

7 Mental Space Construction in Narrative

7.1 Introduction

In this chapter, I present a Mental Spaces analysis of the use of the CC and NC in narrative discourse. By using this model, we are able to capture the difference between the use of these constructions, as well as similarities across the various uses of the CC in narrative. The discussion is based on the work of Cutrer (1994), who analyzes the use of tense in written narrative using mental spaces. I show that this analysis is helpful for Potawatomi, but requires some modification to accommodate oral narrative. I also argue for an elaborated representation of ground in Mental Spaces theory.

7.2 The domain of narrative

A narrative event is represented by the creation of a narrative Space N which is set up relative to Space R. The embedding of the narrative space within Space R reflects that narration takes place within the larger context of speaker “reality”.¹

Any of several grammatical as well as non-verbal cues (attention getting devices, special seating arrangements, etc.) can serve to open the narrative space. Potawatomi has

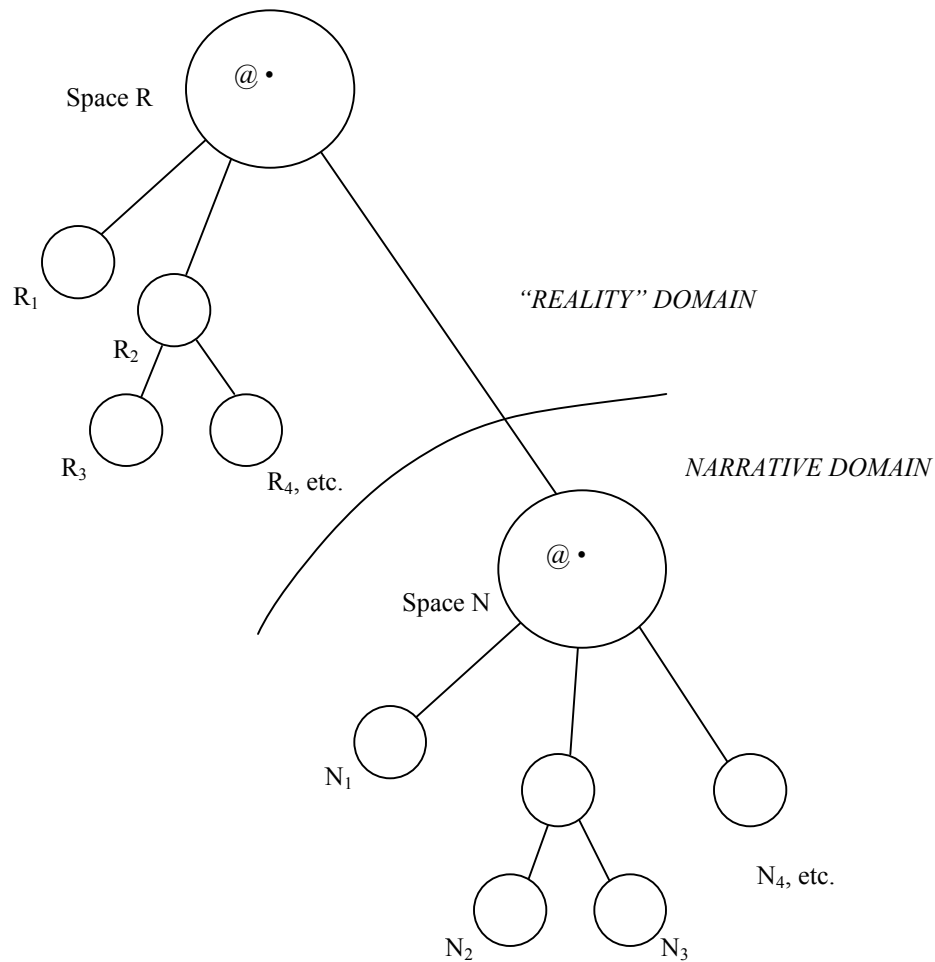
¹ Here, I am referring to a traditional narrative, rather than narratives that are told in a few sentences in everyday discourse. Although the latter type of narrative is not explicitly addressed here, those I have examined take the form of everyday discourse, and use the CC. I assume that traditional narrative is a marked form of discourse, both in function and form. If, or to what extent, this is also the case of casual narrative in everyday discourse is the subject of further study.

an explicit narrative space building phrase: *I me se ngodek...* (or a minor variation of this phrase) which functions like the English ‘once upon a time’. The switch to the NC, which often takes place in the first sentence, can also signal the beginning of a narrative.

Throughout the course of a narrative, multiple spaces will be created subordinate to Space N. These spaces might be past spaces, future spaces, hypothetical spaces—the same kinds of spaces that are opened in everyday discourse, only they are happening within the context of the narrative. These spaces, along with Space N, constitute a *narrative domain*, separate from the spaces set up in the *reality domain*, which include Space R and its other daughters.²

² I take ‘domain’ to mean a partition of spaces, used to group spaces that constitute potentially alternate construals of reality. Other examples of domains may be found in Cutrer (1994), and include hypothetical domains set up by the protasis of conditional sentences, as well as the representation of alternate viewpoints in direct speech and narrative.

(1) REPRESENTATION OF THE NARRATIVE DOMAIN



The narrative domain brings with it a V-POINT (represented in (1) with the symbol “@”). The V-POINT in the “Reality” Domain is that of the speaker; in the Narrative Domain, the V-POINT is that of a fictional narrator.

The concept of fictional narrator is based on Cutrer’s analysis of written narrative as containing multiple V-POINTS, including a domain for implied author (supplied by the frame of novel writing), and another for a fictive narrator/narratee (evidenced by the

“*parcours du recit*,”³ where the narrator and narratee are observers within the narrative).

This model is too elaborate for oral narrative, which does not motivate an intervening ‘implied author’. However, when speakers make use of a narrative-internal perspective (such as presenting the narrative from the viewpoint of a particular character), I will argue that they access the viewpoint of a fictive narrator in the Narrative Domain.

7.3 Grounding

As discussed in Section 6.2, Potawatomi grammatically differentiates foreground and background sentences by the use of the NC for foreground and CC for background.

In this section, I argue that the use of these grammatical constructions reflects a difference in the mental space configurations for foreground and background.

7.3.1 Foreground

I will begin my analysis of foreground information by examining the opening sentence of a narrative, given in (2) below. Both main clause verbs evidence the use of the NC (main clause *é*-conjuncts are underlined):

(2) 6:1⁴

1	[I me se ngodek neshnabék <u>é-wdodanwat</u> i je weye <u>é-nshonajtagwat</u> wgetkansewan mine mbish wéd'emwat.]	Once there was a village (some people <u>had a village</u>) and someone was <u>destroying</u> their gardens and their wells.
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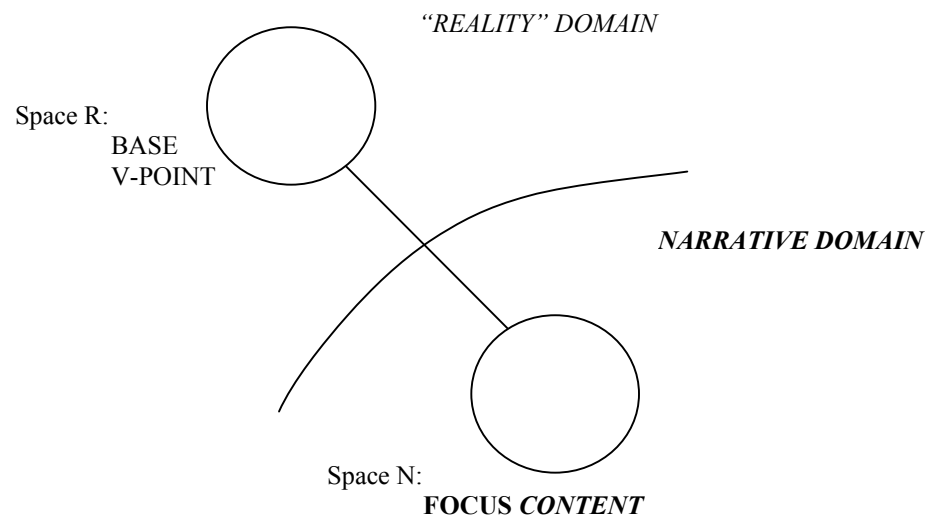
(JS.4.1)

³ The term is from Fauconnier (1984).

⁴ The examples given here are repeated from Chapter 6. These numbers refer to the example number in Chapter 6. The glosses for these examples are provided in Appendix B.

The phrase *I me se ngodek*, along with the NC serves to open the narrative Space N. FOCUS shifts to the embedded Space N, which is structured by the events and characters of the story. The basic function of the NC is therefore to signal that the Narrative Domain itself (rather than a particular space within the domain) is in FOCUS. BASE and V-POINT remain in Space R. This configuration (shown in (3)) represents an external, or objective, narrative viewpoint.⁵

(3) REPRESENTATION OF FOREGROUND INFORMATION



This analysis of narrative foreground differs from Cutrer. In her analysis, the activity of “narration” takes place from the V-POINT of fictive narrator inside the Narrative Domain. Cutrer argues, based on Fauconnier (1984), that this latter domain is always available as a potential BASE; “it can be highly elaborated in fiction [as in the *parcours du recit*]...or used in its more abstract form for everyday story-telling.”

⁵ By external viewpoint, I mean diegesis, i.e. the act of ‘telling’ (as opposed to internal viewpoint, or mimesis, i.e. the act of ‘showing’).

Narration, then, for her, involves the relocation of BASE and V-POINT to a space inside the narrative domain.

This type of vantage point seems more natural in written fiction. Since the written channel adds an additional layer of separation between the audience and the storyteller, the *parcours* seems to be a means of heightening the reader's involvement by virtually placing the narrator and reader at the 'scene' of narration. I would argue that while the BASE of the fictive narrator is always available, it is not the location from which oral narration canonically takes place. Rather, it seems more likely that this takes place from a BASE within the "reality" domain. The BASE and V-POINT of fictive narrator will, however, be central to the representation of internal viewpoint, discussed below (see Section 7.4).

7.3.2 Background

When narrators provide background information, they step out of their role as narrator to address the listener in the here and now; the activity shifts from narration to description, or explanation.

In this case, my analysis also differs from Cutrer's. Because narration for her takes place from within the domain of the fictive narrator/narratee, she is able to analyze background information as a BASE shift, or return to Space R.⁶ This analysis will not work here, since I argue that BASE remains in the "reality" domain for both narrative foreground and background. It seems that what is at issue is not the BASE, but in fact

⁶ For explanatory information, she uses the term 'external evaluation' after Labov (1972) and Fleischman (1990).

FOCUS. Consider the following sentence containing background information (the main clause independent verb is underlined):

(4) 6:20

8 [Iw je o wabozo zhiw gi-dbendagze
odanek jo je mamda i é-wi-zhe-nsawat
mamwéch bshe gégo gjiyek bama a-je-
nsawat.] _{cc}

Since the Rabbit belonged to the village, they couldn't kill him as they please; they would have to get something more on him in order to kill him.

(JS.4.1)

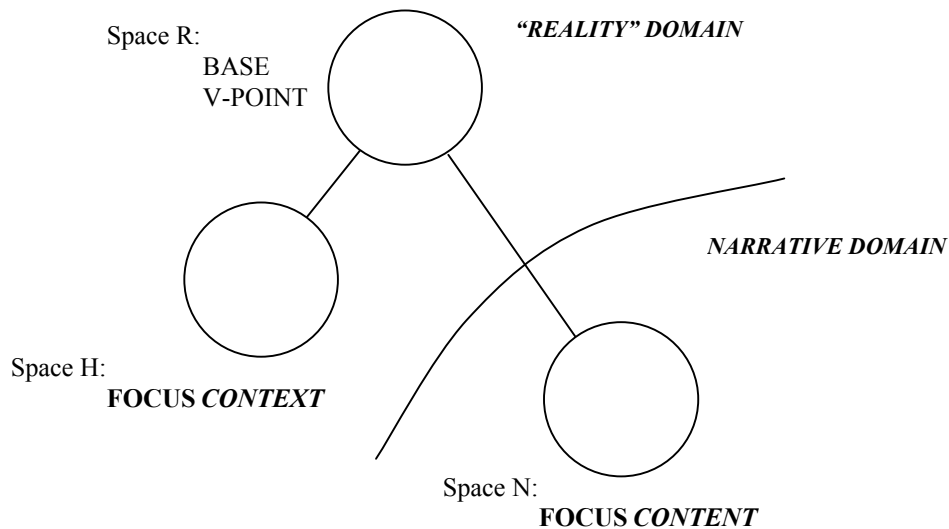
This sentence, coded with the CC as background information, is in one sense about what is happening in the story; we learn that the Rabbit belongs to a village whose citizens have been plotting his demise. On the other hand, the sentence is also about what the narrator thinks the listener knows; in this case, about customs regarding village membership, namely that a village member cannot be indiscriminately put to death. The speaker may have fashioned this explanation anticipating an objection from his audience that the villagers would have simply killed the Rabbit outright.⁷

As with narrative foreground, BASE and V-POINT remain in Space R (see (5)). The primary difference between the two types of discourse is in the addition of a focused discourse participant. FOCUS *CONTENT* is associated with the narrative domain (attached to Space N for the sake of simplicity) because its spaces continue to be structured by the new information. However, at this point, the narrator in a sense steps outside the narrative to attend to the needs of the hearer, providing information the hearer

⁷ This is a likely motive given the narrative context; the primary audience was a linguist from outside the community.

needs in order to understand one of the premises of the narrative. Because there is attention on a discourse participant, there is a focus on the “Reality” Domain, particularly on the mental space that represents the hearer’s conceptualization. We represent this by associating *FOCUS CONTEXT* with Space H, in the “Reality” domain. (Note this case is analogous to the case of a wh-question (see Chapter 3), although the mental space structure to which it applies is more complex.)

(5) REPRESENTATION OF BACKGROUND INFORMATION



7.4 Internal viewpoint

Besides the use of external viewpoint, where the narrator reports events taking place in the story, narrators often use an internal viewpoint; representing information as coming from a vantage point within the narrative itself. In Potawatomi, internal

viewpoint is marked by the use of the CC. The uses of the CC in narrative are described in Chapter 6, but are briefly summarized here.

One of the most common forms of internal perspective is the representation of the speech of characters in a narrative. Here the distinction must be drawn between indirect speech, where the narrator reports what a character says, and direct speech, where the narrator takes on the persona of the character and acts out what the character says. In Potawatomi narratives, the speech of characters is always portrayed directly.⁸

Sometimes narrators use an internal vantage point in order to make the narrative seem more vivid; as if the narrator and narratee were witnessing the events of the narrative take place.⁹ This vantage point is arguably that of a fictive narrator (as in *parcours du recit*), or may be that of a character. In any case, the viewpoints of fictive narrator and character are often closely associated. Because an internal viewpoint can restrict the outlook on the narrative world to a character's point of view, narrators may also use it to emphasize the epistemic distance between a character's point of view and their own.

In the rest of this section, I will present mental space configurations for several types of discourse that can be categorized as having internal perspective. These include direct speech, vividness and epistemic distance. As will be shown below, the difference between these types of internal perspective can be easily captured using the Mental

⁸ Indirect speech is found, however, in everyday conversation.

⁹ This can also be used to add humor, especially when the character is not human and therefore an unexpected perspective.

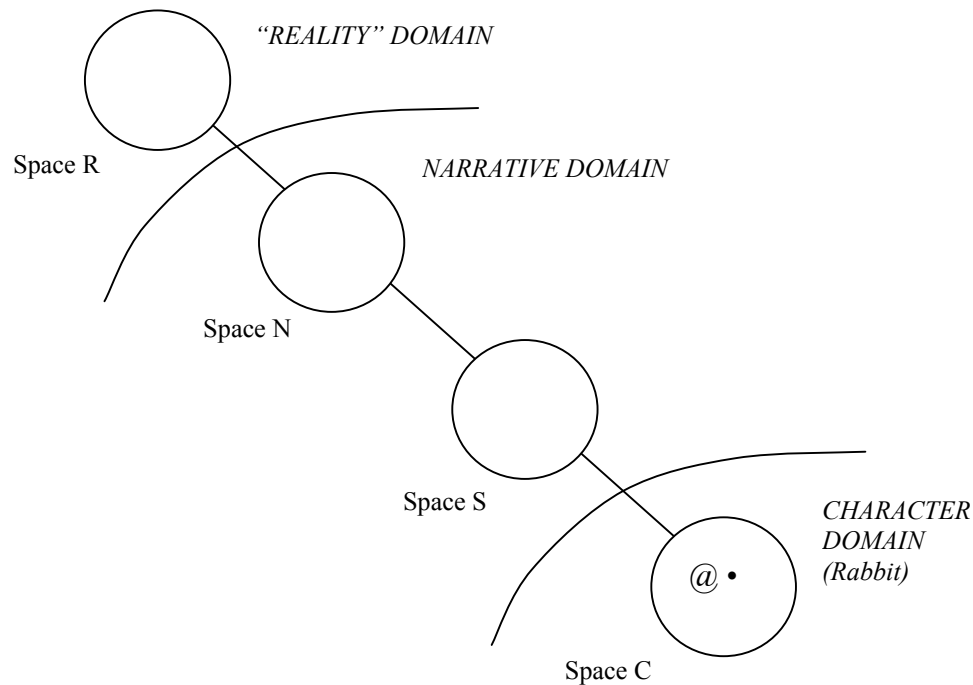
Spaces framework. In addition, Mental Spaces theory will allow us to motivate the use of the CC across these contexts.

7.4.1 Direct speech

Reported speech has recently been addressed in the mental spaces literature as part of a larger discussion of perspective phenomena (Cutrer, 1994; Mushin, 1998; Sanders and Redeker, 1996). In Cutrer's model, which has gained general acceptance, a reported speech event opens a speech space S, which houses the speech verb itself (if explicit)¹⁰, and a subordinate content space, which I will call Space C (for the character). The content space and its daughters are partitioned into a speech domain, which represents the "reality" of the speaking character. The content space carries with it a potential V-POINT; that of the speaking character (represented as "@"). So in (6), if the speaking character is Rabbit, the character domain represents his thoughts, construals and viewpoint.

¹⁰ Cutrer argues that this space exists even without an explicit space-opener. Her example is interior monologue in fiction, where the inner speech of a character is reported as direct speech, and no speech or thought verbs are used. The absence of the speech or thought verb is merely "one less cue to the BASE shift" (1994, p. 406).

(6) REPRESENTATION OF REPORTED SPEECH



Consider the Potawatomi sentence given in (7). In Potawatomi narrative, the speech and thoughts of characters are typically presented as direct speech, followed by a verb of speech or thought:

(7) 6:32

5	<p>["Gégo zhe ode gaganago <u>nwi-nakwnek</u>,"]cc <u>[é-zhdé'at o wabozo.]</u>nc</p>	<p>"This Crocodile <u>has something</u> <u>planned for me.</u>" <u>thought</u> the Rabbit.</p> <p>(MD102694)</p>
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I will now build the structure for this sentence as it might be temporally constructed, beginning with the quote, as shown in (8). The speech event itself supplies

the speech space (Space S) and the speech content space (Space C). The speech content space houses the V-POINT associated with the character domain, in this case, Rabbit's. As names of characters, *wabozo* 'Rabbit' and *gagtanago* 'Crocodile' are entities which populate the narrative Space N, and counterparts are set up as needed in spaces subordinate to Space N.

The information in the quote structures space C (and its daughter spaces) and sets up counterparts for the rabbit and crocodile, which are connected to Space N. Because the quote precedes the verb or speech or thought, the speech space (Space S) will be open as a placeholder before it is actually structured by the verb of speech or thought.

With the quote is given, FOCUS shifts to the domain of the character. The space it attaches to is a future space (Space C₁) set up to house Rabbit's prediction, 'This crocodile has something planned for me.' This future space is set up relative to Space C.

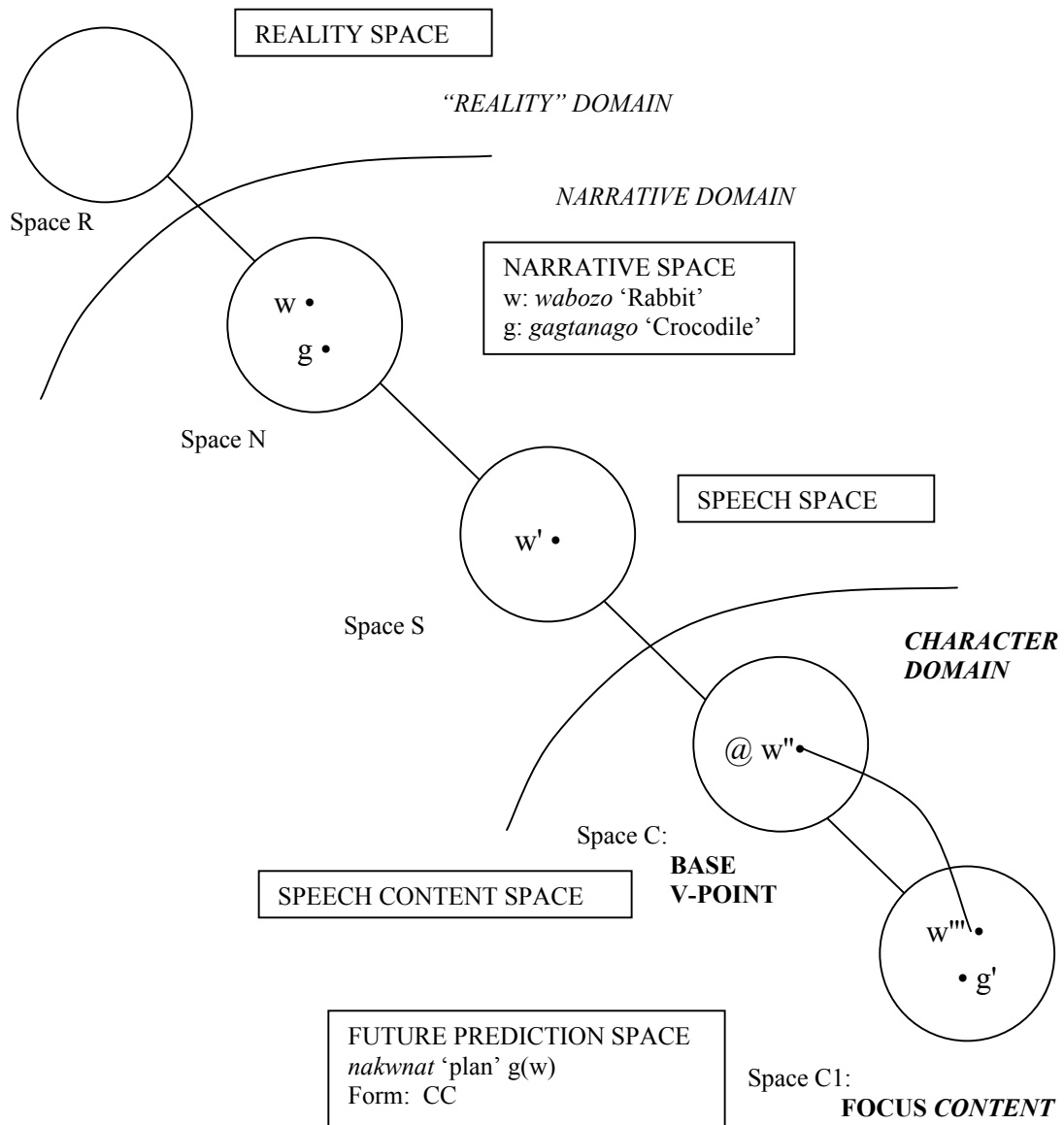
The use of deictic expressions such as the first person prefix *n-* indicates that BASE has now shifted to Space C. The use of the future tense indicates V-POINT has shifted to Space C as well.¹¹ This V-POINT represents the first person perspective of the Rabbit.

¹¹ According to Cutrer, "by convention, direct quotation indicates a shift in BASE and creates a strong barrier which makes speaker reality inaccessible to deictics" (1994, p. 404).

(8) REPRESENTATION OF A CHARACTER SPACE

"Gégo zhe ode gaganago nwi-nakwnek..."

'This crocodile has something planned for me...'

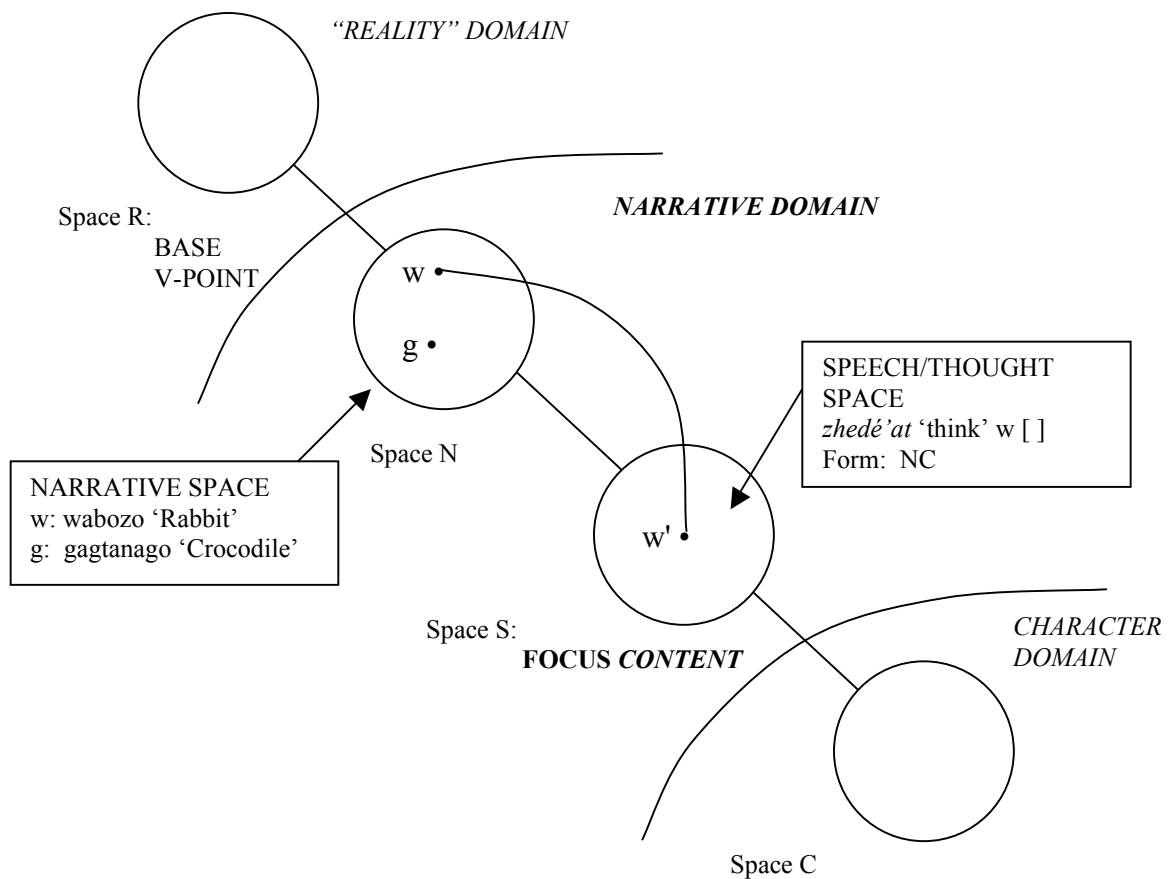


Now let us consider the remainder of the sentence outside the quote, *é-zhdé'at o wabozo* ‘the rabbit thinks (thus)’. Space S, which is already open by virtue of the speech event, is now in FOCUS as it is structured by the thought verb *é-zhdé'at*. We are no longer in the Character Domain, but are back in the Narrative Domain. The thought verb is marked with the NC, which indicates narrative foreground; BASE and V-POINT shift back to Space R.

(9) REPRESENTATION OF A SPEECH / THOUGHT SPACE

...*é-zhdé'at o wabozo*

‘...*thinks the rabbit*’



7.4.2 Vividness

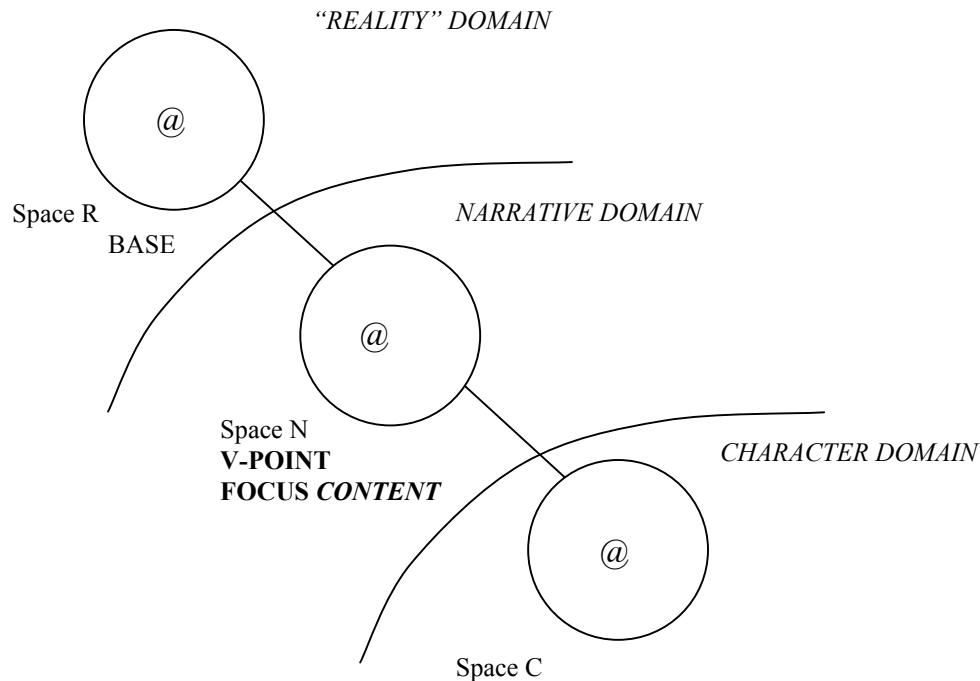
Example (10) below illustrates the use of the CC for vividness. In the first two sentences, the narrator describes the Crocodile's position in rough detail. However, in the third sentence ('His nose is barely sticking out'), we zoom in: the Crocodile is now viewed at close proximity from a vantage point above the water, as if we were looking at the scene from the rabbit's position on the shore.

(10) 6:26

2	I je gé wi zhi o gaganago i yédek.	So must be Crocodile was there.
3	[Béshoch zhe na zhi jigbyék [gé] <u>é-gégwijek</u> .] _{NC}	He was <u>floating in the water</u> near the shore.
4	<u>[Zagwjanégwijen zhi.]</u> _{CC}	His <u>nose was sticking out</u> there.
		(MD102694)

In mental space terms, vividness is represented by a V-POINT shift from the "Reality" Domain to the Narrative Domain:

(11) REPRESENTATION OF VIVIDNESS



Besides the use of the CC which sets off such sentences from surrounding foreground material, other evidence of a V-POINT shift comes from the use of deictic expressions. In (10), the choice of the verb determines the vantage point from above the water. In (12), the Crocodile is only in last place with respect to the position of the Rabbit:

(12) 6:27

6 [[win] ibe shkwéyak gi-nshkwéshen i ga-nakwnegét gaganago.]_{CC}

The Crocodile that planned it lay at the end, there in last place.

(MD102694)

There are two possibilities for V-POINT here; a fictive narrator (the optional viewpoint which comes with the Narrative Domain), or a character within the story.

Much of the time, it is not possible to make a principled choice between the two. In the case of (10) and (12) above, the perspective might be the character, or the fictive narrator in the same viewing position. However, in a few cases, the observer is clearly independent of the character, as in the following example, where the jumping Rabbit is described in the third person:

(13) (see Appendix B for gloss)

- | | | |
|---|---|--|
| 6 | [Jigbyék ibe <u>é-pa-zhyat.</u>] _{NC} | He <u>went around</u> there by the water. |
| 7 | ["O, bégesh na ézhi gaméyek <u>gshketoyan é-byayan,</u> "] _{CC} [<u>é-kedot.</u>] _{NC} | "Oh, I wish I <u>could make it</u> to cross over and <u>get there,</u> " he <u>said.</u> |
| 8 | [<u>É-dnednangedok</u> jigbyék.] _{NC} | He was <u>talking to himself</u> along the river. |
| 9 | [Gégpi zhe <u>gwagwashkze'o.</u>] _{CC} | Finally, he starts <u>jumping up and down.</u> |

(MD102694)

Some instances of vividness evidence a shift in BASE as well. In (10), the independent verb *zagwjanégwijen* ‘have one’s nose float’¹² has no tense morpheme, which indicates that it is present tense. In the following example, however, the independent verb is marked as past tense, which means it cannot be the BASE:

(14) 6:28

- | | | |
|----|---|---|
| 28 | [Éspen o mtegor <u>gi-gdegosi é-wawabmat niw mwén wéte zhe é-gi-bdek'egaznet.</u>] _{CC} | The Raccoon <u>was high</u> (in a tree) and <u>saw</u> the Wolf <u>get badly stung.</u> |
|----|---|---|

(JS.4.4)

There seems, therefore, to be a cline in the degree to which perspective shifts to a narrative internal V-POINT, which is illustrated by the three diagrams in (15). In (15a)

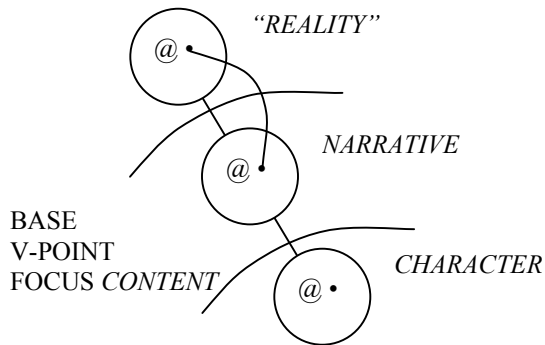
¹² This verb includes the incorporated form for ‘nose’ *-jané-*.

(‘Finally, he starts jumping up and down’), the viewpoint shifts to the Narrative Domain. The use of the present tense indicates a BASE shift as well. According to Cutrer, this use of tense is evidence of a cognitive association between the viewpoints of the speaker and narrator (in this case the viewpoint of the ‘external’ narrator in the “Reality” Domain), which she represents by a connector linking the two viewpoints (i.e. the temporal V-POINT dimension is shared by both narrator and speaker). In (15b) (The Crocodile that planned it lay at the end, there in last place’), the BASE does not shift (evidenced by the use of past tense), but now the V-POINT is ambiguous between the internal narrator in the Narrative Domain and the character. This ambiguity represents the cognitive immersion of the discourse participants in the narrative world. I represent this by a connector between the Narrative and Character Domains, since they share the locative V-POINT dimension.¹³ In (15c) (‘His nose is barely sticking out’), BASE and V-POINT shift to the Narrative Domain. Now there are two cognitive connections: the Narrative Domain shares the temporal dimension with the “Reality” Domain, but the locational dimension with the Character Domain. (See following page.)

¹³ Alternatively, the V-POINT could be placed in the Character domain with a connector to the Narrative domain. There does not seem to be any principled way to distinguish these two alternatives. Rather than being a shortcoming of the model, this may help explain the vividness effect as a blurring of the two viewpoints.

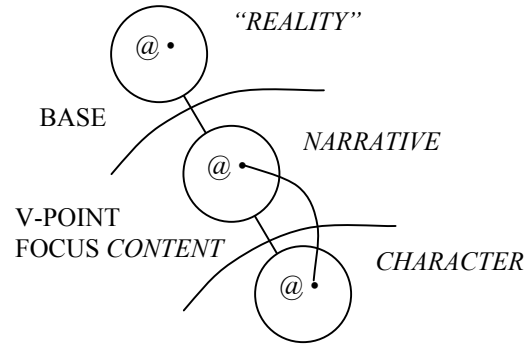
(15) TYPES OF PERSPECTIVE SHIFT

A) BASE AND V-POINT SHIFT; “REALITY” AND NARRATIVE DOMAINS LINKED



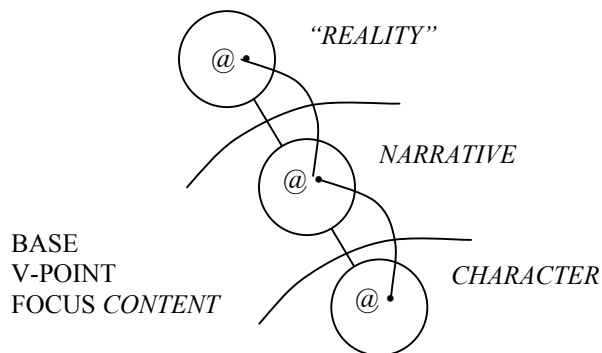
Example 13: *Finally, he starts jumping up and down.*

B) V-POINT SHIFT; NARRATIVE AND CHARACTER DOMAINS LINKED



Example 12: *The crocodile that planned it lay at the end, there in last place.*

C) BASE AND V-POINT SHIFT; ALL DOMAINS LINKED



Example 10: *His nose is just barely sticking out.*

So rather than representing vividness as a single mental spaces configuration, it seems best to characterize vividness as a set of configurations that minimally shares a viewpoint shift from the “Reality” Domain to the Narrative Domain. As will be shown

below, this characterization will be sufficient to motivate the use of the CC in vividness contexts.

7.4.3 Epistemic distance

Besides the effect of vividness, narrators sometimes use an internal perspective to emphasize the epistemic distance between their perspective and that of a character's. In (16), when the rabbit sees what the speaker knows to be the Crocodile's gaping jaws, the narrator reports that, from the Rabbit's perspective, it would look like a hole in the water:

(16) 6:37

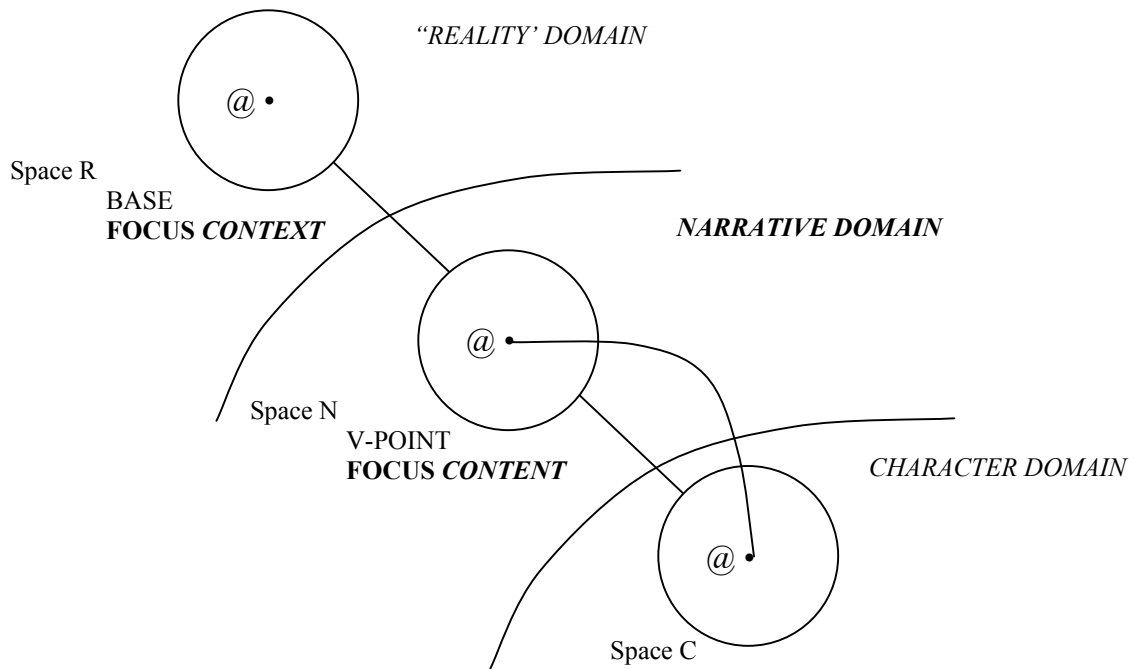
8	[O, [nme pa zho] mégwa <u>é-gche-bmebtot</u> bama zhe géte... [o] bikwa zhe na <u>wangoyane</u> wiye gégo é-wabdek.] _{cc}	Oh, <u>as he was dashing across</u> , he soon [saw something] that looked just like a hole. [more literally: it <u>was</u> <u>just like a hole</u> when somebody <u>saw</u> it].
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(MD102694)

The narrator takes pains, however, to introduce an impersonal *weye* 'somebody' who does the seeing. We do not see through the character's eyes, but from the same vantage point. Here is another case where the fictive narrator V-POINT is closely associated with that of a character.

We represent this in mental space terms similar to the way vividness is represented; by shifting V-POINT to the Narrative Domain. This is the viewpoint of the 'internal' narrator. We capture the effect of epistemic distance by assigning FOCUS *CONTEXT* to Space R, since we are contrasting the conceptualization of the narrator with that of the character:

(17) REPRESENTATION OF EPISTEMIC DISTANCE



The V-POINT of the fictive narrator is also utilized for epistemically distancing a speaking character. However, because the CC is needed to represent the character's speech, it cannot be used for evaluating what is said. Rather, this is marked in the narrative domain on the speech/thought verb, in what I call the *quote frame*. Consider the following example:

(18) 6:31

7 ["A, iw zhe yédek é-wi-dkemozh'ewat
gode,"]_{CC} [zhedé'é o wabozo.]_{CC}

"Ah, must be they [the Crocodiles]
will take me across," thinks the
Rabbit.¹⁴

(MD102694)

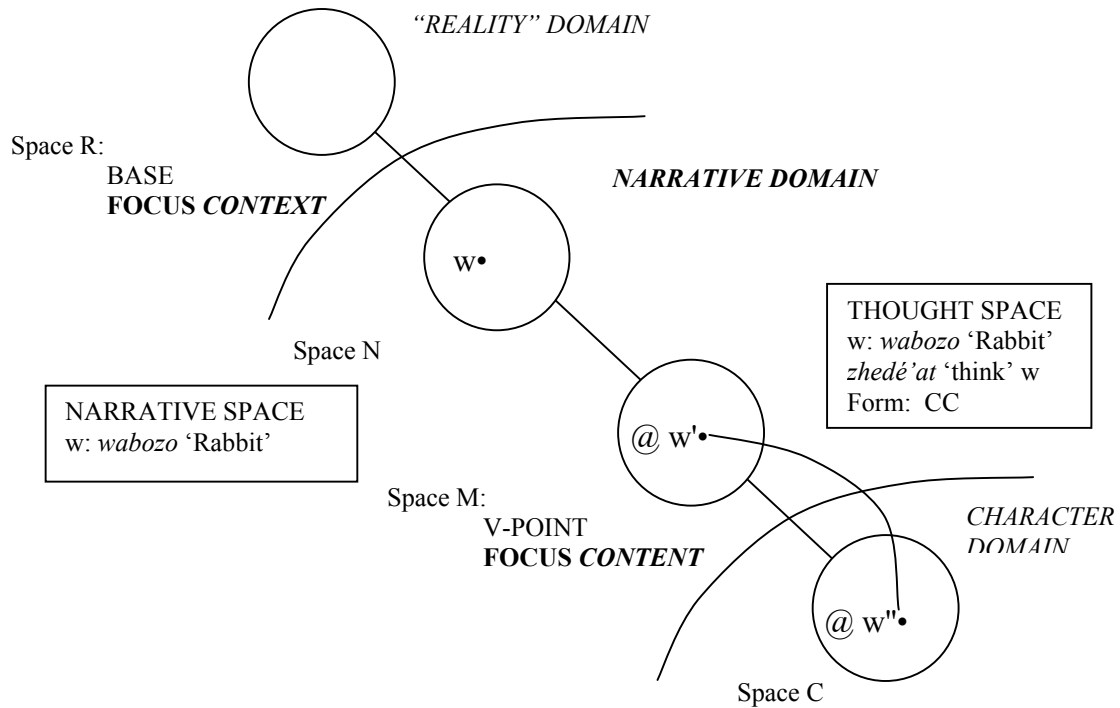
The thought verb, *zhedé'é* is in the independent mode (underlined), which indicates the use of the CC. The narrator uses the CC here to contrast the epistemic stance of the rabbit's naivité with the speaker and hearer's knowledge of the crocodile's true intentions—that he plans to gobble up the rabbit (this example can be compared with the sentence given in (7) where the rabbit's suspicions are in accord with the narrator's and the NC is used). The use of the CC on the main verb has the resulting effect of framing the character's speech with the narrator's evaluation of it.

Epistemic distance in a quote frame is represented by V-POINT and FOCUS shifting to the space for the speech/thought verb. Because this space stands in the Narrative Domain but contiguous to the Character Domain, it is a convenient place to mark evaluative information about the quote.¹⁵

¹⁴ In Potawatomi narrative, reported speech, including the inner speech of thought, is typically represented as direct speech. Potawatomi has indirect speech, however, outside of narrative.

¹⁵ Some languages (like Potawatomi) maintain the integrity of the speech content space; others apparently do not. In Cayapa, for example, a verbal suffix *-n* marks events that figure into role reversals for the story characters. If an important event is mentioned by a character, the verb will be marked with *-n*, even though the character may have no awareness of the event's significance (Longacre, 1976). Cayapa presents a problematic case for Sanders and Redeker's (1996) analysis, which treats direct speech as having the strongest possible character perspective. They discuss four types of perspectivization phenomena: direct

(19) REPRESENTATION OF A QUOTE FRAME



mode, free indirect ("stream of consciousness"), indirect, and implicit perspectives (where a character's perspective is indicated in a more "remote way" through the use of verbs of perception, modal verbs, or the use of definite and indefinite descriptions). The strongest perspective is that of the direct mode, where the responsibility for content and wording is attributed to the character. The weakest perspective is that of indirect speech and implicit perspectives, where the narrator exerts greater influence over the wording of the utterance or perceived event. They indicate this by assigning V-POINT to both the character's space and the BASE. Their analysis works well for Potawatomi, however, where content spaces are not intruded upon by narrators.

So, although we have seen that in many places the V-POINT of fictive narrator and character are conflated, here is an instance where the separate domain of fictive narrator serves nicely as the locus for internal viewpoint.

7.5 Discussion

The mental space configurations given in this section are summarized in (20). The columns represent types of discourse. The first division is by genre: Everyday discourse as opposed to narrative discourse. Within narrative, the information types of foreground and background can be classified as ‘external perspective’, in contrast with the various types discourse covered by ‘internal perspective’: Direct speech, vividness, and epistemic distance.

The rows of the table indicate the location of BASE, V-POINT, and FOCUS *CONTENT*, which are given with reference to a domain of spaces; either “Reality” (R), Narrative (N) or Character (C). FOCUS *CONTEXT* is indicated by presence (“Yes”) or absence (“No”), and if present, whether the FOCUS is on the Speaker or Hearer.

The bottom row of the table represents the sentence pattern used for each type of discourse, either the Conversational Construction (CC) or Narrative Construction (NC):

(20) MENTAL SPACE CONFIGURATIONS AND SENTENCE PATTERNS

	<i>DISCOURSE GENRE</i>					
	EVERYDAY DISCOURSE	NARRATIVE DISCOURSE				
		Foreground	Background	Direct Speech	Vividness	Epistemic Distance
		EXTERNAL PERSPECTIVE		INTERNAL PERSPECTIVE		
BASE	R	R	R	C	R	R
V-POINT	R	R	R	C	N	N
FOCUS CONTENT	R	N	N	C	N	N
FOCUS CONTEXT	Yes (Speaker or Hearer)	No	Yes (Hearer)	No	No	Yes (Speaker)
Sentence Pattern	CC	NC	CC	CC	CC	CC

In everyday speech BASE, V-POINT and FOCUS are all in the “Reality” Domain R. In addition, everyday speech always has a contextual FOCUS on one of the discourse participants (see Chapter 3), and this may shift from the Speaker to the Hearer.

We can now differentiate, in mental spaces terms, external and internal viewpoint. With external viewpoint, the V-POINT is outside the FOCUS *CONTENT* domain, whereas with internal viewpoint, the V-POINT is inside the FOCUS *CONTENT* domain. By this definition, everyday speech has internal perspective.

In narrative foreground sentences, BASE and V-POINT remain in R, however FOCUS moves to the Narrative Domain N. Background information shares most of its configuration with the foreground, but differs in having a contextual FOCUS on one of the discourse participants; namely the Hearer.

The configuration for reported speech is very similar to that of everyday speech, in that BASE, V-POINT and FOCUS are all within the same domain. The difference is

the domain is now shifted to the domain of the character, which becomes a new deictic center.

Vividness is represented by V-POINT shifting to the narrative domain, while BASE remains in R. Epistemic distancing shares this configuration, but has a contextual FOCUS on one of the discourse participants, in this case, the Speaker.

We now come to the use of the CC and NC, which can now be stated in terms of mental spaces. The only discourse type to use the NC is narrative foreground. If we reasonably take narrative foreground to be representative of the narrative genre (or metonymic for it), the use of the NC in these sentences efficiently distinguishes narrative from everyday speech. A primary function of the conversational and narrative patterns is therefore to indicate which Domain, “Reality” or Narrative, respectively, is in FOCUS.

The types of narrative discourse that are represented by the CC all share aspects of their configurations with everyday speech. First, reported speech, vividness and epistemic distance all share internal perspective, or V-POINT inside the Domain that contains FOCUS *CONTENT*. As noted above, this is also the case with everyday speech.

The remaining discourse type to account for is background information, which shares with everyday speech the profiling of a discourse participant. Epistemic distance also profiles a participant (in this case, the speaker), which provides an additional motivation for the use of the CC, besides internal perspective. A primary function of the CC inside narrative is therefore to reference ground by indexing the use of the CC in everyday speech, the prototypical discourse of the “Reality” Domain.

7.6 Summary

This chapter has presented a Mental Spaces theory analysis that motivates the use of sentential patterns of the NC and CC in narrative. The primary function of the NC is to indicate that the Narrative Domain is in FOCUS, a function enhanced by its use only in foregrounded material. The uses of the CC in narrative are each related in some way to the canonical use of the CC in everyday speech. The similarities which motivate its use in narrative are 1) internal viewpoint, as everyday conversation typically has V-POINT inside the focused “Reality” Domain; and 2) a contextual FOCUS on a discourse participant. In everyday discourse, one participant is always profiled. Narrative generally backgrounds the discourse participants, except in the case of background information, which references the Hearer, and epistemic distance, which references the Speaker.

I have also proposed a couple of adaptations to the Mental Spaces theory. First of all, the model of perspective shifts given here revises that of Cutrer (1994). Cutrer analyzes internal viewpoint (such as the use of the historic present) as a BASE shift to a V-POINT within the narrative, either a character, the implied author, or a fictive narrator. I have argued that while internal viewpoint may involve a BASE shift (as indicated by deictic expressions), this is not necessary. In fact, internal viewpoint seems to be a matter of degree, involving minimally a shift in V-POINT, and possibly a BASE shift as well. Analyzing internal viewpoint as a V-POINT shift to the domain in focus provides a contrast with external perspective, where V-POINT is outside of the focused domain.

Finally, I have argued that Mental Space structures need to incorporate an elaborated representation of ground. The roles of Speakers and Hearers are necessary to

characterize and distinguish certain types of narrative discourse, such as background information and the coding of epistemic distance in internal perspective. In everyday conversation, I have shown that an elaborated representation of ground helps to characterize the difference between illocutionary acts, such as statements and questions (see Chapter 3). Ultimately, if Mental Spaces theory is to handle the complexity of discourse, we need to be able to reference the discourse context.

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