

Représentation du MI et de la pensée en littérature

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Préambule

MI = pensée = discours intérieur?

→ Confusion

Pensée envisagée via la « thought as language metaphor » (Lakoff & Johnson 1999)

When we say "Let me make a *mental note* of that," we are using a metaphor in which **thoughts are linguistic forms written in the mind**. [...] An important entailment of this metaphor is that, if you can *read* someone's mind, then all their thoughts must be in readable linguistic form. [...] **What this metaphor does is conceptualize thought in terms of symbols, as if a thought were a sequence of written letters**. It makes the internal, private character of thought into a public, external thing. It has an important entailment, namely, that **thought has a structure that can be represented accurately in terms of linear sequences of written letters**. (1999, 244-245)

✎ Pensée ne se limite pas au discours intérieur + discours intérieur n'englobe pas toute la pensée

Leech & Short (1991)

Thought presentation scale
[N] NRTA IT FIT DT FDT
Norm

→ Direct Thought = pensée = endophasie

Dorrit Cohn (1978)

- Psycho-narration
- Narrated monologue
- Quoted monologue

Monika Fludernik (1993)

- **(A) Pure narrative** – action, background description plus evaluative commentary by the narrator
- **(B) Narrated perception** – description replaced by evocation of character's perception
- **(C) Speech report/psycho-narration** – the narrative's (frequently evaluative) rendering of utterances or feelings/thought processes
- **(D) Free indirect discourse**
- **(E) Indirect discourse**
- **(F) Direct discourse (quoted and unquoted)**

Le monologue intérieur : un problème de terminologie

There are two staple techniques for representing consciousness in prose fiction. One is interior monologue, in which the grammatical subject of the discourse is an “I”, and we, as it were, overhear the character verbalizing his or her thoughts as they occur. [...] **The other method, called free indirect style**, goes back at least as far as Jane Austen, but was employed with ever-increasing scope and virtuosity by modern novelists like Woolf. It renders thought as reported speech (in the third person, past tense) but keeps to the kind of vocabulary that is appropriate to the character, and deletes some of the tags, like “she thought”, “she wondered”, “she asked herself” etc. that a more formal narrative style would require. This gives the illusion of intimate access to a character’s mind, but without totally surrendering authorial participation in the discourse. (Lodge 1992, 43)

On ne confondra pas la technique du discours rapporté et celle du monologue intérieur. Le discours rapporté est toujours inclus dans la narration alors que le monologue intérieur est à lui seul une narration. Le monologue intérieur n’est ni mention ni citation. C’est la conscience du personnage qui fait l’histoire et semble se passer de tout intermédiaire. Le monologue intérieur se caractérise souvent par un certain relâchement syntaxique, au nom de la vérité, bien sûr, qu’on ne trouve pas dans le discours rapporté. (Tisset 2000, 90)

Catégorie ou technique ?

Technique linguistique ?

→ Différence formelle avec le DD ?

The sight of it made her start; and, forgetting everything else, she stood gazing on it in motionless wonder, **while these thoughts crossed her:**

“This is strange indeed! I did not expect such a sight as this! An immense heavy chest! What can it hold? Why should it be placed here? Pushed back too, as if meant to be out of sight! I will look into it—cost me what it may, I will look into it—and directly too—by daylight. If I stay till evening my candle may go out.” She advanced and examined it closely: it was of cedar, curiously inlaid with some darker wood, and raised, about a foot from the ground, on a carved stand of the same. (*Northanger Abbey*, 154-155)

‘Then two are cheaper than one?’ Alice said in a surprised tone, taking out her purse.

‘Only you must eat them both, if you buy two,’ said the Sheep.

‘Then I’ll have one, please,’ said Alice, as she put the money down on the counter. For **she thought to herself,** ‘They mightn’t be at all nice, you know.’ (*Through the Looking-Glass*, 199)

Catégorie ou technique ?

Pendant intérieur au DD ou DDL = donner accès aux pensées verbales ou non verbales.

Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs since the *City Arms* hotel when he used to be pretending to be laid up with a sick voice doing his highness to make himself interesting to that old faggot Mrs Riordan that he thought he had a great leg of and she never left us a farthing all for masses for herself and her soul greatest miser ever was actually afraid to lay out 4d for her methylated spirit telling me all her ailments she had too much old chat in her about politics and earthquakes and the end of the world let us have a bit of fun first God help the world if all the women were her sort down on bathing-suits and lownecks of course nobody wanted her to wear I suppose she was pious because no man would look at her twice I hope I'll never be like her [...] (*Ulysses*, 640)

→ Aspect décousu, association d'idées (pour justifier que le MI est une technique différente du DD(L))

Le monologue intérieur est, dans l'ordre de la poésie, le discours sans auditeur et non prononcé, par lequel un personnage exprime sa pensée la plus intime, la plus proche de l'inconscient, antérieurement à toute organisation logique, c'est-à-dire en son état naissant, par le moyen de phrases directes réduites au minimum syntaxial, de façon à donner l'impression 'tout venant'. (Dujardin 1931, 58-59)

→ Préjugé d'époque

Définition

Le MI est une *catégorie narratologique* qui a ceci de particulier qu'elle permet au lecteur d'avoir accès à une partie de la pensée du personnage : la pensée verbale et discursive.

- C'est une **prise de parole** (*-logue*) d'un personnage qui est **seul** (*mono-*) et qui discourt **intérieurement** ;
- C'est un **discours** en ce sens qu'il est une prise de parole **voulue** et **organisée** à destination d'un **allocataire**, mais ce dernier a un statut particulier ;
- Le MI repose sur un **schéma communicationnel particulier** : l'**intra**locution, puisque émetteur et récepteur y sont une seule et même personne ;
- Ce discours n'est pas narratif mais **expressif** ;
- Le MI ne constitue donc qu'**une partie de la pensée** et ne peut prétendre à la représentation d'éléments non verbaux ou inconscients ;
- En cela, sa **forme** est nécessairement **construite** car le MI se fonde sur la prise en compte d'un **destinataire**. L'aspect lacunaire et le rejet des règles de syntaxe courantes ne constituent donc en aucun cas des critères fondamentaux du MI ;
- Le MI n'est pas une technique linguistique mais une **catégorie narratologique** qui s'incarne à travers différentes techniques linguistiques.

⇒ MI = catégorie narratologique

⇒ DIM , DD(L), DIL = techniques linguistiques

Le discours immédiat (DIM)

Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs since the *City Arms* hotel when he used to be pretending to be laid up with a sick voice doing his highness to make himself interesting to that old faggot Mrs Riordan that he thought he had a great leg of and she never left us a farthing all for masses for herself and her soul greatest miser ever was actually afraid to lay out 4d for her methyated spirit telling me all her ailments she had too much old chat in her about politics and earthquakes and the end of the world let us have a bit of fun first God help the world if all the women were her sort down on bathing-suits and lownecks of course nobody wanted her to wear I suppose she was pious because no man would look at her twice I hope I'll never be like her [...] (*Ulysses*, 640)

Beloved, she my daughter. She mine. See. She come back to me of her own free will and I don't have to explain a thing. I didn't have time to explain before because it had to be done quick. Quick. She had to be safe and I put her where she would be. But my love was tough and she back now. I knew she would be. [...] Nobody will ever get my milk no more except my own children. I never had to give it to nobody else—and the one time I did it was took from me—they held me down and took it. [...] But that's all over now. I'm here. I lasted. And my girl come home. Now I can look at things again because she's here to see them too. [...] Now I'll be on the lookout. Think what spring will be for us! I'll plant carrots just so she can see them, and turnips. Have you ever seen one, baby? A prettier thing God never made. White and purple with a tender tail and a hard head. Feels good when you hold it in your hand and smells like the creek when it floods, bitter but happy. We'll smell them together, Beloved. Beloved. Because you mine and I have to show you these things, and teach you what a mother should. Funny how you lose sight of some things and memory others. I never will forget that whitegirl's hands. Amy. But I forget the color of all that hair on her head. Eyes must have been fray, though. Seem like I do rememory that. Mrs. Garner's was light brown—while she was well. Got dark when she took sick. A strong woman, used to be. And when she talked off her head, she'd say it. "I used to be strong as a mule, Jenny." [...] I couldn't lay down with you then. No matter how much I wanted to. I couldn't lay down nowhere in peace, back then. Now I can. I can sleep like the drowned, have mercy. She come back, my daughter, and she is mine. (Beloved, 236-241)

Le discours direct (libre)

DDL

He watched the bristles shining wirily in the weak light as she tipped three times and licked lightly. **Wonder is it true if you clip them they can't mouse after. Why? They shine in the dark, perhaps, the tips. Or kind of feelers in the dark, perhaps.** He listened to her licking lap. **Ham and eggs, no. No good eggs with this drouth. Want pure fresh water. Thursday: not a good day either for a mutton kidney at Buckley's.** [...] She lapped slower, then licking the saucer clean. **Why are their tongues so rough? To lap better, all porous holes. Nothing she can eat?** He glanced round him. **No.** (*Ulysses*, 48-49)

DD

God I hate drugs, thinks one of the detectives investigating the double murder at the Jefferson Houses housing project. (*Twelve*, 45 ; les italiques sont de l'auteur)

I need a new coat, she thought, as she returned to the kitchen with the half-filled glass. **My red one is all out of shape from carrying Dominic and Edward. I'll get a fitted one this time. Act of faith, but I might as well make the most of my figure while I've still got it. Shoes for Dominic. A blouse for Clare. And underpants for Adam, four pairs at least.** [...] Barbara emptied the glass at the sink and filled it again to drink herself. **This morning he [Adam, her husband] remembered that day in France**, she thought, **that day we went swimming in our underclothes** [...] **Damn I've forgotten to lay the table for breakfast.** [...]

And another thing I've forgotten is to say my prayers, she thought, as she reached the bedroom. **Perhaps I'll skip them tonight. But I suppose I've got something to be thankful for. Just a Hail Mary then.** [...] (*The British Museum is Falling down*, 158-160)

Contextes d'apparition

Discours social vs discours intime

“I stopped him,” she said, staring at the place where the fence used to be. “I took and put my babies where they’d be safe.” [...]

“Your love is too thick,” he said, **thinking**, That bitch is looking at me; she is right over my head looking down through the floor at me. (*Beloved*, 193-194)

Jack Torrance thought: Officious little prick.

Ullman stood five-five, and when he moved, it was with the prissy speed that seems to be the exclusive domain of all small plump men. The part in his hair was exact, and his dark suit was sober but comforting.

[...] “The Overlook has one hundred and ten guest quarters”, he [Ullman] said in a scholarly voice. “Thirty of them, all suites, are here on the third floor. Ten in the west wing (including the Presidential Suite), ten in the center, ten more in the east wing. All of them command magnificent views.”

Could you at least spare the salestalk?

But he [Jack] kept quiet. He needed the job.

[...] Jack’s hands were clenched tightly in his lap, working against each other, sweating. Officious little prick, officious little prick, officious – (*The Shining*, 3-7 ; les italiques sont de l’auteur)

Contextes d'apparition

Situation de dialogue intérieur

Listen, he told himself. **You** better cut this out. This is very bad for **you** and for **your** work. Then **himself** said back to him, **You** listen, see? Because **you** are doing something very serious and **I** have to see **you** understand it all the time. **I** have to keep **you** straight in **your** head. Because if **you** are not absolutely straight in **your** head **you** have no right to do the things **you** do for all of them are crimes and no man has a right to take another man's life unless it is to prevent something worse happening to other people. So get it straight and do not lie to yourself. (*For Whom the Bell Tolls*)

In the story he had tried to make the elephant come alive again as he and Kibo had seen him in the night when the moon had risen. Maybe **I** can, David thought, maybe **I** can. But as he locked up the day's work and went out of the room and shut the door he **told himself**, No, **you** can't do it. The elephant was old and if it had not been **your** father it would have been someone else. There is nothing **you** can do except try to write it the way that is was. So **you** must write each day better than **you** possibly can and use the sorrow that **you** have now to make **you** know how the early sorrow came. And **you** must always remember the things **you** believed because if **you** know them they will be there in the writing and **you** won't betray them. The writing is the only progress **you** make. (*The Garden of Eden*, 166)

DD et verbes de report

THINK

“It’s a beautiful place,” Ullman said expansively. “I rather enjoy showing it off.”

I’ll bet you do, Wendy thought. (*The Shining*, 130 ; les italiques sont de l’auteur)

A reporting clause accompanies **direct reports of somebody’s speech or thought**. It specifies the speaker/**thinker**, the addressee (sometimes), **the type of act** (*ask, say, think*, etc.), and frequently also the mode of the act (abruptly, apologetically, bitterly, etc.). The reporting clause may be placed in initial, medial, or final position. (Biber *et al* 2000, 196)

→ Mais pensée ≠ discours intérieur

→ *Think* = pas un verbe de discours, de communication mais sa conjonction avec la forme DD le rend compatible avec la représentation du MI.

It is bad, **Robert Jordan thought**. This is really bad. Here is a concentration of planes which means something very bad. I must listen for them to unload. But no, they cannot have brought up the troops yet for the attack. Certainly not before tonight or tomorrow night, certainly not yet. Certainly they will not be moving anything at this hour. (*For Whom the Bell Tolls*)

→ Éléments visuels + réflexion qui découle de cette perception

DD et verbes de report

SAY TO ONESELF/TELL ONESELF

In the story he had tried to make the elephant come alive again as he and Kibo had seen him in the night when the moon had risen. Maybe **I** can, David **thought**, maybe **I** can. But as he locked up the day's work and went out of the room and shut the door **he told himself**, No, **you** can't do it. The elephant was old and if it had not been **your** father it would have been someone else. There is nothing **you** can do except try to write it the way that is was. So **you** must write each day better than **you** possibly can and use the sorrow that **you** have now to make **you** know how the early sorrow came. And **you** must always remember the things **you** believed because if **you** know them they will be there in the writing and **you** won't betray them. The writing is the only progress **you** make. (*The Garden of Eden*, 166)

- Intrinsèquement verbe de dire et de communication (=intralocution)
- Dédoublement explicite
- Accent sur la verbalité et la discursivité

DD et pronoms

Pb: en discours intérieur, locuteur et allocataire = même personne
= Quand présence de YOU = non-congruence entre personne grammaticale et personne notionnelle

Théorie du « dialogical self » (Hermans)

“The dialogical self can be described as a **dynamic multiplicity of I-positions** in the landscape of the mind, intertwined as this mind is with the minds of other people. In a sense the dialogical self is a ‘society of mind’ [...]” (2002, 147)

→ Identité = lieu de la multiplicité et de la diversité

« Disindentité » (Lai 1988): « a personality structure in which different "parts" co-exist, parts which at times, are conflictual » (Riccioni & Zuczkowski 2012)

Plusieurs possibilités :

- **Monologue** intérieur (*you* implicite)

This is the second day now that **I** do not know the result of the juegos, **he thought**. But **I** must have confidence and **I** must be worthy of the great DiMaggio who does all things perfectly even with the pain of the bone spur in his heel. **What is a bone spur? he asked himself**. Un espuela de hueso. We do not have them. **Can it be as painful as the spur of a fighting cock in one's heel? I** do not think **I** could endure that or the loss of the eye and of both eyes and continue to fight as the fighting cocks do. Man is not much beside the great birds and beasts. (*The Old Man and the Sea*)

- **Monologue** intérieur avec mention explicite du YOU

What Catherine had said about the stories when she was trying to hurt him had started him thinking about his father and all the things he had tried to do whatever he could about. Now, **he told himself, you** must try to grow up again and face what **you** have to face without being irritable or hurt that someone did not understand and appreciate what **you** wrote. She understands it less and less. But **you**'ve worked well and nothing can touch **you** as long as **you** can work. Try to help her now and forget about **yourself**. Tomorrow **you** have the story to go over and to make perfect. (*The Garden of Eden*)

Plusieurs possibilités :

- Monologue intérieur (*you* implicite)
- Monologue intérieur avec mention explicite du YOU
- **Duologue** intérieur

Listen, he told himself. You better cut this out. This is very bad for you and for your work. Then himself said back to him, You listen, see? Because you are doing something very serious and I have to see you understand it all the time. I have to keep you straight in your head. Because if you are not absolutely straight in your head you have no right to do the things you do for all of them are crimes and no man has a right to take another man's life unless it is to prevent something worse happening to other people. So get it straight and do not lie to yourself.

But I won't keep a count of people I have killed as though it were a trophy record or a disgusting business like notches in a gun, he told himself. I have a right to not keep count and I have a right to forget them.

No, himself said. You have no right to forget anything. You have no right to shut your eyes to any of it nor any right to forget any of it nor to soften it nor to change it.

Shut up, he told himself. You're getting awfully pompous.

Nor ever to deceive yourself about it, himself went on.

All right, he told himself. Thanks for all the good advice and is it all right for me to love Maria?

Yes, himself said.

Even if there isn't supposed to be any such thing as love in a purely materialistic conception of society?

Since when did you ever have any such conception? himself asked. Never. And you never could have. (*For Whom the Bell Tolls*)

Le Discours Indirect Libre

Adam now followed this procedure as he straddled his legs and unzipped his fly. His head needed soothing. **Damn, damn, damn.** Another child. It was unthinkable. **Not all that again: sleepless nights, wind, sick; more nappies, more bottles, more cornflakes.** (*The British Museum is Falling Down*, 77)

‘Don’t answer back,’ he said dispiritedly. **What a mess he was making of his parental role this morning. Oh, it was going to be a bad day, all right.** (*The British Museum is Falling down*, 15)

→ DIL repose sur un **double principe de réalisme** (G. Philippe 1997, De Mattia-Viviès 2006)

- **réalisme langagier ;**
- **réalisme pragmatique.**

→ plus grand contrôle du N (on se rapproche du pôle du narrateur) = tentation est grande de faire passer pour verbal ce qui ne l’est pas

➔ Risque de déconnexion sens/forme

Syntaxe mensongère et mise en scène du non-verbal

DIL

Mrs. Brant came out of the inner office looking vindicated. A few moments later two bellboys, struggling with eight suitcases between them, followed her as best they could as she strode triumphantly out the door. Danny watched through the window as a man in a gray uniform and a hat like a captain in the Army brought her long silver car around to the door and got out. He tipped his cap to her and ran around to open the trunk.

And in one of those flashes that sometimes came, he got a complete thought from her, one that floated above the confused, low-pitched babble of emotions and colors that he usually got in crowded places.

(i'd like to get into his pants)

Danny's brow wrinkled as he watched the bellboys put her cases into the trunk. She was looking rather sharply at the man in the gray uniform, who was supervising the loading. **Why would she want to get that man's pants? Was she cold, even with that long fur coat on? And if she was that cold, why hadn't she just put on some pants of her own? His mommy wore pants just about all winter.** (99)

→ Why **would/does** she want to get that man's pants? Is she cold, even with that long fur coat on? And if she is that cold, why hasn't she just put on some pants of her own? **My mommy** wears pants just about all winter.

→ « Effet de DIL » (De Mattia-Viviès 2006)

Syntaxe mensongère et mise en scène du non-verbal

DD(L)

“Nowhere left to run, you cunt,” it panted at her through its grin. The mallet descended again, knocking wood splinters into the tub and against the reflecting surface of the medicine cabinet—

(!! The medicine cabinet !!)

A desperate whining noise began to escape her as she whirled, pain temporarily forgotten, and threw the mirror door of the cabinet back. She began to paw through its contents. (606)

Wendy slipped another blade out of the dispenser and waited.

Movement in the other room—

(?? going away ??)

And a sound coming through the bedroom window. A motor. A high, insectile buzzing sound.

A roar of anger from Jack and then—yes, yes, she was sure of it—he was leaving the caretaker’s apartment, plowing through the wreckage and out into the hall.

(?? Someone coming a ranger Dick Hallorann ??) (607)

→ Attitudes mentales: épiphanie, incompréhension, questionnement...