask you

you know in quite a short time

to tell an ending to the story

it can be any ending you like                                        410

so try and think of a different one

that you think nobody else will think of

(***)

## 14.4  Jack and Death: Initial Endings, Set A

**Group/ Ending One (A1);**

**Holly:**
right it was after a week
and Jack had been beachcombing all the (.) beach
    for about two hours every morning           415
he give up this hour this day
n he s and he went back home
to tell his mother mother
he was going to have a walk to the village
**Hazel:**
On the way back from the village Jack saw a hazelnut tree    420
and he re suddenly suddenly remembered about the hazelnut with Death in
so he went over to the tree
and checked every single hazelnut on the tree
but sadfully h Death was not in them
**May:**
so by this time Jack was tired           425
so he sat under the hazelnut tree
and went to sleep
Jack was a relative
er had a ancestor called Isaac Newton
(laughs) instead (laughs) instead of an apple falling on his head    430
a hazelnut fell on his head
and woke him up
and inside this hazelnut was was a a twig
and he took the twig out
and this black this black creature came out    435
and started growing
and whe so Jack went home
to tell his mother
but when he got there
she was dead         440

**Group/ Ending Two (A2)**

**Rose:**
the next day he went out
to em look for metals
and he was looking around in the sand
and he found the (.) em hazel
and he he was going to pull the twig out                      445
when he realised
that nobody would die of starvation
so he threw the hazel back in the sea
**Eve:**
he ran home
to tell his mother th the the good news                       450
and she was still healthy
and em Jack told her
that nobody could die of starvation
and so and then he went down into the village
and told everybody in the village                             455
and everybody was happy

## Group/ Ending Three (A3)

**Dawn:**
one day they deci all of the villagers and other v decided
to go out n fi n fish
to see if they could catch anything that way
but the the they threw their nets in                                        460
and but they caught fish
but they just jumped back out
now he was fishing
he w  so Jack decided to join in
cause he wasn't doing it                                                     465
and he he went in
and he caught a fish
but it jumped out
but on the f
end of the fishing rod                                                      470
there was a hazelnut
(.) em the he remembered about what had happened
and pulled the twig and pulled the twig out which was there
the tw the twig came out
and out came Death                                                          475

**Heather:**
Death began to grow
and t em (.) when Death had grown to his full size
Jack was
Jack hid behind a tree
and Death walked off across the beach                                       480
em a little later Jack went home
and when he went in he found his mother dead
but and he found
that the the vegetables they had been trying to cut
were all lying cut                                                          485
nd and then he went into the village later on
and he found

that everyone else had had had got em
the people who were cutting the field
had got s got the field cut                                    490
and the one the people who were chasing the pig
had caught the pig

## Group/ Ending Four (A4)

**Craig:**
Jack was feeling very guilty
and he decided to go and comb the beach
once he was combing the beach                                  495
he found an old rowing boat
and deci to go and take go on an adventure
(.) as he was (.) so far out to sea
he felt sleepy
so he made his self comfortable                               500
and fell asleep
well all of a sudden the storm started
**Arthur:**
the waves were six foot high
the boat was tossing and turning everywhere
eventually Jack fell out of the boat                          505
and he had to swim to a nearby island
(.) Jack w was just sitting on a rock
thinking about his mother
and then he something caught his eye
it was a hazelnut                                             510
he walked over to it
and picked it up
**Tom:**
a as he took  brought out the t twig
Death er came flying out
he s as he started to grow                                    515
and grow

Jack er jumped back with amazement
Death explained to Jack about death
and s things like that
s and em Death went ano to another part o the island 520
and s and went away
Jack went back home
on a boat he had made from a few trees
there were there
as when he got home 525
his mother was dead
(.)
the end

## 14.5 Discussion following performance of first set of story endings (above)

**Ms Mood:**
which of those did you prefer
**Holly:**
I preferred Heather's in the way
er that em that the ending didn't go 530
like when they got home
the mother was dead
like Heather carried it on
as if it wasn't (.) em sad and that
(.)
**Ms Mood:**
so ca can you say anything else 535
about how how they decided on that ending
what did they use in the ending
**Holly:**
the the bits that were in the other story
like the people were that were cutting the field
were cutting the field 540

chasing the pig

were chasing the pig and that

**Ms Mood:**

right any any other favourites

that anybody else had

you can say your own                                                    545

if you prefer

if you liked your own

(.)

**Dawn:**

I like Eve's

**Ms Mood:**

can you say why (Dawn)

**Dawn:**

(because) em nobody could die                                          550

but they could still drink water

but they just couldn't eat

**Ms Mood:**

can you explain your reasoning behind it you two

because erm you explained it to me

when I came round                                                      555

but I don't think

you said it in the story

**Rose:**

em you said

that nobody could die

well nobody would die of starvation                                    560

cause like you could't die

so you wouldn't need food

**Craig:**

they would go through pain though

they would need something

or they would just they would just all be lying (down)                 565

**?:**

(could drink) water

**Craig:**

I know but you need (something to eat)

**Several:**

(__)

**?:**

no but you need something as well as (water

don't you)

**?:**

wouldn't have any anyway                                    570

**Craig:**

aye they wouldn't be (strong enough)

**Eve:**

(would because er)

because you know the mother

we em she she was very ill


and she felt healthy again                                    575

even though she was very ill

she felt healthy

**Holly:**

(that might have just been a coincidence)

**Eve:**

(__) hungry then she should feel healthy

**Holly:**

that might just have been a coincidence              580

like with her being really bad

**Ms Mood:**

so really g c er that ending is er

what we call a utopian ending

because it's about the perfect world

that is supposed to have existed in different people's ideas    585

erm er before (.) the times that we're in now

the very often erm different cultures have the idea

of a golden age like the garden of Eden

where erm before Eve ate the apple men and women existed

and they didn't have to work t to get food                               590

they well in this case they did eat

they ate apples and fruits from the trees

but they didn't have to plough and cultivate the land and things

**Heather:**

I thought em

I thought Eve's was quite good as well                                   595

because of how she did it

like em like they didn't em

sh she found a way

to make them all live together

but it's not exactly realistic                                           600

because I mean people have to die

**Dawn:**

if people didn't die

there wouldn't be enough room

**Heather:**

exactly                                                                  605

(..)

## Jack and Death: Three Latest Versions

## Latest ending: Group 1 (B1)

**Heather:**

well one day Jack em well the next day he decided                    760
that there wasn't much use brooding about in the house
so he would do some beachcombing
so he went out
and while he was doing the beachcombing
em some villagers came (__) across the beach                         765
and he asked them where they were going
and they said
they were going out to do some fishing
to see if they could catch any fish
because nothing else would work                                      770
so they went out
and Jack decided
that there wasn't much use brooding about on the beach
so he went out after them
and while he wen when he went out                                    775
er em he wound down his
he put down his nets
and he caught some fish
but they all just dived back into the sea
and he put down his net again                                        780
and he pulled the net back up
and on the bottom of the net
a fl after the fish had jumped out
was a h a hazelnut em caught in the bottom
and as he tried to get it out                                        785
it fell back into the sea
and started bobbing away towards the beach
so he rowed back towards the beach
and as he got out the boat onto the beach

he couldn't                                                            790
he saw the we em hazelnut em (.) ge
being washed into a pile of seaweed
so he went over
and he started digging in this seaweed
until he found the hazelnut
795
**Eve:**
then Jack talked to Death through the em hazelnut
and said to Death
I will only let you out
if you would not let humans die
until the time until they were very old                                800
and only if they wished to die
and em you wouldn you would only let you would only let animals
        die a peaceful way
so they couldn't feel any pain or anything
so Death gave Jack his solemn promise                                  805
and Jack went
Jack let Death out of the hazelnut
and they talked and talked
and em then Jack went back up to the house
**Dawn:**
he went into the house to see                                          810
if his mother had died or not
and he hadn't
so na and she hadn't
so he'd found out
that he'd made his self a promise                                      815
he walked through to the village
and saw everybody doing their job
which they were doing
and they were
the people in the field were chopping                                  820
and th e and they'd managed

and the pig was
it had been
**?**
(whispered prompt)
roasted on a fire
**Dawn:**
roasted on a fire                                                              825
and all of them
and they all happy
and none of them had died
so he went back to his house
and he was quite happy                                                         830
when he saw (.)
when em his mam said
em Death became a human person
and th his mam and the Death got married
(.)
end                                                                            835

## Latest Ending: Group Two (B2)

**Arthur:**

Jack's emptiness consumed him

he could think of nothing but his poor mother

he went combing the beach on the slim chance

that he might find (.) the hazelnut

but no such luck                                                          840

he was walking along

when he found an old boat

**Hazel:**

the boat was very (.) rusty

and ha was rotting away

(.) so Jack decided just                                                  845

to leave the boat

and carry on

cause he didn't know

whose it was

he went along the beach                                                  850

still hoping

to find the hazelnut

but didn't have very much luck

on the way back along the beach he decided

to investigate the boat                                                  855

and so he went into the boat

and found the the oars

so he decided to push it out

and see if it would sail

it and it did                                                            860

so he decided to get into the boat

**Tom:**

so he went for a little like (.) row er in the sea

as he was rowing in the sea

he got quite a way from land

and it started to become very stormy                                     865

so he tr started heading back to land

but as but the storm kept pushing him o

pushing him away

(..)

**May:**

but Jack was determined

to to find the hazelnut                                                    870

**Craig:**

(sound of disgust or exasperation) (.) <u>man</u>

**?:**

(..)

(laughter)

**May:**

so he kept rowing

(.) eventually (.) he eventually (.) reached the island

(..)

**Craig:**

he searched the island for hours and hours

until he seen                                                              875

what looked like a hazelnut in the sand

he picked it up

and found it was a hazelnut

and it had a twig in it

this brought Jack's hopes up high                                          880

he op

he took the twig out

and Death appeared

(.)Death explained to Jack

why he had to take his mother to the place                                 885

where he was going to take her

and Jack explained

why he chucked him away

**Holly:**

(.) because he was he chucked him away

because he was upset and everything

and he loved his mother that much                               890
the Death Death says
that em (.) everybody's everybody dies in the end
Jack understood this
and he em Death took Jack home                                  895
and when she got back
when he got back
his mother was lying in her chair (.) asleep
and he found out
that he she wouldn't wake up                                    900
so overall they had a
she say Death told Jack
that she had a nice death in her sleep
(.) he went out for a walk
to think things over                                            905
and he seen all the hay being chopped down
and pig being caught
and all the people in the village were happy

## Immediate response to teacher's story: Group Three (B3) (23.9.91: after break: see Appendix 1)

**Ms Mood:**
any ideas about what Jack can do?
(..)
**Fern:**
he could em em the 910
seeing as the man
was so light in the hazelnut
he might of thought o it
so he could go out in a boat
and like em travel for days and weeks 915
n like go on a big tour around the seas
trying to find this little hazelnut
and trying to get him out
but just ask him
if he wouldn't do it so quick 920
just give a him time
to get used to the thought
that his mam's not going to be there .
and I like when he's out on the water by his self
then he'll get used 925
to her ma his mam not being there
and having to do everything his self

### Discussion after group (B3) decision to work together (rather than form pairs)

**Fern:**
(laughs)
who's going to start
**Robin:**
you can
**Daisy:**
you can                                                                                    945
**?:**
you
**Fern:**
(laughs)
well I think I em
it should be em something to do with
em Jack separating from his mother
and trying                                                                                 950
and going out to find him
but if he doesn't
then he's got to try
and live without her
and then eventually em another Death should grow back                                      955
and em like it'll st (___)'ll start again
but he has to start
and like do things his self without his mam
like start living in a different house
because you can't depend on your parents all the year                                      960
m all your life

## Latest Version: Group Three

**Fern:**
Jack asked his mother
what on earth he should do
his mother said
that I think it be a good idea                                                    1390
if we'd separated for a while
so that you could
so that you could see
what it's like
just to be without me                                                             1395
so after after a couple of days after he'd got packed and everything
and had enough food
just by himself just until he got there
he ca he went away
as he moved into his a new h a new cottage                                        1400
he won he he felt funny without his mam his mother there
but he felt sort of at home
as the sea sea was quite near
he h h h he got used to it in just in a while
but still at night he in the morning he                                           1405
he kept on giving a cup of tea to somebody
that wasn't there
it felt funny
it still felt funny even after a few weeks
but eventually he eventually
he came he came he came up with the idea                                          1410
that he'd try and live without without his mam
but he'd visit her on several occasions during the months
so as so one day when James was
when Jacko was on his way
to see his mum                                                                     1415
he was looking at the sea
see if anything had came in

but nothing was nothing much was there
as he reached the house
he wen up he went upstairs                                    1420
his mother was ly just having a rest upstairs
he he talked to his mother
about what had been happening
and his mum said
yes that i'd felt the same way too                            1425
it's been funny with no cup o' tea in the morning
his mum his mother told him
that I think it be a good idea
if you went
and told the town people                                      1430
of what what you have done
and so you can come up with a compr compromise
and see if everybody can join in

## Extract from end of teacher's second telling
## of Jack and Death (23.9.91)

**Ms Mood:**

....and he became so small

that I trapped him inside a hazelnut

and threw it out to sea

(sharp intake of breath)

oh Jack said his mother                                           2680

what this is indeed a terrible thing

you've done

for all things must die

the only way that we can go on living

is if other things die                                             2685

its part of the cycle

that goes on and on

there is life in death Jack

and I was ready to be at peace

and I was ready to die                                             2690

and I was in pain

and it would have made me happy

but look at you now mother

and how could I let death come for you

when we'd lived such a happy life together                         2695

you would have been dead by now

yes she said

and you would have had a lovely supper and a good soup

and you would have gone to the village

and all the people would have been eating                          2700

and you might have met a nice girl there

and life would have just gone on as normal

oh Jack said

what can I do