

**FREE INDIRECT SPEECH IN THE NOVEL *THE RAINBOW*
BY DAVID LAWRENCE AND ITS TRANSLATION
EQUIVALENTS IN CROATIAN AND SERBIAN¹**

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The object of this paper is the analysis of free indirect speech in the novel *The Rainbow* by D.H. Lawrence and its translation equivalents in Croatian and Serbian. The examination of highly contextualised excerpts showed the most typical indicators of FIS and divergence between the original and its translations predominantly in terms of deixis and shift of tenses. Such variance may both problematise the precise attribution of speech or thought to either the narrator or the character and detract from the stylistic effect of vividness.

Key words: free indirect speech, translation equivalents, Croatian language, Serbian language

1. Introduction

Broadly speaking, free indirect speech is defined as a manner of transmitting other people's words that implies expressively oriented combination of features of both direct and indirect speech (Leskiv 2009: 51). There are a number of alternative names for the term: *free indirect discourse/speech*, *erlebte Rede*, *le style indirect libre*, *substitutionary narration*, *represented speech* (Palibrk 2010: 143; Blinova 2012: 365). Terminological diversity shows that this phenomenon is a matter of both literary and linguistic studies, although it is often considered to serve “as a register-marker for the register of literature” (Leskiv 2009: 53). In that (literary) sense, FIS stands for a perspectivisation shared by a narrator and a character that leaves the reader with the impression of being more directly involved and closer to the character (Ensink, Sauer, eds. 2003: 163; Hakemulder, Koopman 2010: 41, 43). Joint voicing is usually realised

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through numerous linguistic means; however, these indicators are sometimes omitted which may make the attribution of speech or thoughts to a specific character/narrator more difficult.

Lack of stable markers of FIS causes difficulties in the domain of translatology as well. Unsuccessful identification of FIS indicators may detract from stylistic values of translation in comparison with the original. On the other hand, normative and stylistic potentials of different languages can also be sources of divergence between original and translated FIS and therefore should be taken into account.

Considering all aforementioned facts, this paper examines indicators of free indirect speech in the excerpts of the novel *The Rainbow* by D.H. Lawrence as well as the consistency of their translations in Croatian and Serbian languages. Relying both on markers of FIS identified in literature and grammatical and stylistic potential of the languages of the original and the translations, we have analysed characteristics of this model of speech and thought presentation in the novel and determined a degree of equivalence in translations in Croatian and Serbian.

2. Features of FIS: general and language-specific perspective

As already mentioned, FIS is considered to contain properties of both direct and indirect speech.² To mention but a few, FIS shares with indirect speech tense-sequencing and lack of quotation marks, whereas markers of emotional states and absence of *verbum dicendi* are usually elements in common with direct speech (Redeker 1996: 222–223; Hakemulder, Koopman 2010: 42).

When it comes to certain general characteristics of FIS, Banfield (as cited in Eckardt 2014: 10) emphasised both grammatical and lexical indicators; namely, incomplete sentences, inversion in questions, constructions usual in spoken use, exclamatives along with emphatic and evaluative expressions. Fludernik elaborated on referential and spatio-temporal deictic convergence with reported discourse, shift in tense regardless of absence of reporting clause as well as use of evocative language (Fludernik 1995: 95, 98–101). With respect to markers of emotion or attitude in FIS, Eckardt singled out “modal particles, evaluative adverbs, interjections, expressives, exclamatives [...]” (Eckardt 2014: 5) and so on. Maier pointed out the importance of dialectal, idiomatical or

² Resemblances between these different modes of speech presentation have been a matter of dispute (see Fludernik 1995: 93–95 and Reboul et al. 2016: 264).

even ungrammatical patterns that might reflect naturalness and vividness of character's train of thoughts (Maier 2015: 4–7).

As for the differences between FIS indicators in English and Croatian and Serbian, it is acknowledged that FIS in Serbian shows no agreement of tenses and inversion in questions (Karavesovich 2010: 47; Zechevich 2013: 118), while examples of FIS in Croatian show identical lack of tense shifting (Bozhanich, Breshan 2007; Vasilj 2017: 131–132).

Relying on the markers signified in the literature, in the following section we will present the analysis of FIS in the novel and its translations.

3. Corpus analysis

D. H. Lawrence was one of the principal figures of English Modernism in literature. Modernist writers insisted on “character consciousness and subjective experience [...]; and linguistic and structural complexities that disrupt narrative coherence.” (Rundquist 2017: 54). In that sense, FIS contributed to compelling psychological portrayal of characters, making their inner life available and more understandable to an average reader.

In our corpus restricted to representative excerpts and their translations, we identified several markers of FIS: lack of introductory verb, repetitive interrogatives, alterations of deixis, sequence of tenses and expressives.

3.1. Lack of introductory verb

The first example illustrates the most frequent marker of FIS, i.e. the lack of a reporting verb. The character's thoughts were not explicitly introduced as such; however, reporting verbs given in separate sentences (in bold) provide by means of their position the clue that those are not narrator's words. This is preserved in both translated excerpts.

1) The vicar moved in worlds beyond where her own menfolk existed. *Did she not know her own manfolk: fresh, slow, full-built men, masterful enough, but easy, native to the earth, lacking outwardness and range of motion. [...] What was it in the vicar, that raised him above the common men as man is raised above the beast? **She craved to know.** [...] That which makes a man strong even if he be little and frail in body [...]? [...] And why – why? **She decided it was a question of knowledge.*** (E: 3–4)

Vikar se kretao u nekom svijetu izvan kojega je živjelo njezino muškinje. *Nije li ona poznavala svoje ljude: čile, trome, zadrigle muškarce, prilično umješne ali bezbrižne, prirasle za zemlju, bez ugledne*

*vanjštine i pravog djelokruga. [...] Što je to bilo u vikaru što ga je izdizalo iznad prosječnih muškaraca, kao što je čovjek uzdignut nad životinjom? **Osjećala je vruću želju da to sazna.** [...] Što li bijaše to što čovjeka čini jakim, ma kako bio malešan [...]? [...] A zašto – zašto? **Došla je do zaključka da je to pitanje znanja.** (C: 9–10)*

Vikar se kretao u nekom svetu izvan kojega su živeli njeni muškarci. Nije li ona poznavala svoje ljude: čile, trome, zadrigle muškarce, dosta umešne, ali bezbrižne, prirasle za zemlju, bez ugledne spoljašnjosti i pravog delokruga. [...] Šta je to u vikaru što ga izdiže iznad prosečnih muškaraca kao što je čovek uzdignut nad životinjom? **Osećala je žarku želju da to sazna.** [...] Šta li je to što čoveka čini jakim ma kako bio malešan i slabašan [...]? [...] A zašto – zašto? **Došla je do zaključka da je to pitanje znanja.** (S: 8)

3.2. Repeated interrogatives

Among other features prominent in our corpus, we detected repeated interrogatives that show the manner in which both the character delved deeper into her thoughts and the thoughts rapidly alternated. The reflections in examples 2) and 3) convey the character's confusion, disbelief, perhaps even agitation. Structurally speaking, inverted word-order in interrogatives in English is maintained, but despite formal differences, the translations match the original.

2) *Why were her own children marked below those others? Why should the curate's children inevitably take precedence over her children [...]? [...] It was education and experience, she decided³.* (E: 4)

Zašto su njezina djeca bila zapostavljena onoj drugoj? Zašto da pastorova djeca neminovno imaju prvenstvo nadnjezinom djecom [...]? [...] Došla je do zaključka da je riječ o odgoju i iskustvu. (C: 11)

Zašto su njena deca bila zapostavljena u odnosu na onu drugu? Zašto da sveštenikova deca neminovno imaju prvenstvo nad njenom decom [...]? [...] Došla je do zaključka da se tu radilo o vaspitanju i iskustvu. (S: 9)

³ This could be the case of a narrative parenthetical. Given its similarity with reporting verb, the manner it affects tense in the preceding clause and in which it is semantically incorporated within the FIS paragraph, it is possible to say that it marks FIS as well (see Fludernik 1995: 100).

3) Brangwen went up to his room and lay staring out at the stars of the summer night, his whole being in a whirl. *What was it all? There was a life so different from what he knew it. What was there outside his knowledge, how much? What was this that he had touched? What was he in this new influence?* (E: 18)

Brangwen se pope u svoju sobu i ležaše zureći van u zvijezdanoj ljetnoj noći dok mu je čitavo biće bilo kao u vrtlogu. *Ta što je sve to? Ima neki život koji se tako razlikuje od onoga što ga on poznaje. A što je izvan dometa njegove spoznaje, što i koliko toga? I što je to čega bi se on dotakao? I što predstavlja njegova osoba u tom novom utjecaju?* (C: 26)

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3.3. Alterations in deixis

As for deixis, third person pronouns in both subjective and objective case were used instead of first person pronouns in all three examples. This might imply greater distance and perhaps blur the line between words of the narrator and those of the character. Among other deictical indicators, only demonstrative *this* (example 5) and the temporal adverbial *now* (example 6), both suggesting a reference to space and time the character directly lived in, were observed. The personal pronouns and the adverb of time were appropriately translated in Croatian and Serbian, whereas, despite clear correspondence in terms of tenses, demonstratives were translated with forms indicating greater distance (as if the writer had used *that* in the original).

4) She sat motionless and in conflict. Who was this strange man who was at once so near to *her*? What was happening to *her*? Something in his young, warm-twinkling eyes seemed to assume a right to *her*, to speak to *her*, to extend *her* his protection. But how? (E: 30–31).

Sjedila je nepokretno, sama sa sobom u protuslovlju. Tko je taj strani čovjek koji *joj* je odmah postao tako blizak? Što li se zbiva sa *njom*? Nešto u njegovim mladićskim toplo treptavim očima kao da sebi prisvaja

nekakvo pravo na *nju*, kao da *joj* govori i sve većma uzima *je* pod svoju zaštitu. Ali kako? (C: 42)

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5) There was a life so different from what *he* knew it. What was there outside his knowledge, how much? What was *this* that *he* had touched? What was he in *this* new influence? (E: 18)

Ima neki život koji se tako razlikuje od onoga što ga *on* poznaje. A što je izvan dometa njegove spoznaje, što i koliko toga? I što je *to* čega bi se *on* dotakao? I što predstavlja njegova osoba u *tom* novom utjecaju? (C: 26)

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6) *He* was nothing. But with her, *he* would be real. If she were *now* walking across the frosty grass near the sheep shelter, [...], she would bring *him* completeness and perfection. And if it should be so, that she should come to *him*! (E: 33)

Ništa *on* nije. Tek kad bi bio s *njom*, *on* bi zaista opstajao. Kad bi ona *sada* hodala po ovoj smrznutoj travi i, pored tora, [...], ona bi *mu* donijela potpunost i usavršenost. Kad bi to moglo biti da *mu* ona dođe! (C: 45)

Ništa *on* nije. Tek kad bi bio s *njom*, *on* bi zaista opstajao. Kad bi ona *sada* hodala po ovoj smrznutoj travi i, pored tora, [...], ona bi *mu* donela potpunost i savršenost. Kad bi to moglo biti da *mu* ona dođe! (S: 46)

3.4. Sequence of tenses

Example 7) shows the normative difference with regard to tense sequencing. Preterite used as a consequence of tense shifting in English is translated with present tense in Croatian and Serbian; additionally, due to the desired stylistic effect of vividness, this is a preferable solution.

7) *Did he, or did he not believe that he belonged⁴ to this world of Cossethay and Ilkstone? There was nothing in it he wanted. Yet could he ever get out of it? Was there anything in himself that would carry him out of it?* (E: 21)

Da li on vjeruje ili ne vjeruje ovom cossathayskom i ilkestonskom svijetu? Tu nema ničega što bi on želio. Da li će se ikada odavle izvući? Ima li išta u njemu što bi ga moglo izvući iz toga? (C: 29)

Da li on veruje ili ne veruje ovom kosethejskom i ilkstonskom svetu? Tu nema ničega što bi on želeo. Da li će se ikada odavde izvući? Ima li išta u njemu što bi ga moglo izvući iz toga? (S: 30)

However, partly unlike translation in Serbian, translation of example 8) in Croatian preserved past tense of the original; again, the reader may find it difficult to resolve whether those are the narrator's or the speaker's words. Similar effect has been achieved in the translations of example 9). The original contains perfect and past perfect tenses; both translations correlate English preterite with present tense; on the other hand, contrary to the usually used preterite, the alternative for past perfect in Croatian was Conditional and in Serbian rather archaic Second conditional that denotes the meaning of a potential action in the past (Piper, Klajn 2013: 183).

8) The vicar moved in worlds beyond where her own menfolk existed. *Did she not know* her own manfolk: fresh, slow, full-built men, masterful enough, but easy, native to the earth, lacking outwardness and range of motion? [...] *What was* it in the vicar that *raised* him above the common men as man is raised above the beast? (E: 3–4)

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⁴ The dependent clause *that he belonged* was translated neither in Croatian nor in Serbian.

pravogdelokruga? [...] Šta *je* to u vikaru što ga *izdiže* iznad prosečnih muškaraca kao što je čovek uzdignut nad životinjom? (S: 8)

9) What *was* it all? There *was* a life so different from what he *knew* it. What *was* there outside his knowledge, how much? What *was* this that he *had touched*? What *was* he in this new influence? (E: 18)

Ta što *je* sve to? *Ima* neki život koji se tako razlikuje od onoga što ga on *poznaje*. A što *je* izvan dometa njegove spoznaje, što i koliko toga? I šta *je* to čega *bi se* on *dotakao*? I što *predstavlja* njegova osoba u tom novom utjecaju? (C: 26)

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3.5. Expressive structures

With regard to the expressive structures, we found exclamatives, rhetorical questions and modals to be particularly frequent. Exclamatives in example 10) portray the character's sudden, intense reactions and mood swings. Rhetorical questions in example 11) illustrate bewilderment and hopelessness the character was beset by. Both translations managed to preserve the form and function of these expressives from the original.

10) Something in his young, warm-twinkling eyes seemed to assume a right to her, to speak to her, to extend her his protection. But how? *Why did he speak to her!* (E: 30–31)

Nešto u njegovim mladićskim toplo treptavim očima kao da sebi prisvaja nekakvo pravo na nju, kao da joj govori i sve većma uzima je pod svoju zaštitu. Ali kako? *Zašto on s njom razgovara!* (C: 42)

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11) *Did he, or did he not believe that he belonged to this world of Cossethay and Ilkstone?* There was nothing in it he wanted. *Yet could he ever get out of it?* (E: 21)

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Modal verbs in 12) convey character's attitude towards the situation in which he is and his role in that situation. Although semantically convenient, modals were translated with past and future tense and conditional clause in both languages; again, this may emphasise narrator's voice and change the focus of interpretation.

12) But during the long February nights with the ewes in labour, looking out from the shelter into the flashing stars, he knew he did not belong to himself. He *must* admit that he was only fragmentary, something incomplete and subject. [...] Unless she would come to him, he *must* remain as nothingness. It was a hard experience. [...] If she were now walking across the frosty grass near the sheep shelter, [...], she would bring him completeness and perfection. *And if it should be so, that she should come to him!* (E: 33).

No za dugih veljačkih noći, dok su se ovce jagnjile, gledajući iz zakloništa u blistave zvijezde, on je osjećao kako više ne pripada samom sebi. *Morao je* priznati da je tek djelomičan nešto nepotpuno i sporedno. [...] Ako ona ne bi došla k njemu, on *će morati* ostati ovako sitan i ništavan. Bijaše to teško iskušenje. [...] Kad bi ona sada hodala po ovoj smrznutoj travi i, pored tora, [...], ona bi mu donijela potpunost i usavršenost. *Kad bi to moglo biti da mu ona dođe!* (C: 45).

Ali u dugim februarskim noćima, dok su se ovce jagnjile, gledajući iz obora u blistave zvezde, on je osećao kako više ne pripada samom sebi. *Morao je* priznati da je nepotpun, sporedan. [...] Ako ona ne bi došla njemu, on *će morati* ostati ovako sitan i ništavan. Beše to teško iskušenje. [...] Kad bi ona sada hodala po ovoj smrznutoj travi i, pored tora, [...], ona bi mu donela potpunost i savršenost. *Kad bi to moglo biti da mu ona dođe!* (S: 45–46).

4. Conclusion

On the basis of the conducted analysis, it is possible to infer that free indirect speech is a model of speech or thought presentation with relatively stable indicators used across languages. Variations can be ascribed to the author's intended stylistic effects or normative differences among languages.

According to our findings in a set of restricted highly contextualised corpus units, the prominent markers of FIS in the novel *The Rainbow* by D. H. Lawrence are: lack of introductory verbs, repetitive interrogatives, alterations of deixis, sequence of tenses and expressives such as exclaimatives, rhetorical questions, and modals.

Comparative examination of the original and its translations in to Croatian and Serbian showed that both language norms and choices translators had made were the source of divergence. Normative differences were observed with regard to tense sequence and inversion in questions, whereas other linguistic variations (translations of deixis, tenses and modals incongruent with the character's train of thoughts) were a matter of the translators' choice. In most of the cases, such incongruities may lead to the impression that the narrator's, not the character's, voice is heard which, furthermore, might detract from the quality of (psychological) portrayal of the character.

SOURCES

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S: D. H. Lorens, *Duga. Knjiga 1*, Beograd: Politika, Beograd: Narodna knjiga (prevela Milica Pavlović).

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