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"Tense shifts in science-fiction discourse"

Bachelor thesis

2020   Veronika Mňoučková

ZADÁNÍ BAKALÁŘSKÉ PRÁCE
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Zásady pro vypracování

Cílem bakalářské práce je prostudovat užití časové souslednosti v diskurzu science-fiction. Studentka nejprve na základě odborné lingvistické literatury krátce představí anglický systém slovesných časů a vymezí přímou a nepřímou řeč. Dále podrobně popíše přímé, nepřímé a polopřímé formy reprodukce prvotní psané/mluvené promluvy nebo myšlenky, se zaměřením na podkategorie nepřímé řeči, jejich formy a funkce. Následně charakterizuje diskurz science fiction, představí jeho typické rysy a funkce. Na základě analýzy vybraných pasáží z různých sci-fi titulů zmapuje četnost výskytu jednotlivých forem nepřímé řeči, se zaměřením na užití časové souslednosti, a zhodnotí kontexty, ve kterých se jednotlivé formy vyskytují. Na závěr objasní převládající formy a funkce reprodukované řeči v daném diskurzu z hlediska stylistického a s ohledem na čtenáře.

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ANOTACE

Tato bakalářská práce analyzuje různé formy přímé, nepřímé a polopřímé řeči a zkoumá užití časové souslednosti v diskurzu science fiction. Teoretická část nejprve v krátkosti uvádí anglický systém slovesných časů. Dále jsou definovány výše zmíněné formy řeči a jejich specifika, včetně podmínek, za kterých dochází či nedochází k aplikaci časové souslednosti. Nakonec je představen diskurz science fiction. Praktická část této práce se zabývá analýzou výskytů nepřímé řeči vybraných z knih se společným tématem dystopie. Analýza se zaměřuje konkrétně na četnost výskytů jednotlivých forem nepřímé řeči a na důvody pro aplikaci či ne aplikaci časové souslednosti.

KLÍČOVÁ SLOVA

Slovesný čas, polopřímá a nepřímá řeč, časová souslednost, diskurs science fiction

NÁZEV

Časová souslednost v diskurzu science fiction

ANNOTATION

This bachelor thesis analyses various forms of direct, indirect and semi-direct speech and examines the use of tense shifts in science fiction discourse. The theoretical part briefly introduces the English system of verb tenses. Furthermore, the above-mentioned forms of speech and their specifics are defined, including the conditions under which backshift is applied or not. Finally, a science fiction discourse is introduced. The analytical part of this thesis deals with the occurrences of indirect discourse and works with excerpts selected from dystopian themed books. The analysis focuses specifically on the frequency of occurrence of individual forms of reported speech and on the reasons for application or non-application of backshift.

KEYWORDS

Tense, reported speech - indirect speech/free indirect soeech, free direct/indirect speech, backshift, discourse science – fiction

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INTRODUCTION

This bachelor thesis focusses its analysis on use of tense shifts in indirect discourse regarding the language of science fiction. The paper aims to specify the frequency of occurrence of individual types of reported speech, application of backshift and forms of reported clauses. For this paper, three dystopian books from a writer Lois Lowry were selected.

This thesis discusses above mentioned problematics in two main sections. The former part provides the theoretical background for the analysis and consists of several subsections. It starts with a brief introduction of the English tense system, adding information about aspect. Next, the concept of reported speech is addressed and characterised, especially in terms of its forms, functions and position. Then, the focus is moved on the phenomenon of backshift in indirect discourse. Moreover, shifts of other sentence elements connected with indirect reporting are described. Finally, the discourse of science fiction is introduced.

The latter part of this thesis is concerned with analysing of the frequency of occurrence of individual forms of indirect discourse, focusing on the use of tense shifts, and evaluate the contexts in which the individual forms occur. For the analysis, a corpus of 353 occurences was compiled. The samples were gathered from three dystopian books written by *Lois Lowry* namely *The Giver*, *Gathering Blue* and *Messenger*. The analysed instances of indirect discourse with backshifted and non-backshifted verb tense forms are evaluated from a grammatical, stylistic and pragmatic point of view.

1. TENSE

Before this thesis starts discussing reported speech, it is necessary to identify the difference between time and tense, as they should not be confused with each other. As explained by Nemoianu, time can be viewed as a straight line or "time arrow," with no beginning or end and no fixed point, indicating the flow of time from the past to the future, with a continually moving point somewhere in the middle, representing the present time. (2014, 100). On the other hand, tense is a grammatical expression of time, which can be declared by complex phrases (e.g., *a second after I heard the noise*); simple lexical items (e.g., *now, today*); and grammatical categories (e.g., *aspect, mood*). (Nemoianu 2014, 102-103)

Many authors agree on these definitions; however, the opinions about the number of tenses in the English language have divided linguists into two major groups. The former group believes that English has only two tenses, sometimes called past/non-past tense. The latter group shares the opinion that the English language has at least three or more tenses. For instance, Declerck believes that in terms of morphology, English has as many tenses as can be formed either by auxiliaries or inflexions. (Declerck 2004, 96) De Swart & Verkuyl (1999, 47) together with Comrie (1985, 36-44) agree on distinguishing three tenses: past, present and future, as they all take the present moment as their deictic centre, meaning the utterance consist of the time and place and the speaker. The deictic centre or deixis will be discussed in chapter 3.2.

On the other hand, Biber et al. view English as two-tensed language, arguing that morphologically speaking, verbs can only be inflected to express past or present tense. Other resemblances of the tense are then created by combining these tenses with modal auxiliaries and various grammatical categories, such as aspect, voice and modality. (1999, 453) Similarly to Biber et al., Quirk et al. acknowledge that there are no more than two tenses in English, as far as morphology is involved. (1991, 176) On the border of both groups, Huddleston & Pullum determines four verbal systems, two of tense, and one each of aspect and mood. These systems are marked inflectionally on the verb only when distinguishing between present and past tense, otherwise analytically by auxiliaries. (2002, 115-116)

This thesis shall use Biber et al.'s distinction of two tenses but will also consider Quirk et al. approach since their theories are very much alike.

1.1. Present tense

As already mentioned above, to Biber et al. claims verbs can be only inflected for two tenses: past and present. Usually, present time refers to state, behaviour or action ongoing at the time. (1999, 454) In addition, Quirk et al. describe the usage of the present time as general timeless statements, also called "eternal truths" or "timeless present", which are, to a certain degree, universal. (1985, 179) This is demonstrated in the following example:

> [Ex 1] *Then almost without a pause he wrote beneath it*: *TWO AND TWO **MAKE** FIVE.*
>
> (Orwell 1949, 290)

However, the present tense can also express the future or past. A phenomenon called the historical present, also called the dramatic present or narrative present, is widely used in-jokes, and it may appear in fiction, to create an effect of immediacy. (Biber et al. 1999, 454)

> [Ex 2] *'And there was one bloke—well, I couldn't give you 'is name, but a real powerful speaker 'e was. 'E didn't 'alf give it 'em! 'Lackeys!' 'e **says**, 'lackeys of the bourgeoisie!*
>
> (Orwell 1949, 86)

With regards to the future time, present time in reference to future mostly appear in two grammatical context – either with a time adverbial indicating the future or in a conditional or temporal adverbial clause that has future time reference. (Biber et al. 1999, 455)

> [Ex 3] *(a)*   *It's open day on Wednesday.*
>
> *(b)*   *If I **refuse** to do what she **says** this time, who knows where my defiance will end?*   (Biber et al. 1999, 455)

Using adverbial of time, as in Ex 3 (a), is signalizing that the future event is fixed at the time of speech. Ex 3 (b) illustrates a typical pattern, where the main clause contains the modal verb signalizing future. The dependent clause thus uses simple present, as it already has a future context in the main clause. (Biber et al. 1999, 455)

1.2. Past tense

Moving to another tense, past tense mostly refers to events or states that have taken place in the past. Furthermore, it refers to "past time via some past point of reference." (Biber et al. 1999,

453) Similarly to the present tense, the past tense is not always implying to a past time reference. Quirk et al. distinguish two categories: it is indirect speech and attitudinal past. (1985, 187-188) Biber et al. complete this list with hypothetical situations, that usually takes the form of a dependent if-clause. (1999, 454)

Regarding the indirect speech, Quirk et al. define that "the past tense in the reporting verb tends to make the verb of the subordinate clause past tense as well." (1985, 188) This is known as backshift and usually is optional to use this tense shift. Here is an example:

> [Ex 4]   A: *How did you know that **I am/was** Max Wilson?*
> B: *Well, I remembered that you **are/were** tall, and **wear/wore** glasses.*
> (Quirk et al. 1985, 188)

In the sentence describing a speech or idea in the future, another kind of backshift is observed. The sentence contains a reported clause referring back to the present, as shown in *My wife will be sorry that she **missed** seeing you this evening.* (Quirk et al. 1985, 188) This phenomenon will be discussed in chapter 2.3. where it will be examined in greater detail.

In another category, that Quirk et al. address as attitudinal past, verbs reflect the attitude or mental state of the speaker, rather than a past time. (1985, 188) Biber et al. agree and add that verbs like *think, wonder,* and *want* can indicate a present state of mind, showing speaker is polite, (1999, 454) e.g. *'I **wanted** to **ask** you whether you'd got any razor blades,' he said.* (Orwell 1949, 51) As evident from previous examples, past time is widely used in reported speech, and this will be discussed more in greater detail in chapter 2.

1.3. Expressing future time

Both Biber et al. and Quirk et al. claim that future tense is non-existent in English language and that it can only be marked via modal or semi-modals verbs such as *will, shall, be going to* (Biber et al. 1999, 456) or, as mentioned above, by the simple present or present progressive forms. In addition, finite dependent clause may be marked for tense as well. (Quirk et al. 1985, 213)

> [Ex 5] *(a)   The Revolution **will be** complete when the language is perfect.* (Orwell 1949, 55)
> *(b)   'I**'m going** to put my clothes on,' she added.*   (Orwell 1949, 227)
> *(c)   'Now the turning-point has come. I **shall** save you,*
> *I **shall** make you perfect.'*   (Orwell 1949, 256)

(d)　　　*What will you say if **I marry** the boss?*

(e)　　　*The match **is starting** at 2.30 (tomorrow).*　　　(Quirk et al. 1985, 215)

The most usual and the most used construction is shown in Ex 5 (a) and (b), followed by the simple present in (d). As mentioned above, the future can be expressed by various semi-modals, for example, *be about to* expresses near future (e.g. *The plane **is about to** take off.*).

1.4. Aspect

Since the difference between time and tense has already been defined and the tense system presented, we can proceed to the explanation of aspect mentioned previously. Aspect refers to what Nemoianu calls the action's "internal contour," showing whether the event takes place at a certain point in time or along a stretch on the timeline. (2014, 102) Unlike tense, aspect is not deictic, meaning that is not relevant to the time of speech act. (Quirk et al. 1985, 188). Biber at al., same as many others, divide aspect onto perfect and progressive. These two aspects are, as Quirk et al. say, in an oversimplified view, illustrating a "contrast between the action viewed as complete (perfective), and the action viewed as incomplete, i.e. in progress (progressive)." (1985, 189)

As an overview of these constructions, and example Ex 6 has been compiled:

[Ex 6]	PRESENT	PAST
without aspect	*She <u>goes</u> to school.*	*She <u>went</u> to school.*
Progressive	*She <u>is going</u> to school.*	*She <u>was going</u> to school.*
Perfect	*She <u>has written</u> to Mr Steven.*	*She <u>had seen him</u> picking purses.*
perfect-progressive	*She <u>has been examining</u> the corpse.*	*She <u>had been examining</u> the corpse.*

(Biber et al. 1999, 460)

The present tense with progressive aspect describes events that are happening or about to happen soon. The past progressive aspect describes events that were in progress or about to happen at some earlier time. (Biber et al. 1999, 470) In addition to its major function, the progressive also has a sort of special uses. Quirk et al. describe them as a reference to the future or the future in the past (e.g. ***Are** you **going** to the football match (tomorrow)?), a* reference to a present wish or attitude, previously listed as attitudinal past (e.g. *I **was wondering** if you could*

help me.) and lastly the implication that the action is granted and will take place in the future (e.g. *You will be seeing them again..*). (1985, 210)

The present perfect is used to denote a situation that began sometime in the past and continues up to the present. (Biber et al. 1999, 460) There is often confusion surrounding the present perfect aspect and the past tense, as they both describe something happening in the past. However, the present perfect is used to mark a situation that persists to this day, while the past perfect describes a situation that no longer exists. (Biber et al. 1999, 467)

Combination of both aspects, named perfect progressive (e.g. *has been working*), also merged the meaning of each aspect. Its semantics is then not entirely predictable. Quirk et al. claim that features associated with progressive aspect give the perfective progressive a sense of 'temporariness' (e.g. *I have been writing* *a letter to my nephew.*), 'incompleteness' (e.g. *I have been cleaning* *the windows.*) or sort of habitual meaning (e.g. '*I have been using* *the same blade for six weeks,*'). (1985, 210-212)

2. REPORTED SPEECH

Since the difference between time and tense is known and the grammatical category of aspect have been defined, we can proceed to a term reported speech. There are many ways how to report what other people said or thought. The most common way in English is reported speech, defined as a complex sentence with the use of reporting and reported clauses. (Quirk et al. 1985, 1020) The difference between reporting and the reported clause can be illustrated in '*She said that she hated him*'; the subordinate clause *that she hated him* is the one being reported, thus is called the reported clause. In contrast, *she said* is the clause indicating the speaker's about to report; thus, this clause is called reporting.

Regarding reported speech, Quirk et al. explain it is possible to repeat the literal words of the speaker, marking then these words with quotation marks. Such reportage is called direct speech. Differently, not trying to report every single word said or written, just preserve the original idea of the speaker's message, is a typical feature of a phenomenon called indirect speech. (1985, 1021) Indirect speech may paraphrase or summarize the information, but it should never change the meaning of the original thought. However, it is up to the receiver how will he approach given information, leaving space for possible misunderstanding of the original speech act. (Quirk et al. 1985, 1025) To avoid possible misunderstanding, Quirk et al. specify some changes that may occur, such as change in tense forms of the verb, other time references, *e.g. yesterday/today*, place references, *e.g. here/there,* personal pronouns or the demonstratives *this/these.* (1985, 1026) These changes are discussed in the chapter 2.3.

To show the contrast between direct and indirect speech Ex 7 (a) and (b) has been taken from Lois Lowry's *Messenger.* Notice the change in personal pronoun and place reference in (b):

> [Ex 7] (a)   Matty found himself wondering suddenly, "Why he is here?"
>
> *(b)   But Matty found himself wondering suddenly why Mentor was there.*
>
> (Lowry 2004, 49)

As can be seen from (b), indirect speech uses backshifting. This phenomenon is used to maintain consensus within the time of the original utterance, resulting in reporting verb in the past tense and subsequently with the verb in reported utterance being in the past tense as well. This shift in tense is usually accompanied by shifts in the personal pronouns, as well as adverbials of place and time. (Biber et al. 1999, 455-456) The phenomenon of backshift is further discussed in chapter 2.3.

Huddleston & Pullum see reported speech more as a change in deixis rather than a strictly grammatical phenomenon. They claim that the main difference between the form and the meaning of reporting are the deixis expressions, which they consider to be tense, personal and demonstrative pronouns. (2002, 1023) The element of deixis will be described in more detail in chapter 3.2.

Indirect discourse is associated with two other categories, called free indirect speech and free direct speech, which are widely used in fiction. Both categories do not need reporting clauses; they are characterized by the use of tense shifts to report what has been said. Additionally, free direct or indirect speech is used to describe sort of internal dialogue, something remaining unspoken. (Quirk et al. 1985, 1021) These categories will be discussed in greater detail in chapter 2.4.

2.1. Position of reporting clauses

Before moving onto the phenomenon of backshift, forms of reporting and reported clauses will be addressed. Reporting clauses, depending on its position, precede or follow the utterance that is being reported. Such clauses always use reporting verb, usually expressing the action of speaking or thinking, the manner (e.g. *cried*) or the type (e.g. *promised*) of speech/think act. Biber et al. specifies that a subject-verb inversion, mostly on medial or final positions, may occur, as in Ex 8 (c). (Biber et al. 1999, 921)

[Ex 8]

(a) Thomas told her, „Often my head aches and I have to stop again and again to rest my eyes.“
     Thomas had told her that often his head ached and he had to stop again and again to rest his eyes.

(b) „Often my head aches,“ Thomas told her, „I have to stop again and again to rest my eyes.“
     Often his head ached, Thomas had told her, and he had to stop again and again to rest his eyes.

(c) „Often my head aches and I have to stop again and again to rest my eyes,“ told her Thomas.
     Often his head ached and he had to stop again and again to rest his eyes, had told her Thomas. (Lowry 2000, 95)

The Ex 15 above presents all three positions of a reporting clause, (a) being the initial, (b) the medial and (c) the final position. These positions apply in indirect speech as well, as shown in the sentences in italics. The utterance is paraphrased into the indirect speech, with a conjunction *that* as subordinator, indicating nominal that-clause. Due to the presence of a subordinator, the connection between the two clauses is close. Reporting clause in the direct speech lacks any subordinator, therefore, can move quite freely, making the connection much looser. (Biber et al. 1999, 196-197) However, direct speech can quote multiple sentences at once. If that is the case, the reporting clause will be used within the first sentence. Additionally, reporting clauses may be omitted entirely in some instances and as well as the quotation marks. That may happen when the speaker's identity is well known, as in written plays, where each direct speech prefaces the name of the speaker followed by a colon. (Quirk et al. 1985, 1022)

However, how to determine the syntactic role of the reporting clause leaves linguists with different opinions. Quirk et al. treat such clauses as the main clause concerning the direct speech it introduces. In contrasts Huddleston & Pullum classify as main clause the one initially positioned and those in the other positions as parenthetical units. They call this distinction embedded and non-embedded syntactic structure. (2002, 1024) The embedded syntactic structure of reported speech is strictly subordinate, with the reporting clause on the initial position. In contrast, the non-embedded reported speech behaves as a main clause and syntactically is not considered a complement of the reporting verb. Reporting clause is then often found on final or medial position. (Huddleston & Pullum 2002, 1024) An Ex 9 below illustrates the difference between the syntactic structures:

[Ex 9]   EMBEDDED   NON-EMBEDDED

          The man said it was necessary.   It was necessary, the man said.

                                                                                            (Lowry 2004, 1)

This thesis shall use the Quirk et al. definition, treating reporting clause as the main clause.

To conclude this chapter, reporting clauses are commonly used in fiction due to its narrative language and constant speaker shifts, according to Biber et al. register. The final position is preferred, followed by initial, as proceeding intact quote is more straightforward, making the medial position the least used one. Regarding inversion, both subject-verb and verb-subject word orders are used, slightly preferring subject-verb order. (1999, 923) However, it should be noted that Biber et al. considered narrative style while completing their register and that these findings may not apply to reported discourse.

2.2.Form of reported clauses

Covering the topic of reporting clauses, the focus may be shifted to reported clauses. All main sentence types might be converted into indirect speech by using various forms of reported clauses. (Quirk et al. 1985, 1029) The clause structure largely depends on the type of sentence that is reported. Following the Quirk et al. theory, these are all constructions used with different sentence types:

[Ex 10]

Indirect	**Clause**	**Example**
Statement:	*that*-clause	*He said to me that he was his friend.*
Question:	dependent *wh*-clause	
	Yes/No question:	*Joan asked (me) whether I was ready yet.*
	WH- Question:	*I wondered when the plane would have left.*
Exclamation:	dependent *wh*-clause	*Margaret told him what a brave boy he was.*
Directive:	*that*-clause	*I insisted that Tom should tidy up the room.*
	to-infinitive clause	
	(without subject*)*	*Carol asked me to have another apple.*

(Quirk et al. 1985, 1029-1030)

All types of backshift changes, which will be specified in chapter 2.3., apply to questions and exclamations as well as statements. The only exception is directives, as there is no tense in the verb forms to back shift. However, there is still a change in pronouns and adverbials. (Quirk et al. 1985, 1030)

As mentioned before, reported clauses are dependent clauses and can contain both finite and non-finite type of verb phrase. Biber et al. specifies the finite verb phrase as "limited, i.e. specified for tense or modality". (1999, 99) On the other hand, non-finite verb phrases are not. (Biber et al. 1999, 99) However, both finite and non-finite verb phrases may be marked for aspect and voice. Biber et al. simplify the view on reported clauses addressing them collectively as nominal (similarly to Quirk et al.) or complement clauses, as they complement and adjective or, in case of reported speech, a reporting verb. (1999, 658)

2.2.1. Finite dependent clauses

Since the simple overview of all clauses used to report was presented, more detailed description of them may follow. As Biber et al. explained, dependent clauses need a clause link, which connects them to the independent clauses. Either relative pronoun or subordinator marks this link (e.g. *because, if, when, whether*). (1999, 193) Rather than paying attention to the subordinator, Biber et al. are emphasizing a function of reported clauses to complement a reporting verb (1999, 658) Such function can be illustrated on Ex 11:

[Ex 11]

> *His face, smeared with the sticky candy, was alight with excitement. She knew **that** within minutes he would be telling his mates that he'd barely escaped being washed.* (A02, 54)

The verb *knew* in Ex 11 is further specified by complement that-clause, elaborating on the content of character thinking. Biber et al. then propose that the verb *knew* controls the whole complement clause. (1999, 658) Ex 11 introduced the most common clause used within the indirect speech, *that*-clause. According to Quirk et al., for indirect statement nominal that-clause is used with indirect speech in a position of a direct object, extra posed subject (with anticipatory *it*) or subject complement. (1985, 1025) An overview of these syntactical functions is compiled in the Ex 12:

[Ex 12]

subject: *That the squeaking doors have been replaced* has not affected their decision not to buy the house.

direct object: He noticed *that he believed in God*.

subject complement: Sam assumption is *that estate prices* will soon fall.

appositive: Sarah criticism, *that no one has the right to decide for her*, is fully justified.

adjectival

complementation: She was glad *that they made it to the dinner on time*.

Quirk et al. add that within these functions, the subordinator *that* is often excluded, creating a zero that-clause. (1985, 1049) Such omitting is demonstrated on [Ex 13]:

[Ex 13]

> *"My daughter. She said <u>some day she would come here to live, when the time was right.</u> You know her, Matty. You know she had things to accomplish there first."* (A03, 76)

Regarding the function of that-clauses in terms of discourse, complement clauses occurring after the reporting clause are primary used to report character attitudes, thoughts or simply its speech. (Biber et al. 1999, 660) Another that-clause structure in fiction, however less frequent, is the extraposition of this clause. Biber et al. specify that such extraposed reports are often associated with attitudes that are not connected to any particular person, more likely to represents attitudes of a narrator or the author of the literary text. (1999, 661) Quirk et al. add that extraposition is frequently found in passive structures or interrogative questions. (1985, 1049)

The second most frequent complement clause is wh-clauses, which are used to report various types of questions. Huddleston & Pullum argue that wh-clauses, which they refer to as "interrogative content clauses", cannot be specified only for use in indirect question, as in a sentence *They know where she was born*, such structure resembles more the indirect statement. Huddleston & Pullum then refer to the use of wh-clause in indirect questions as "embedded questions". (2002, 972) There are four types of questions: wh-questions, yes/no questions, tag questions and alternative questions. Wh-questions use wh-clauses, yes/no questions and alternative question use so-called whether/if clause, which is according to Biber et al. a subcategory of wh-clause. (1999, 690) Use of wh-clauses in reported speech is shown in [Ex 14]:

[Ex 14]

> **Wh-clause:** Kira wondered ***what*** *he had chosen to rescue*. (A02, 49)
>
> **If/whether clause:** He wondered ***if*** *the woman had left her son behind and returned alone to her other children by now*. (A03, 89)

If a question with question tag is being reported, the tag itself disappears, however in conversation the intonation used with question tag may change the outcome of the reported question. In sentence *You're playing football, aren't you?* if the intonation is rising, therefore indicate a real question, the indirect speech will probably look like this *She asked him if he was playing football.* If the intonation is falling, suggesting that the speaker already knows the answer, the reported question change into an indirect statement and will be formed as *She said that he was playing football.*

Wh-clauses are also used when reporting an exclamation, with either intensifier *how* followed by an adjective, or by the predeterminer *what* (e.g. *I was thinking how nice you are, what a good actor, and what a nice man.*) (Biber et al. 1999, 683)

2.2.2. Non-finite dependent clauses

Non-finite dependent clauses are according to Biber et al. "more compact and less explicit than finite clauses" as they cannot be marked for tense or modality, lacking subordinator and visible subject. (1999, 198) In order to define a non-finite clause, the information from the main clause or context of the text is necessary. Biber et al. distinguish three types of non-finite clauses.: infinitive clauses, ing-clauses, and ed-clauses. (1999, 198)

Regarding to-infinitive clauses, Biber et al. distinguish three pattern constructions in position after the reporting clause. The most common one is the to-infinitive clause directly following the verb, as in [Ex 15] (a). Another pattern includes a noun phrase between the verb and the to-infinitive clause as in (b). The third pattern differs from the second only in a preposition *for* before noun phrase, as in (c). (1999, 694)

[Ex 15]
- (a) John *decided to tell the truth.*
- (b) It was rumoured that he developed some machines and *experimental folding method to make* the production faster.
- (c) There was no *need for her miserable hands to cook*, Jane thought.

According to Biber et al. registers, the verb + to-infinitive clause, presented in (a), is especially standard in fiction. This construction is often used to report characters desires (e.g. *Jane wanted to jump up and down and scream with excitement.)* (Biber et al. 1999, 713) However, it needs to be kept in mind that Biber et al. consider narrative part of the fictional text and that verb + to-infinitive structure is not very common in reported speech.

Regarding ing-clauses, it should be mentioned that primarily ing-clauses appear as a conjunction to an aspectual verb; however, they may serve to report speech, especially expressing speakers' emotions. Even though ing-clauses may appear in the position of a subject or subject complement, the most common position is the post-predicative. (Biber et al. 1999, 739) Ing-clauses occur with a particular reporting verb. These verbs include for example *suggest, begin, consider, deny (*e.g. *Anna denied seeing her brother last week.)*, or the verbs complemented by a preposition, such as *apologize for/to, talk about, accuse of* or *insist on (*e.g. *Anna apologised for forgetting my name.*) (Biber et al. 1999, 740)

2.3. Backshifting

Having presented the two most common forms of indirect discourse, the term backshifting may be in the centre of attention. As mentioned in previous chapters, backshift is mainly related to tense shift when reporting the speaker's words or thought, but this term also includes shifts of pronouns, modal auxiliaries, and adverbials. There are specific rules to follow when reporting someone's words regarding the verb tenses. Action in the future cannot happen before an action in the past. The past, therefore, must come before the present, and the present before the future. When an independent clause is in the past tense, any dependent clauses must also be written in the past tense as well. This relationship between reporting and the reported clause is known as the **sequence of tenses**. (Quirk et al. 1985, 1026) Quirk et al. then aptly adds "When the time reference of the original utterance (or mental activity) no longer applies at the time that the utterance (or mental activity) is reported, it is often necessary to change the tense forms of the verbs." (1985, 1026) Depending on the time reference, the correct verb form is then chosen. In example Ex 16, the table represents fundamental changes:

[Ex 16]

Direct speech	**Backshifted in indirect speech**
Present tense (+ perfect aspect)	Past tense (+ perfect aspect)
Past tense (+ perfect aspect)	Past tense (+ perfect aspect)

However, the backshift is optional, if the given time, pronoun and adverbial of time or place are still valid and correspond to the time and place when indirect speech was given. If the word *'today'* is part of direct speech and the utterance would be reported that day, then it will remain *'today'*. Similarly, if there is future time in direct speech, it can be kept in indirect speech, as long as it still resembles the future. However, there is still a change in pronouns, as illustrated in [Ex 17]:

[Ex 17]   (a) *"I will* ask the manager," John decided.

           (b) John decided that *he would* ask the manager.

           (c) John decided that *he will* ask the manager

Additionally, no backshift is used if the utterance already expresses 'past in the past' and no further 'past in the past in the past' can be expressed. (Quirk et al. 1985, 1027)

[Ex 18]   (a)   *'**I had studied** French for four years at school,'* John said.

        *He said that he **had studied** French for four years at school.*

<div align="right">(Quirk et al. 1985, 1027)</div>

    (b)   *1 **realized** that I **was** late and that I **would** have to hurry.*

        *Bill said that he **had realized** that he **was** late and that he **would** have to hurry.*

<div align="right">(Declerck 1990, 514)</div>

In Ex 18 (b) the only backshifted verb is the one in the main clause because reporting clause *Bill said* is happened after he realized, again referring to the sequence of tenses. Thus, the rest of his statement is not backshifted as the temporal relation remained unchanged.

In addition to changing tense, previously mentioned changes need to kept in mind. The first is the change in personal pronouns. Any adverbials of time or place that are directly related to the place and time of speaking are also subject to change. The change of adverbials of place (e.g. *here* to *there, now* to *then, yesterday* to *the day before that*) and demonstrative pronouns (e.g. *this* to *that, these* to *those*) is related to a possible change of the verb *come* to *go*, *bring* to *take*, preserving correct meaning. (Quirk et al. 1985, 1029) Regarding modal verbs, *can, may* and *will* change to *could*, *might* and *would*. Other modals do not change in reported speech. These include *could, might, would, should* and *needn't*.

Regarding the use of backshift, a semantical reason for its use, called deixis, will be presented. Deixis is set of so-called deictic expressions which are used to" locate entities in Spatio-temporal, social and discoursal context" (Gheni 2019, 132), Simply said, who, when and where questions of a given context are answered. Among deictic expression belongs place and time adverbials, personal and demonstrative pronouns, tense, and some verbs such as 'come, go, bring, take and fetch'. (Gheni 2019, 132). However, this expression cannot be fully understood without additional contexts, such as the speaker, the addressee, the time and place of the utterance in which it is used. Huddleston & Pullum emphasise that the significant difference between direct and indirect speech is a change in deictic expressions. (2002, 1023) These expressions change with the shift of the speaker's deictic centre to reporter's centre. If reporting utterance *Jon told Molly, "I love you"*, the reported utterance will look like this: *Jon told her that he loved her.* It is impossible to retain the original meaning without changing the deictic expressions, as the reported utterance would be *Jon told her that I loved you*, which creates

completely different situation. Palmer explains that every person is in the centre of their own deictic expressions. Therefore, if one object is further away from them then the other one, they will refer to the closer object as to *this* and to the further one as *that* (e.g. *this book right in front of me* vs *that book in the bookshelf*) because it is further away from their deictic centre. Same applies to a perception of time. (2006, 93)

2.4. Free direct and indirect speech

As mentioned before, free direct or indirect speech does not contain the reporting clause. Quirk et al. explain both are widely used in fiction and prose, where the narrator has access to the thoughts and feeling of the character, revealing characters stream of thought. (1985, 1021) Quirk et al. further defines free direct speech as "form of direct speech merged with the narration without any overt indication by a reporting clause of a switch to speech." (1985, 1032) Free direct speech can be easily recognized by the usage of the present tense, while the narrative is in past time. In the following examples, the parts in free direct speech are in bold:

[Ex 19]   *Kira's face felt warm with embarrassment. It was true, that she ate a lot. It was all true, what her accuser was saying.* **I can try to eat less. I can go hungry.** *In her mind, Kira prepared her defense, but even as she did, she felt that it would be weak and whining.* (A02, 22 -23)

Similarly, free indirect speech, as Quirk et al. defines, is basically "a form of indirect speech, but the reporting clause is omitted /../, and the potentialities of direct-speech sentence structure are retained (for example, direct questions and exclamations, vocatives, tag questions, and interjections)." (1985, 1032) Therefore, only the backshift of the verb and shifts in other sentence constituents signalizes the reported speech. The verbs in bold below are back shifted to the past tense:

[Ex 20]   *She had never seen anyone with destroyed vision before, though she had heard of such things happening through accident or disease. But damaged people* **were** *useless; they* **were** *always taken to the Field. Why* **was** *this sightless man alive? Where had Matt* **found** *him? And why* **was** *he here?* (A02, 163 − 164)

3. A DISCOURSE OF SCIENCE FICTION

Since all grammatical elements have been addressed, the discourse of science fiction may be presented. It should be noted that the science-fiction discourse characteristics are moreover similar to overall fiction discourse. The main difference lies in the use of "estrangement", as Locher & Jucker call it, which symbolizes that the world depicted is different from the one we live in. This might be done by the presence of magic, new alien race or just a new language, for example, newspeak in George Orwell's 1984. (2017, 338) Science fiction works primarily with these elements of imagination. However, this definition appears to be very general, and individual sub-genres are much easier to grasp. Such sub-genres include dystopic literature. According to Scholes & Ostenson, dystopia is the opposite of utopia, the idea of a fictitious society that has evolved in the wrong direction, created by exaggerating one or more ideological principles. (2013, 11) Citizens of the anti-utopian world are usually openly oppressed by the political system. The essence of many dystopian novels is the protagonist's temporary complete identification with the existing system. However, after the realization of the corruption of the system, the protagonist will try to escape. This definition corresponds with the themes found in analysed books, which will now be briefly introduced.

All three books were written by Lois Lowry, an American writer for children and youth. Her books cover various topics from utopian society to disability and illness. However, Lowry does not limit herself to just one genre, she wrote historical and autobiographical stories, for example, but her best-known book The Giver falls into the genre of science fiction. (Cengiz 2017, 1) For this title, she received the prestigious John Newbery Award. The Giver is part of a tetralogy bearing the name The Giver Quarter, that includes the books Gathering Blue, Messenger and The Son. Three books out of this quarter were chosen for this thesis as a source of the analysed phenomenon of tense shifts, namely The Giver, Gathering Blue and Messenger. All three books are set in the same dystopian world; however, each book offers a different point of view at this world, as the first title The Giver is set in the city, second title Gathering Blue is set in a village etc.

3.1. Pragmatics of fiction

Now that the discourse of science fiction and the analysed books were introduced, the attempt to define science fiction discourse in terms of pragmatics. Such a definition might be quite difficult to articulate. In general, the border where non-fictional texts end and fictional texts

start is, as Locher & Jucker said, "by any account, fuzzy and slippery" (2017, 5). From a morphological and syntactical point of view, word choice does not differ significantly from a non-fictional text. There are some exceptions, for example, words as *magic wand*, *unicorn* or *once upon a time,* which can reveal the fictional settings; however, there is no systematical use of certain words in literary fiction. (Locher & Jucker 2017, 4) Linguist then instead define the semantic elements of fictionality, meaning that the work of fiction proposes statements, untrue related to the world as we know it. According to Konrad, as quoted in Locher & Jucker, the basis of the pragmatics lies in the difference between the expectations the reader has when reading fiction or non-fiction, rather than the story untrue assertions. (2017, 8)

Despite the problematic distinction, there are specific elements of fictional writing, such as narrative and narrator. In Keen's simplified view, the narrative contains a story that the narrator reports; there is at least one event in the story, and at least one change makes an event. The story is a chronological succession of events, which is shaped into a plot by the writer in the actual narrative, featuring characters or agents. (2003, 2-3) The fictional story may be told from a different point of view, leading to distinction of a first-person and third-person narrative. Keen defines that the first-person narrative indicates the narrator is a character in the story, referring to himself/herself as "I". (2003, 36) Opposite to this, a third-person narrative identify different person or identity from the protagonist, using third-person pronouns such as he/she. It is the most common perspective in works of fiction, which confirms the analytical part of this thesis; all three books are written using the limited third-person point of view. The limited point of view is specific for the narrator only to know the thoughts and feelings of one character; in this case, the main protagonist. (Keen 2003, 38) The narrator's job is then to report these thoughts or feelings. Despite his role, the narrator maintains a "distanced attitude or external perspective". Such observations are best presented within the narrated segments, i.e. diegetic discourse (Orel 2014, 344). However, in dialogues this role of communication mediator is shifted onto characters, which conveys the original utterance, thus is the speaker or hearer. Orel emphasizes that his results in having more common functions to the discourse of the conversation rather than to narrative fiction discourse. It is, for example, expected for the reported utterance to appear in direct speech of the character. (2014, 347)

3.2. Semantics of fiction

Since pragmatics of fictional discourse have been addressed, the discussion can now continue with the semantics of fictional discourse. As previously mentioned, the reported speech consists

of reported and reporting clause. Each reporting clause uses a verb to introduce the utterance. Biber et al. recognize seven major semantic domains of verbs: activity verbs, communication verbs, mental verbs, causative verbs, verbs of simple occurrence, verbs of existence or relationship, and aspectual verbs. (1999, 360). Orel takes Biber et al. definition and narrows the focus on only three primary semantic groups of verbs: mental verbs, speech act verbs, and other communication verbs. (341-342) Orel emphasizes mental verbs, mostly for their semantic potential, and claims that they "function as "mediators" of the original communicator's cognitive, emotional and physical perception of what is being communicated, so the communicated message is more tightly bound to the original past time-sphere" (2014, 348-349) This affects the use of backshift, for if a mediator is against of the spoken utterance, he tends to backshift the utterance back to the original speaker, distancing itself from the communicated message. Similar tendency applies if the mediator expresses fear or discomfort originating from the reported utterance.

Another semantic term to analyse is deixis and the shift of deictic centre. Nemoianu visualize the deictic centre of third-person narrative as "the narrated past evoked from the perspective of the narrating present". (2014, 107) In reported speech, deictic expressions usually change when a direct speech is turned into an indirect speech. That process is grammatically viewed as shifting or back-shifting, which was addressed in chapter 2.3.

4. ANALYSIS

4.1. Introduction to the analysis

Just like the theoretical part of this paper, the analytical part is divided into several chapters. Firstly, it begins with an overview of the results of the analysis. In particular, the number of backshifted occurrences of indirect reports and the frequency at which individual categories of indirect discourse appear in the corpus are discussed. Besides that, occurrences of other forms discussed in the theoretical part, such as free indirect speech are mentioned. The overview presents the analysed shifts in pronouns, adverbials and modal auxiliaries. It addresses the results regarding position of reporting clause and occurrence of sentence types. Finally, forms of reported clauses, finite and non-finite, are discussed.

Secondly, following chapter is concerned with the reasons for use of backshift. Based on the analysis of selected passages from the dystopian titles, the frequency of occurrence of individual forms of indirect speech is identified, focusing on the use of the tense shift and evaluating the contexts in which each form occurs.

Thirdly, a chapter focusing on the non-appliance of backshift is presented. The reasons for preserving verb tenses are explained and demonstrated on analysed instances. Furthermore, a chapter dedicated to free indirect speech is complied. The reasons for appliance of non-appliance of backshift are analysed and accompanied with examples.

Lastly, a corpus of occurrences of indirect speech, thought and free indirect speech is compiled. The samples gathered for the analysis come from three books written by Lois Lowry, namely *The Giver*, *Gathering Blue* and *Messenger*. As introduced in the previous chapter, these books are classified as dystopian literature.

4.2. Overview of the analysis

Regarding the indirect discourse, the results of the analysis show that the most common form is indirect speech, which occurred in 118 out of 353 samples. However, indirect thought follows with 115 occurrences. The least occurrences were found of free indirect speech; still, with a total of 107 samples, it can be said that none of the forms of indirect discourse is truly dominant. These finding only confirm the overall discourse of fiction with a third-person narrator. The narrator provides information about the protagonist's feelings and opens his mind with inner dialogue, thus makes the reader better understand characters opinions and emotions. Overall, the analysis shows that tense was backshifted in 250 samples out of 353, while in 90 occurrences, the tense remained unchanged (see table 1).

The first forms to analyse are indirect speech and indirect thought. As has been explained in chapter 2., indirect speech is a report on what someone else said in the third person, while indirect thought is the narrator reporting the opinions of the character. A somewhat atypical form of indirect discourse, although common in fictional literature, is free indirect speech, which symbolizes the character speaking through the voice of the narrator. No significant difference in the number of occurrences between the book has been discovered; only the last reviewed book *Messenger* offered fewer occurrences for study. However, it should be noted that this is due to the slight shortness of this book in comparison to two other reviewed book.

In addition, the data corpus contains a category *Unknown occurrences*, as for 13 instances, it was challenging to observe the reasons for application or non-application of backshift or to define the correct category of indirect discourse. These instances will be discussed at the very end of this analysis.

The reasons for usage or non-usage of backshift are reviewed in later chapters.

Table 1- Use of backshift in indirect discourse

Form	Number of occurrences
Indirect speech	**118**
- backshift	81
- no backshift	37
Indirect thought	**115**
- backshift	82
- no backshift	33
Free indirect discourse	**107**
- backshift	87
- no backshift	20
Unknown cases	**13**
Total	**353**

As addressed in the theoretical part of this thesis, verb tenses are not the only elements to change. Additional changes are made to keep the original utterance of the speech or think act. Changes of personal and demonstrative pronouns, time and place adverbials and modal auxiliaries appear. However, if only the reported speech is available, to detect the original thought is troubling, as there is no guarantee that, for example in a sentence *John said he should take a break,* the 3rd person pronoun *he* was not the same in the original utterance – in other words, it is hard to detect if John is talking about himself or about someone else. To distinguish the meaning, a broader context is necessary. A possible complication might appear in free indirect discourse, where the narrator formulates the characters inner dialogue. This applies, especially for third-person narrative. For example, in a sentence *What was he doing?* The personal pronoun is not so omnipotent since it might refer to the main protagonist or someone else. Then again, the correct meaning should be possible to find in the broader context, however, one unknown occurrence was found concerning this problematic, which will be closely addressed in chapter 8.7.

4.2.1. Shifts in pronouns, adverbials and modal auxiliaries

Table 2 - Shifts in pronouns in indirect discourse

Form	Number of occurrences
I → he/she	68
I → you	1
Me → him/her	10
Me → you	1
My → her/his	31
My → your	1
Myself → himself	3
Mine → hers	1
You → I	3
You → he/she	6
You → me	1
Your → his	2
She → you	1
She → I	1
Hers → yours	1
We → they	2
Total	**133**

The shifts in personal pronouns are the most frequent application of backshift, as it was applied in 133 instances. First-person singular pronouns were most to change, as *I* changed to *he* or *she* in 68 samples, *my* to *her* or *his* in 31 samples, *me* changed to *him* or *her* in 10 samples and *myself* converted to *himself* in total 3 instances. In more rare occurrences, pronoun *you* transformed to *he* or *she* in 6 samples, *you* to *I* appeared in 3 instances and *your* to *his* in 2 instances. Isolated instances of change from *she* to *you, you to me, my* to *your, mine* to *hers, she* to *I, I* to *you, her* to *yours* and *me* to *you* were found each in 1 occurrence. Regarding the plural pronouns, only 2 samples were gathered, with the change of previously mentioned subject into *they (e.g. we → they).* Example 1 below illustrates the most observed backshift of pronouns:

1) And no discussion of his training. At the time for shar-ing-of-feelings, he simply said that **he** felt tired, that **his** school lessons had been unusually demanding **that day**. (A01, 139-140)

Example 1 demonstrates the common shift from first-person pronoun *I,* to third person pronoun *he.* Apart from personal pronoun, a change in possessive pronoun may be registered as well, shifting *my* to *his.* The utterance in direct speech would be written like this *"I feel tired, my school lessons were unusually demanding today."* This example also possesses one of the few found shifts in adverbial, changing *today* to *that day.*

A shift in adverbials of time and place were found only in 3 samples, changing *today* into *that day* in two instances as shown on the example 1, and *here* to *there* in one instance. However, regarding any type of temporal reference, only 42 instances were not set in spatio-temporal deixis. Example 2 below explains this deixis setting:

2) It wasn't a great name, Jonas thought, like--well, like Gabriel, for example. But it was okay. (A01, 55)

This sentence does not provide any information regarding the place, where the utterance was formed nor any time reference. To grasp this information, it is necessary to use the broader context. Only then the information, that Jonas is sitting in a large hall, watching an election of names for the new-borns, and that all of this is happening in the early afternoon, are revealed. All other time or place references were either left in the original utterance or were expressed without the necessity of a broader context.

Table 3 - Shifts in modal auxiliaries

Form	Number of occurrences
Backshifted modal auxiliaries	**59**
- Will → would	46
- Can → could	13
Non-backshifted modal auxiliaries	**25**
Total	**84**

The second most shifted element are modal auxiliaries, which are shifted only if they are marked to express the future. In the total of 84 occurrences, 59 were backshifted. The most

frequent change was found *will* to *would*, counting for 46 instances and *can* to *could* in total 13 instances. No other backshifted forms of modal auxiliaries were found. Example 3 below presents the most common shifts in modal auxiliaries:

3)   Lily chattered about her plans for volunteer work<u>; she **would begin**, </u>she said<u>, at the Nurturing Center, since she was already an expert at feeding Gabriel</u>. (A01, 84)

Here the character Lily, soon ready to choose place for her volunteering job, talks about her plans for the future, something that she wants to do. Her speech was backshifted while reported, together with the modal auxiliary *will* to *would*. Lily's direct speech could stand like this *"I will begin at the Nurturing Center, since I am already an expert at feeding Gabriel."*

4.2.2. Position of reporting clause

Regarding the finding of positions of reporting clause, it should be noted first that the number 353 of overall analysed instances include only verbs in the reported clause and that it does not reflect the number of individual sentences. Often, more than one of the studied verbs were found in one sentence, so the number of individual sentences is almost half lower than the number of total occurrences. Out of 278 sentences, 126 do not contain any reporting clause. This number stands for all instances of free indirect discourse as by its nature lack reporting clause. However, in the remaining samples, the most dominant position of reporting clause is initial (94 occurrences out of 152). A second most common position is final (35 occurrences out of 152). Only 23 samples of medial position were found. Biber et al. claim that regarding the positions of reporting clause in fictional literature, the most preferred position is final, then initial and lastly medial. However, the results of the analysis show that the most frequent position is the initial > final > medial. It needs to be kept in mind that Biber et al. also focus on reporting clauses embedded with direct discourse; thus, these results are not that surprising. (1999, 925)

Regarding the position of the reporting clause and its linkage to backshift or non-backshift, differences have been found; however, there seems to be no set rule which would determine when and with which position to use backshift. It is worth mentioning that the initial position is dominant regardless of the use of backshift. Despite this, the reporting clause in the initial position was more often found in backshifted utterances (67 instances) than in non-backshifted (27 instances). A result of the analysis shows that the final position is more frequently found in non-backshifted forms (23 instances) rather than in backshifted forms (12 instances). The medial positioning of the reporting clause has been more common in backshifted forms (21

instances), while in non-backshifted forms, only two instances were gathered. Whether there is any connection is unknown.

Table 4 - Position of reporting clause

Form	Number of occurrences
Reporting clause	**152**
- Initial position	94
- Medial position	23
- Final position	35
No reporting clause	**126**
Total	**278**

As mentioned in the theoretical part of this thesis, Ikeo also claims that reasons behind postponing the reporting clauses onto final and medial positions are their usage with reporting a question or exclamation and as a result "the reported clauses may gain more syntactic freeness". (2001, 281) However, this has not been confirmed by the analysis, as most shifted positions were found in statements, only two instances accompanied a question and two instances accompanied exclamations.

4.2.3. Sentence types in indirect discourse

Concerning various sentence types and their appearance in indirect discourse, it should be addressed first that the analysis found more sentences with one reporting clause. An explanation is illustrated in the example 4:

4) Though Jonas had only become a Five the year that they acquired Lily and learned her name, he remembered the excitement, the conversations at home, wondering about her: <u>how she would look, who she would be, how she would fit into their established family unit</u>. (A01, 15)

Example above has only one main clause; however, more reported clauses are present. These clauses are treated as individual sentences, as if transcripted to direct speech, these sentences would inevitably occur. Jonas is wondering about the future, and the direct speech would look like this: *How will she look? Who will she be? How will she fit into our established family unit?* Similar cases were found in 18 occurrences.

Table 5- Sentence types

Form	Number of occurrences
Indirect statement	173
Indirect question	69
Indirect exclamative	7
Indirect directives	4
Total	**253**

The vast majority of total 173 instances (out of 253) belongs to indirect statements. Second-most numerous occurrences belong to the indirect question, together with 69 instances (out of 253). In contrast, only seven instances of exclamation were found, and four samples of the indirect directive were gathered. Whether there is a relation between specific sentence type and occurrence of backshift is unknown. However, it should be noted that all four instances of the indirect directive were found in non-backshifted sentences, as in example 5:

5)   He remembered how he had been instructed, even as a small boy back in his old place, to **go** indoors during a thunderstorm. (A03, 34)

Although the utterance was spoken in the past, the verb in the reported clause does not change. This can be explained by the fact, that directives contain a verb in the infinitive, and infinitive cannot be backshifted.

Out of 173 statements, 125 were backshifted and similarly, out of 69 indirect questions 60 contained backshifted verb tense. It must be taken into account that rather than a connection between backshift and sentence types, the connection between the form of indirect discourse and sentence types is registered. Out of 69 indirect question totals of 47 occurred in the discourse of free indirect speech. However, such results were expected. The indirect question which occurs in free indirect discourse is demonstrated on the example 6:

6)   As Kira prepared for bed, she thought about the frightened, lonely tyke below. What songs were they forcing her to learn? Why was she here at all? Ordinarily an orphaned tyke would be turned over to another family. (A02, 129)

As the example above provides, free indirect speech omits reporting clauses, and the narrator speaks through characters perspective, still preserving third person narrative. This is the main

feature of free indirect speech, and thus it is not surprising to observe such a high number of indirect questions within the free indirect discourse.

4.2.4. Form of reported clauses

With respect to the forms of reported clauses, the number of 171 occurrences should be explained first. As mentioned earlier in the chapter 4.2.2., 152 sentences contained the main reporting clause. However, in 19 instances, more than one reported clause was found as demonstrated on the example 7:

7)   Gabriel was growing rapidly, now crawling and giggling across the room and pulling himself up to stand. He could be upgraded in the Nurturing Center, Father said happily, now that he slept; he could be officially named and given to his family in December, which was only two months away. (A02, 162-163)

This example contains only one reporting clause in medial position; however, two reported clauses are distinguished and if transcripted to direct speech, these clauses would form individual sentences. The direct speech then might look like this: *"He can be upgraded in the Nurturing Center. He can be officially named and given to his family in December," Father said happily, now that he slept.*

Table 6 - Form of reported clause

Form	Number of occurrences
Finite	**167**
That-clause	135
Wh-clauses	32
Non-finite	**4**
To-infinitive clauses	1
-Ing clauses	2
Total	**171**

Finite clauses established absolute domination with 167 occurrences (out of 171), and a vast majority stands for that-clauses with a total of 135 occurrences, as apparent from the table above. The reasons why are non-finite form almost non-existent might be the complicatedness

of these forms. They need certain verbs to form, for example verb *suggest*. Certain connection might be drawn to the fact, that all analysed books are books for children and youth, trying to present more simple language structure to be easily understand. While simple that-clause is the most frequent clause for both backshifted and non-backshifted indirect discourse, the results of the analysis discovered that there is a higher tendency to omit that-clause in non-backshifted utterances, as it was excluded in 26 out of 43 instances. Example of such omitting is given in (8).

 8)   <u>The trial would resume when the bell rang twice</u>, they told her. (A02, 32)

The example above contains the reporting clause in its final position. According to Ikeo, if reported clause appears before reporting clause, or if a reporting clause is in medial position, a 'that'-complement is inevitably omitted. (2001, 281) Based on what has been observed, this statement proved to be true in all 45 instances.

Before proceeding to the attempted explanation behind the application of backshift, it is essential to mention that due to almost similar reasons and layouts, the indirect thoughts and speech are analysed in one chapter. Individual chapters will be dedicated to free indirect speech and to samples where the reasons were hard to distinguish.

4.3. Tense backshifted

As the results of the analysis were presented in the overview, the attention may be drawn to the detailed analysis of the application of backshift. Previously mentioned synopsis reveals that out of 353 instances, in 250 instances, the phenomenon of backshift was applied. Out of three forms of indirect discourse, the most backshifted appliance was found in free indirect speech (in 87 cases). The second form with most shifts is indirect thought (in 82 cases) and lastly indirect speech (in 81 cases). The use of backshift in free indirect discourse will be discussed in individual chapter.

Concerning the reasons for the application of backshift in the narrative discourse, there are different rules that apply based on if we choose to look at the backshift from a grammatical or semantical point of view. From a grammatical point of view, the most commonly used rule is the sequence of tenses. This means the shift in tenses is based on the tense of a reporting verb. However, semantics and pragmatics offer a different explanation for applications, such as type of reporting verbs or the attitudinal distance of a communicator mediator towards the reported

utterance. In the following paragraphs, all formerly mentioned reasons will be observed with regards to the spatio-temporal deixis between the situations. With respect to the indirect discourse, the indirect speech and though utterances are dealt with together, as the reasons for the application of backshift are very similar. The samples of free indirect speech will be treated separately, as there the reasons for tense shifts vary.

As for the most typical reason for backshift, it appears to be the sequence of tenses. Grammatically, the past cannot happen before present; thus, if the reporting verb is in the past, the reported utterance is as well. It was found that the backshifted verb in the reported clause was most likely to be in the simple past tense, counting total in 74 instances out of 163 samples (the instances containing backshift in the free indirect speech were excluded from this amount). Majority of them are cases of indirect speech (41 samples), however with the only minimal difference found in the indirect thought (33 samples). Examples of the sequence of tenses are given below, wherein (9) example contains a reporting verb in the present tense; thus the reported utterance is in the present tense as well. On the contrary, if the reporting verb is in the past tense as is (10), the following reportage is in the past tense as well.

9) "But in the message—I could have read it to you again if you hadn't burned it—it says <u>that the group who wants to close the border **is headed** by Mentor</u>! The schoolteacher!" (A03, 30)

10) <u>It **wasn't** a great name</u>, Jonas thought, <u>like--well, like Gabriel, for example. But it **was** okay.</u> (A02, 55)

Although in sample (10) no spatio-temporal reference may be found, with the use of wider context we may observe that the application of backshift is used because of third-person narrator and the fact that the reviewed book is written in past tense.

However, the analysis reveals more possible explanations of backshift. Occurrences of backshifted clause depend on whether the original utterance is still a valid temporal reference by the time the speech was recognized. An example (11) shows the reporting verb is in the past tense; however, the reported clause is in the present tense, as the original utterance conveys a message that is still relevant at the time of reporting:

11) "My swimming instructor <u>said that I **don't have** the right boyishness or something</u>." (A02, 60)

Although it is unknown when precisely the utterance from swimming instructor was said, the main help comes again from the context which identifies the character as a little boy, so it is clear that these words were spoken quite recently and are still relevant in the time of the report.

Second most frequent past tense was found to be the past + perfect aspect, with 44 occurrences (out of 163). The past perfect is used to express what happened before a particular moment in the past. This moment is always a temporal reference of the original utterance. Example (12) below address the fact that Asher's parents were extremely tired prior to the reported thought of a main character.

12) Maybe, Jonas suspected, they **had been** so **exhausted** by Asher's lively foolishness that they **had needed** a little time. (A02, 54)

However, several samples contained both simple past and past + perfect aspect, that is simple past and past perfect. This once again perfectly reflects the use of backshift regarding the sequence of tenses, aligning the events in the correct order. In example (13), the past perfect points to the fact that the boy developed some machines before he became as skilled as his superiors.

13) It was rumoured that he **was** as skilled now as the Rehabilitation Directors themselves, and that he **had** even **developed** some machines and methods to hasten rehabilitation. (A02, 33)

Having covered the grammatical view of backshift phenomenon, the focus may be shifted to the pragmatic approach. As mentioned in the theoretical part of this thesis (chapter 3.1), in a fictional narrative, is essential to look at the role of the narrator. Narrator in science-fiction function as a "communication mediator" (Orel 2014, 342), whose job is to report characters thoughts, feelings or surroundings. Orel claims that role of the mediator is shifted onto characters, resulting in similar functions to the discourse of the conversation, for example, that the reported utterance appears within the direct speech of the character. (2014, 347) Such functions can be observed in the example (14):

14) "She's hard, that Vandara. She **killed** her own tyke, they say. **Made** him eat the oleander, they say. Sat with him and held his head till he et it, though he didn't want to." (A02, 33)

Orel's theory can be partially confirmed by the results of this thesis; however, it needs to be kept in mind that Orel works only with acts of speech and does not consider the acts of thoughts

nor acts of free indirect speech. Were observed 81 instances of backsifted indirect speech, and only 24 instances were found to be in the direct speech of the character. In contrast, more reported utterances within direct speech were found in non-backshifted samples of indirect speech, in total 24 instances out of 37. This fact will be discussed in the next chapter.

To continue the discussion on the reported speech occurring in the direct speech of a character, it was observed that in dialogues the secondary speaker very often focusses on the communicated message, adding stress to the momentary relevance of the reported act as in example 15.

15) "But just the other night, you said that the job of making Assignments **was**[12] the most important!" (A01, 84)

Example (15) above shows Jonas reply to the conversation with his parents. Here Jonas stressed the fact that what have they told him before does not correspond to what are they talking about now. The backshifted verb form is then chosen to point out his distress which corresponds to claims of Ikeo. (2001, 347) Similar reasons as to stress the fear, uncomfortableness or surprise were found in 10 instances out of 24.

As well as grammar and pragmatics, semantical reasons for the application of backshift were also observed. Considering the semantics of reported speech, if a character does not identify with the spoken utterance, the tense is most likely to be backshifted, as the character distance from the idea, as in example (16):

16) Jonas interrupted him with a question. "Can you tell me her name? My parents said that it **wasn't to be spoken** again in the community. But couldn't you say it just to me?" (A01, 178)

The example (16) marks that the character disagrees with the original utterance, thus is distancing and shifting the responsibility for the statement back to the original speaker. In other words, Jonas does not think her name should not be spoken again as the girl before accompanied the same profession he was assigned to, and he wants to learn more about it and about her.

Similarly, to pragmatics of indirect speech within direct speech, another semantic explanation recognizes characters fear or lack of confidence as a result in tense backshift, again distancing from the utterance. Example (17) witness Jonas's worries about his future training:

17) There was a question bothering Jonas. "Sir," he said, "The Chief Elder told me--she told everyone--and you told me, too, <u>that it **would** be painful</u>. (A02, 108)

Semantics offers one more explanation regarding the type of reporting verb. The semantic reasons for mediators' attitudinal distance towards the original utterance are mainly ruled by reporting verbs used by the original speaker. Orel claims the "mediator" expresses its sympathy or likeness towards the utterance, or in contrast, its discomfort or disagreement. If the character does not approve the message of the utterance, the verb will be backshifted, as character distances itself from the utterance. Orel adds that based on empirical data, the mental verbs are most likely to evoke the use of tense backshift. (2014, 348) Mental verbs express reporters' attitude towards the original message. Among common mental verbs belong, for example, verb *know, think, feel, recognize, notice, want, wish, decide, remember*, and *believe*. Some of the listed verbs appeared in a total of 31 instances of backshifted utterance, specifically *think* in 13 instances, *wonder* in 10 instances, *decide* in 7 instances and *feel* in 1 instance. However, the analysis did not confirm the exclusivity towards backshifted verb tenses, as few examples also appeared in non-backshifted utterances; for example, verb *think* appeared in 12 instances. It is necessary to say that all these instances were part of indirect thought discourse, and then it is no surprise for such a high number as a different verb only rarely introduces indirect thought. This only corresponds to the observed fact that a higher number of mental verbs were used in backshifted indirect thoughts rather than indirect speech. Example (18) is accompanied to address these findings:

18) The Gaming Machine again. Ramon mentioned it so often. <u>Maybe *Gloater* **would be** his true name</u>, Matty thought. He had already decided on *Boaster*, but now, in his mind, he decided <u>*Gloater* **was** more appropriate</u>. (A03, 15)

However, it is inaccurate to say that mental verbs in indirect thought signalize the use of backshift, as more mental verbs were found in non-backshifted indirect thoughts. Out of 52 reporting clauses found in the backshifted form of thoughts, 30 contained a mental verb. However, out of 24 reporting clauses found in the non-backshifted form of thoughts, 19 used a mental verb, which indicates that mental verbs as a sign of backshift cannot be relied on, at least not if indirect thought are analysed.

To summarize this chapter, the analysis based on the corpus data reveals more possible reasons for the application of tense shifts. The most frequently observed method was the rule of the

sequence of tenses. However, this rule did not prove to be the sole one and other pragmatic and semantic reasons such as attitudinal distance were addressed.

4.4. Tense non-backshifted

Since the reasons for backshift use in fiction discourse have been addressed, the focus may shift to the utterances where the original tense was preserved; thus, the backshift was not applied.

As already mentioned in the overview of the analysis, the most widespread form of indirect discourse with non-backshift verb tense is again indirect speech with a total of 37 instances (out of 353 utterances). However, the difference between other forms is almost negligible, as indirect thought contained the original verb tense in 33 instances, and free indirect speech has not changed the verb form in 20 instances.

Excluding free indirect speech, in 42 instances the original verb tense resembled present tense (more specifically 39 instances of the simple present, three instances of the present with continuous aspect, and one instance of the present with perfect aspect). As addressed in the theoretical part of this thesis, the present tense is used to express valid reference to the time of speech act. This continuous applicability was the reason for the non-appliance of backshift in 20 instances (10 instances found in indirect speech and 11 in indirect thought). The applicability reason for non-backshift is shown on the example (19):

19) When the Giver was silent, Jonas continued. "The Chief Elder told me, at the beginning, that the receiving of memory **causes** terrible pain. And you described for me that the failure of the last new Receiver released painful memories to the community. (A01, 135)

The example (19) presents reporting verb in the past tense, and the reported utterance contains time deixis *at the beginning*, showing the original utterance was the receiver some time ago. However, the core of the message is still relevant, as Jonas still receives memories and will receive them in the future.

Another reason for sustaining the original verb tense appeared to be the use of infinitives within directives as in example (20):

20) He remembered how he had been instructed, even as a small boy back in his old place, to **go** indoors during a thunderstorm. (A03, 34)

As previously mentioned in the overview of the analysis, infinitives cannot be backshifted, nevertheless the utterance being told retrospectively. Such directives were found in 4 instances.

As mentioned in the previous chapter, more reported utterances within direct speech were found in non-backshifted samples of indirect speech, in total 26 instances out of 37. Out of these 24 instances, 15 were found to resemble a present tense. As the outcome of this observation, it can be said that reported speech which occurs within direct speech tends more to preserve the original tense, as presented on the example (21):

21)   "My swimming instructor <u>said that I **don't have**[90] the right boyishness or something</u>."
      (A01, 60)

It could be argued that the example above, and its verb in the simple present, can be explained instead from the point of continuing applicability, as it has already been used within this reason. It should be kept in mind that the presence of indirect speech within direct speech is not a valid argument of non-appliance of backshift. However, it draws an interesting proposal that there is a connection between the use of present tense and reporting an utterance within direct speech. After all, out of 26 instances of indirect speech appearance indirect speech, ten instances proved to be ruled by continuing applicability, such as in example (21)

Previously mentioned reasons for backshift also outlined reasons for non-appliance of backshift. One of these reasons is the fact that the verb is not backshifted if it represents a general knowledge or truth. In order to apply this rule, it needs to be kept in mind that science fiction worlds are different from the world we live in. Thus, even the facts we consider as general knowledge might be different from the one presented in the fictional story. This rule was applied in 10 instances. Example (22) accompany these findings.

22)   "But what about the treatment? The Speaker says <u>that treatment **must take** place</u>." Jonas
      felt miserable. (A01, 46-47)

In the world of *The Giver*, if signs of emotions appear, the medication to remove them must be applied. It is a general knowledge for the character; thus, there is no need to apply backshift.

Now that the use of present tense is covered, the focus may shift to the past tense. The past tense of reporting verb was mostly observed again in reported speech. The simple past tense was found in a total of 23 occurrences, and past with perfect aspect was detected in 4 instances. All of these instances contained a time reference or the restriction was embedded in the verb itself, as in example (23)

23) Thomas began to laugh. "Well, I can answer that. He's up to finishing my breakfast. He arrived early this morning, dripping wet. He said <u>his mother **threw** him out because he was noisy and troublesome</u>. I think he just wanted breakfast though." (A02, 100)

Usually, context helps to determine the time reference, as for example, in the sentence preceding the indirect report with the use of *early this morning*. However, strictly speaking, the temporal restrictions should appear in the indirect report itself. It was found embedded in the verb *throw,* as even its infinitive form does already carry a certain feeling of pastness.

The corpus data contains three samples of mixed-use of simple past tense and past + perfect aspect within one sentence. This finding seems to imply that even when the original tense is preserved, the sequence of tenses still applies and maintains the correct and logical time arrangement. See the example (24):

24) No one else had ever survived such a clawing, and the scar reminded everyone of Vandara's courage and vigor as well as her malevolence. <u>She **had been attacked** and clawed</u>, the children whispered, <u>when she **tried to steal** an infant creature from its mother's den.</u> (A02, 13)

Similarly to what was mentioned with the backshifted occurrences, semantics also provides an explanation for possible reasons regarding the non-application of tense shift. If a character may distance from a reported utterance based on its fears or improvement of the statement, it may be fond of it as well. Non-backshifted tense was found in utterances where the character identifies itself with the original message or agrees with it, expressing likeness as in (25).

25) "And she told me <u>that the Birthmothers **get** wonderful food, and they **have** very gentle exercise periods, and most of the time they just **play** games and amuse themselves while **they're waiting**</u>. I think I'd like that," Lily said petulantly. (A01, 26)

Example (25), given the broader context, presents a character Lily, a nine years old girl whose job career will soon be chosen for her. In the world of The Giver, citizens do not choose their profession, as is it assigned to them by a committee, and some professions are highly honoured, some are viewed as great dishonour. Dishonourable job is considered to be the one of Birthmothers – however, Lily does not understand this concept and is highly inclined to this career as Birthmothers have very little to do otherwise just to amuse themselves.

As for other tenses observed in the non-backshifted utterances, one instance of marked future was gathered. As already mentioned in theory, the future tense does not change the original tense of the given utterance, as long as the future is still to be expressed. In (26) Jonas decides what he will do next in the future; thus, the tense is not shifted:

26) I **will** ask the Giver, he decided. (A01, 115)

To summarize the reasons observed in connections to the non-application of backshift, a most frequent motive behind no tense shifts is the continuing applicability of the utterance; however, more reasons were revealed during the analysis, such as the reported speech covered general truths, persisting sequence of tenses or the semantical distance of the character towards the spoken utterance. Lastly mentioned non-backshift observation was the use of future tense and its relevance to what is going to happen.

4.5. Free indirect discourse

Having covered the use of backshift in indirect speech and indirect thought, it is time to look at the phenomenon of free indirect discourse. This phenomenon is usually referred to as a hybrid form (Sanford & Emmott 2012, 188), as it contains elements of both direct and indirect speech, or more precisely that it includes "a mixture of features relating to the narrator and the character." (Sanford & Emmott 2012, 188) What makes indirect speech free is the lack of reporting clauses and eventually lack of reported clauses as well. Even though the characters utterance is in fact reported, the narrator is the one who reports it; thus, there is a shift in deictic perspective. Sanford & Emmott then aptly declares that the utterance is then "backshifted to the narrator". (2012, 188)

The most common reason for backshift vary, although the occurrences of the sequence of tenses were gathered as well. However, the semantical reasons imply differences from simple reported speech. Free indirect speech is most often used to establish a deeper connection between the reader and the character – in all analysed books it is the main protagonist – by giving the reader the access to characters assumptions or feelings. At the same time backshifting to the third person ensures continuous text flow of the narrative. Free indirect speech resembles indirect speech in shifting tenses and other references, such as personal and demonstrative pronouns and adverbial of time and place.

Out of three forms of indirect discourse, the most backshifted appliance was found in free indirect speech (in 87 cases). These findings may be surprising, as free indirect speech is not a standard style of communication. However, narrative discourse is majorly written in the past tense, and very often, the reader has access to characters mind and thus his thoughts. This result in the frequent use of free direct or indirect speech, which helps to conduct characters stream of thoughts. If the story is written in the past and the narrative in the third person, it is very likely for free indirect speech to take place, as results of the analysis confirmed. Example (27) represents the most common structure found within free indirect speech:

27) Jonas felt miserable. <u>Just when the Ceremony **was about to happen**, his Ceremony of Twelve, **would** he **have to go** away someplace for treatment? Just because of a stupid dream?</u> (A01, 47)

As evident from the example above, another highly characteristic feature of free indirect speech is its use with questions. This sentence type was found in total 47 instances (out of 82), second was statements (30 out of 82), and lastly, five exclamations have been found.

An overall number of instances analysed is 107 (out of 353). The verb in the reported clause was found to be backshifted in 87 occurrences. Regarding the backshift in other sentence elements, backshift in pronouns was in vast majority backshifted from the first person *I* to the third person *he/she*. It is important to notice that almost all personal pronouns found within free indirect speech were backshifted due to free indirect speech uniqueness and its use in specific literary genres. Few exceptions have been found, all concerning the second person pronouns as in (28):

28) <u>How **could** you describe a sled without describing a hill and snow; and how **could** you describe a hill and snow to someone who **had** never **felt** height or wind or that feathery, magical cold? Even trained for years as they all **had been** in precision of language, what words **could** you use which **would** give another the experience of sunshine?</u> (A01, 113)

This example raises interest mainly because it contains backshift of tenses; however, the author targeted the question at the reader – most probably to stress the characters hopelessness as he struggles with his burden of being different.

Regarding the tense observed within the use of backshift, the simple past stands for 58 instances, past with continuous aspect for three instances and past with perfect aspect accounts for four instances. In comparison to the tenses found in the non-backshifted past simple

occurred in 24 samples, past with perfect aspect in seven samples and the continuing applicability is given by present tense appeared in 24 instances, let alone seven examples representing the present with perfect aspect.

Table 7- Use of tenses within free indirect speech

Verb tense	Number of occurrences
Backshifted	**87**
Present → Simple past	58
Simple past → Past + perfect	16
Present + continuous → Past + continuous	3
Present + perfect → past perfect	4
Future	6
Non-backshifted	**20**
Simple past	2
Past + perfect	5
Simple present	9
Present + perfect	4
Total	**107**

Concerning the observed reasons for the application of backshift, not much can be deduced. In most instances, it appears to simply sustain the continuous flow of the narrative, which in all analysed books is the third-person narrative. Accompanied example (29) provides explanation:

29) "All I need be here," she had told Kira, speaking disdainfully of the village and its noisy life. But still she **had lived** to be four syllables and **had acquired** four generations of wisdom. Why **did** she suddenly **sound** like an ignorant tyke, pretending that there **was** no danger? (A02, 92-93)

Although this example does not contain any reference to the thinker of the utterance, it can be deduced from the context that this is Kira's stream of thoughts. If the utterance was a direct speech, it might be constructed like this: *Be she still lived to be four syllables and acquired four generations of wisdom. Why does she suddenly sound like an ignorant tyke, pretending that there is no danger?* In such example is hard to define the major reason for backshift other than

the already implied continuous text flow. The sequence of tenses cannot be applied, as there is no reporting verb. If we would consider the previous sentence as a guiding tense, it resembles the rule of continuous text flow since the narrative is written in the past tense. However, the sequence of tenses could be observed on a few examples implying the sequence of the events, such as in example (30):

30) He wondered, though, if he should confess to The Giver that he had given a memory away. He **was not** yet **qualified** to be a Giver himself; nor **had** Gabriel **been selected** to be a Receiver. That he had this power frightened him. He decided not to tell. (A01, 149)

Overall, it is more efficient to focus on the reasons for sustaining the original tense. The analysis found that the tense remained the same in 20 instances. Here semantical reasons can be implied, such as that if a character is in a stressful situation, the tense tends to remain non-backshifted to create an effect of immediacy. This is illustrated in the example (31):

31) Each time, at each announcement, his heart jumped for a moment, and he thought wild thoughts. Perhaps now she would call his name. **Could** he **have forgotten** his own number? No. He had always been Nineteen. He was sitting in the seat marked Nineteen. (A01, 73)

Jonas was supposed to be assigned a job for the rest of his life but was skipped during the ceremony. This leads to him feeling stressed and wondering what he might have done. The only backshift that occurs is in personal pronouns; however, such occurrences are expected due to the nature of free indirect speech.

To conclude this chapter, the analysis observed various reasons for the usage or non-usage of backshift within the free indirect speech. The overall concept of free indirect speech implies that backshift is applied to sustain a continuous flow of the narrative, and since the third-person narrative is written in the past tense, it was expected to observe so many occurrences. It is then more important to distinguish reasons when the backshift does not occur. The gathered instances imply that if the character is in distress, it tends to preserve the original tense to emphasize the effect of immediacy.

4.6. Unknown occurrences

As all forms of indirect discourse were already addressed, the last chapter is dedicated to the unsure occurrences, where the application of rules for either use or non-use of backshift has been demanding. This challenge is linked directly to the problems with identifying the correct form of indirect speech.

Starting with example (32):

32) "I had a father. He **was**[1] a fine hunter," Kira told him proudly. "Even Jamison said **so**[2]. But my father was taken by beasts," she explained. (A02,66)

This direct speech seems to contain a reported speech with the that-clause that is substituted with particle *so*. However, since the utterance is divided into two sentences, it can be hardly defined as one reported utterance, if considered that quite possibly the main character is just laying out a fact about its father and then adds that someone else said that as well. The verb itself seems to be non-backshifted; however, it cannot be said for sure as it is unclear if it is, in fact, a reported utterance or just characters direct speech.

In the following sample (33), the possible problematics regards the swift from direct speech to indirect thought.

33) "She gots water right here! You probably be thinking we **gotta** take these plants to the river! But right here, iffen I open this door, she gots water that squirts out!" (A02, 164)

In the sentence above, one character is describing what the other character is thinking. The question is, whether to treat this example as an indirect thought or as a direct speech, considering that the second character might not be thinking those words. If treated as indirect thought, the verb will not be backshifted, however, the explanation for non-appliance would still be missing, as continuing applicability cannot be applied, neither the sequence of tenses nor the time restriction.

Next occurrence possesses a similar problem, as it is hard to distinguish what form of indirect discourse it represents.

34) She tried to put it all together in her mind, to make some sense of it.

But there was no sense, no meaning at all.

> Her mother's death: a sudden violent, isolated illness. Such things were
> rare. Usually illness struck the village and many were taken.
>
> <u>Perhaps her mother **had been poisoned**?</u>
>
> <u>But why?</u>
>
> *Because they **wanted Kira.***
>
> <u>Why?</u>
>
> *So that they **could** capture her gift: her skill with the threads.*
>
> And Thomas? His parents too? And Jo's?
>
> <u>Why?</u>
>
> *So that all their gifts **would** be captive.* (A02, 178)

In example (34), it is unclear if the main character Kira leads a fictional conversation in her head, or if she communicates with a magical item she possesses. This plays the central role in defining if this excerpt is free indirect speech or just indirect dialogue. If classified as an indirect dialogue, the only sentence analysed would be *Perhaps her mother **had been poisoned**?* Which would be classified as free indirect speech with backshifted verb tense. However, if the whole excerpt is treated as free indirect speech, then merge of backshift and non-backshift would appear. The verb in *Perhaps her mother **had been poisoned**?* is backshifted, however the verbs in *So that they **could** capture her gift: her skill with the threads.* and *So that all their gifts **would** be captive.* are not.

Example (35), deals once again with a problematic determination of a correct indirect form:

35) "She'll need a watcher," Kira pointed out to Jamison. "Could I go and sit with her? I did for my mother."
    But Jamison said no. <u>Time **was** short. The Gathering **was** coming. Four days **could not be** lost. Kira **must work** on the robe; others **would do** the watching for the old dyer.</u> (A02, 119)

The problem that arises is whether to consider this excerpt as an example of indirect speech, since the reporting clause is present and four following sentences are all said by Jamison or whether to treat it as an invalid source for analysis. It could be argued that since the reported speech is divided into five sentences, it cannot be classified as reported speech since the reporting clause is separated from the rest of the utterance. Nevertheless, if viewed as indirect

speech, the verbs *was*, *could* and *would* would be backshifted and justified by the appliance of the sequence of tenses.

In the last occurrence (36) the possible problems arise from an inanimate subject:

36) The sky, with the sun no longer overhead but sending shadows now into the Field of Leaving from the trees and thorn bushes at its edge, told her <u>that it **was** long past midday</u>. 6 A02

This sentence seems to be a typical example of an indirect speech. However, it is debatable whether the sky can be considered as conveyor of the utterance, as the reported utterance was never actually spoken. If viewed strictly from grammatical point of view, then this excerpt would be classified as indirect speech with backshifted verb tense. Semantically, since the utterance was never spoken aloud it cannot be taken as valid resource for the analysis.

5. CONCLUSION

This bachelor thesis focuses on the phenomenon of backshift and its use in various forms of indirect speech. This thesis aims to determine the frequency of occurrences of backshift and to define the key factors of its application concerning the communication goal of the genre. For this purpose, a data corpus was compiled, including a total of 353 occurrences of indirect and semi-direct forms of speech and few unknown occurrences. All occurrences were selected from Lois Lowry's dystopian books, namely *The Giver, Gathering Blue* and *Messenger*.

This thesis is divided into two parts. The first part deals with the definition of the theory used for the later research methodology and contains three main chapters and 12 subchapters. The first chapter defines the terms time and tense and the difference between them. Various linguistic approaches towards these terms are mentioned; however, approaches of Biber et al. and Quirk et al. were chosen as the primary source of information for this analysis. Based on these sources, the corpus of verb tenses is presented. The second chapter deals with the definition of indirect speech. Firstly, this concept is introduced in general, then is dealt with in more detail with the form of its structure. The problematic of backshift is addressed, including the reasons for its application or not. An atypical form of indirect speech called free indirect speech is also specified. The third final chapter mentions the discourse of science fiction and its typical features. The author and books selected for the collection of analytical data are briefly introduced. This chapter is further divided into two subchapters, which deal with the definition of pragmatic and semantic properties of science fiction discourse.

The analytical part uses the knowledge established in the theoretical part. The aim of the research and the structure of the analytical part is briefly introduced. Lastly, data corpus that was created for research purposes is mentioned. The analysis itself begins with an overview of all the results obtained. The most common form of reported speech is indirect speech with the number of 118 occurrences. The second most common form was indirect thought, with a total of 115 occurrences. The form with the least occurrences became free indirect speech, with 107 occurrences out of a total of 353. Despite small differences in the number of occurrences, it can be said that no form of reported speech is purely dominant. Out of the total number of 353 cases, backshift was applied in 250.

The analysis identified an interesting fact, that the most common change due to the application of backshift was a shift in personal pronouns, in a total of 133 occurrences. The most frequent

shifts were observed to be from first-person pronouns to the third-person pronouns, for example, the pronoun *I* changed to *he/she* in a total of 68 occurrences. In contrast to the frequent shifts in personal pronouns, the analysis shows that adverbs changed in only three occurrences. On the contrary, backshift of modal auxiliaries was observed in 59 instances out of 84. Most frequently shifted modal was the verb *will*, which was changed to *would* in a total of 46 cases.

The analysis also focused on the structure of indirect speech, examining the position of the reporting clauses and the forms of reported clauses. It was observed that the most common position of the reporting clause is initial, where it appeared in a total of 94 instances (out of 152 occurrences), and in a total of 67 instances the backshift was applied. The second most common position is final, as 35 instances were gathered (out of 152 occurrences), out of which 12 occurrences were changes by the backshift. The least used position is therefor, the medial position, which was found only in 23 cases, out of which 21 contained a change in tense. However, it is essential to remember that free direct speech is excluded from these findings, as does not contain reporting clause, nor reported clause. Furthermore, the analysis focused on various forms of reported clauses. Out of 171 instances of reported clauses, the most frequently observed clause is *that*-clause, which appeared in 135 cases. The backshift was applied in 92 instances of this clause. Another large group are wh-clauses that appeared in 32 instances, and in 23 instances the tense shift was applied.

Furthermore, various sentence types were defined during the research. The most common sentence type is statements with a total number of 173 occurrences (out of 253 occurrences, free indirect speech is no longer excluded). Indirect statements contained a shift in verb tense in 120 occurrences. Another numerous representative is interrogative sentences, which occurred in 69 cases (out of 253 occurrences), of which 60 were affected by backshift. The least common sentence type includes the exclamations, occurring in only seven instances, and the directives, which occurred in only four instances.

However, the analysis mainly focuses on the results obtained for a possible explanation of the application or non-application of backshift. In total, the use of backshift was observed in 250 instances (out of a total of 353 occurrences), of which 82 fell into the category of indirect thoughts and 81 into the category of indirect speech. It was found that the main reason for the use of backshift is the sequence of tenses, which assumes that the present cannot take place before the past and the future before the present. Furthermore, a pragmatic explanation appeared, i.e. if a character tries to emphasize a particular part of indirect speech, it might apply

a tense shift to indicate the emphasis. Another possible explanation appears to be some semantic reasons, such as the expression of the character's opinion on the presented indirect speech. If the character does not agree with the content of indirect speech, the backshift is applied. The character thus shifts the responsibility for the content of the message back to the original speaker.

Moreover, the analysis defines reasons for non-application of backshift. It was found that most often if the verb in the reporting clause is in the present tense, the reported clause will not be influenced by tense shift. Another common reason for preserving the original tense is the fact that the message has the same informative value even at the time of reporting. This is called the rule of continuing applicability. Similarly to the reasons for the application of backshift, semantic reasons can influence the decision to use tense shifts. Occurrences were found in which the original tense was preserved due to the character's identification with the content of the message.

The last chapter deals with the phenomenon of free indirect speech, which is characterized mainly by the shift of perspective from the narrator to the character. The total number of occurrences of this form reached 107, of which 87 were affected by tense shifts. Although this form is accompanied by the similar reasons for application as the forms mentioned above of indirect speech, it deserves attention mainly due to the absence of reporting and reported clause and its frequent occurrence within the science fiction discourse.

6. RESUMÉ

Tato bakalářská práce se soustředí na problematiku časové souslednosti a jejím užití v různých formách nepřímé řeči v diskurzu science fiction. Cílem této práce je zjistit četnost výskytů časové souslednosti a definovat stěžejní faktory její aplikace s ohledem na komunikační cíl daného žánru. Za tímto účelem byl seskupen datový korpus čítající i včetně nejasných případů celkem 353 výskytů nepřímých a polopřímých forem řeči. Tyto výskyty byly vybrané z dystopických knih Lois Lowry. Konktrétně se jedná o knihy *The Giver. Gathering Blue* a *Messenger.*

Práce je rozdělena na dvě části. První část se zabývá vymezením teorie použité k pozdější metodologii výzkumu a obsahuje tři hlavní kapitoly a 12 podkapitol. V úvodní části je nejprve vymezen pojem slovesný čas. K tomuto pojmu jsou zmíněny různé přístupy lingvistů, přičemž jako stěžejní zdroj informací pro tuto práci je zvolen Biber et al. a Quirk et. al. Na základě těchto zdrojů je představen korpus slovesných časů. Druhá kapitola se zabývá vymezením nepřímé řeči. Nejprve představí tento pojem obecně, poté se již detailněji zabývá formou její prezentace a její struktury. Pokouší se definovat problematiku časové souslednosti včetně důvodů pro její aplikaci či ne aplikaci. Jsou specifikovány i atypické formy nepřímé řeči, jako je například polopřímá řeč. Třetí závěrečná kapitola zmiňuje diskurz science fiction a jeho typické rysy. V krátkosti je představena autorka a knihy vybrané pro sběr analytických dat. Kapitola se dále člení na dvě podkapitoly, které se zabývají vymezením pragmatických a sémantických vlastností diskurzu science fiction.

Analytická část využívá znalosti uvedené v teoretické části. Je krátce představen cíl výzkumu a struktura analytické části. V poslední řadě zmiňuje datový korpus, který byl vytvořen za účelem výzkumu. Samotná analýza začíná přehledem všech zjištěných výsledků, kdy počet výskytů jednotlivých forem ukázal, že nejčastější forma nepřímé řeči je samotná nepřímá řeč s počtem 118 výskytů. Druhá nejrozšířenější forma byla nepřímá řeč používaná pro vyjádření myšlenek, s celkovým počtem 115 výskytů. Forma s nejméně výskyty se stala polopřímá řeč, s počtem 107 výskytů z celkových 353. Přes drobné rozdíly v počtech výskytů se dá říci, že žádná forma nepřímé řeči není čistě dominantní. Z celkového počtu 353 případů byla ve 250 aplikována časová souslednost.

Během analýzy byly zjištěny zajímavé okolnosti, včetně faktu, že nejčastějším objektem časové souslednosti byl posun v osobních zájmenech, a to celkem ve 133 výskytech. Nejčastěji

probíhaly změny zájmen 1.osoby na zájmena 3. osoby, například se zájmeno *I* změnilo na *he/she* celkem v 68 případech. Oproti častým posunům v osobních zájmenech kontrastovalo zjištění, že příslovce se ze všech případů změnili jen ve třech výskytech. Naopak však posuny časů modálních sloves byly pozorovány na 59 výskytech z celkových 84, nejčastěji sloveso *will*, které bylo změněno do minulého času *would* celkem ve 46 případech.

Analýza se dále zaměřila na strukturu nepřímé řeči, kdy zkoumala pozici uvozující věty a druhy vedlejších vět. Bylo zjištěno, že nejčastější pozice uvozující věty je na začátku nepřímé řeči, kde se objevila celkem v 94 případech (ze 152 výskytů) a v celkem 67 případech byla aplikovaná časová souslednost. Druhá nejčastější pozice je na konci nepřímé řeči, kde byla pozorována v 35 případech (ze 152 výskytů), kdy ve 12 výskytech proběhl posun času. Nejméně používanou pozicí je tedy pozice uprostřed nepřímé řeči, která byla zpozorována pouze v 23 případech, z toho 21 obsahovalo změnu slovesného času. Je ale důležité podotknout, že z těchto čísel je vyřazena polopřímá řeč, jelikož již ze své podstaty neobsahuje uvozovací větu. Dále se analýza soustředila na různé druhům vedlejších vět, které nesou samotnou nepřímou řeč. Z celkového počtu 171 vedlejších vět jich nejvíce bylo uvezených spojkou *that,* a to ve 135 případech. Aplikace časové souslednosti se objevila v těchto větách v 92 případech. Další početnou skupinou jsou vedlejší věty uvozené *wh-*spojkou (například *what, how, when, if, whether*), které byly pozorovány celkem ve 32 případech. Z těchto vět byl ve 23 případech pozorován posun slovesného času.

Dále byly během výzkumu definovány různé větné druhy. Nejčastějších větným druhem je klasická oznamovací věta s celkovým počtem 173 výskytů (z 253 výskytů, zde se již polopřímá řeč nevyřazuje). Oznamovací věta obsahovala posun slovesného času ve 120 výskytech. Dalším početným zástupcem jsou věty tázací, které se vyskytly v 69 případech (z 253 výskytů) z nichž 60 bylo ovlivněno časovou sousledností. Mezi nejméně časté větné druhy patří věta přací, s výskytem v pouhých 7 případech, a věta rozkazovací, vyskytujíce se pouze ve 4 případech.

Ovšem hlavní pozornost analýza věnuje zjištěným výsledkům pro možné důvody aplikace či ne-aplikace časové souslednosti. Celkově bylo užití časové souslednosti zpozorováno v 250 případech (z celkových 353 výskytů), z nichž jich 82 spadalo do kategorie nepřímé řeči a 81 spadalo do kategorie nepřímé řeči vyjadřující myšlenky. Bylo zjištěno, že mezi hlavní důvody se řadí tradiční výklad časové souslednosti, která vychází z předpokladu, že přítomnost se nemůže odehrávat před minulostí a budoucnost před přítomností. Objevily se případy pragmatického vysvětlení, tedy pokud se postava snaží zdůraznit určitou část nepřímé řeči,

uplatní slovesný posun času čímž označí daný důraz. Jako další možné vysvětlení se jeví i možné sémantické důvody jako vyjádření názoru postavy k prezentované nepřímé řeči. Pokud postava nesouhlasí s obsahem nepřímé řeči, dochází ke změně slovesného času. Postava takto přesouvá zodpovědnost za obsah sdělení zpátky k původnímu řečníkovi.

Analýza přinesla také další zjištění a to, že případná ne-aplikace nepřímé řeči nastává nejčastěji, pokud je sloveso v uvozovací větě v přítomném čase. Dalším častým důvodem k zachování původního slovesného času je fakt, že sdělení má stejnou vypovídací hodnotu i v době konstatování nepřímé řeči. Stejně jako v případě aplikace časové souslednosti, i sémantické důvody mohou ovlivnit případné rozhodnutí o užití časové souslednosti. Byly pozorovány případy, kdy z důvodu ztotožnění postavy s obsahem sdělení byl zachován původní slovesný čas.

Poslední kapitola se věnuje fenoménu polopřímé řeči, která se vyznačuje hlavně přesunem perspektivy z vypravěče na postavu v příběhu. Celkový počet výskytů této formy dosáhl čísla 107, z nichž bylo 87 ovlivněno časovou souslednostÍ. Tuto formu provázejí podobné důvody aplikace jako u výše zmíněných forem nepřímé řeči. Objevily se však případy, kdy nemohla být aplikace časové souslednosti vysvětlena jinak, než prostou podstatou samotné polopřímé řeči. Polopřímá řeč si zaslouží pozornost hlavně z důsledku absence uvozovací a vedlejší věty a jejímu častému výskytu vzhledem k diskurzu science fiction.

Je však třeba zdůraznit, že aplikace časové souslednosti je široké a kontroverzní téma, které si zaslouží více pozornosti.

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8. THE DATA CORPUS

For better orientation in this data corpus, the occurrences have been divided into separate groups, each representing some form of indirect speech. In each example, the underlined sentence or clause is the one that contains the form examined. The verbs in bold are the ones influenced by application or non-application of backshift. The list of abbreviations has been complied for better orientation. And lastly, the numbers after each example refers to the book and page, which the example has been taken from.

Alphabetical list of used abbreviations

D	Directive
E	Exclamation
Q	Question
S	Statement
-ing	Reported clause – ing-clause
-tc	Reported clause – that-clause
-tic	Reported clause – to-infinitive clause
-wc	Reported clause – wh-clause
RC-f	Reporting clause – final position
RC-i	Reporting clause – initial position
RC-m	Reporting clause – initial position
B-a	Backshift of adverbial
B-m	Backshift of modal verb
B-v	Backshift of verb
B-p	Backshift of pronoun

8.1. Indirect Speech, tense backshifted

1. When something went to a committee for study, the people always joked about it. They said that the committee members **would become**[1] Elders by the time the rule change was made. (A01, 16-17)

    [1]S-tc, RC-i, B-m to past tense

2. Father said that he **had had**[2] no dreams. (A01, 43)

    [2]S-tc, RC-i, B-v within past tense, B-p

3. "But the Chief Elder said that they **had made**[3] a selection before, and that it failed." (A01, 85)

    [3]S-tc, RC-i, B-v to past tense

4. And no discussion of his training. At the time for shar-ing-of-feelings, he simply said that he **felt**[4] tired, that his school lessons **had been** unusually **demanding**[5] that day. (A01, 139-140)

    [4] S-tc RC-i, B-v to past tense, B-p

    [5] -tc, B-within past tense, B-p, B-a

5. Gabriel was growing rapidly, now crawling and giggling across the room and pulling himself up to stand. He **could be**[6] upgraded in the Nurturing Center, Father said happily, now that he slept; he **could be**[7] officially named and given to his family in December, which was only two months away. (A01, 162-163)

    [6] S-tc, RC-m, B-m to past tense

    [7] -tc, B-m to past tense

6. The first steps of a newchild **were**[8] always the occasion for celebration at the Nurturing Center, Father said, but also for the introduction of a discipline wand. (A01, 172)

    [8]S-tc, RC-m, B-v to past tense

7. The Giver told him that it **would be**[9] a very long time before he **had**[10] the colors to keep. (A01, 122)

    [9] S-tc, RC-i, B-m to past tense

    [10]B-v to past tense, B-p

8. She insisted that I continue, that I not spare her. She said it **was**[11] her duty. (A01, 180)

    [11]S-tc, RC-i, B-v to past tense, B-p

9.   "But just the other night, you said that the job of making Assignments **was**[12] the most important!" (A01, 84)

    [12]S-tc, RC-i, B-v to past tense

10. It was rumoured that he **was**[13] as skilled now as the Rehabilitation Directors themselves, and that he **had** even **developed**[14] some machines and methods to hasten rehabilitation. (A01, 33)

[13]S-tc, RC-i, B-v to past tense

[14]-tc, B-v within past tense

11. He listened politely, though not very attentively, while his father took his turn, describing a feeling of worry that **he'd had**[15] that day at work: a concern about one of the newchildren who **wasn't**[16] doing well. (A01, 8)

[15]S-tc, RC-i, B-v within past tense, B-p, B-a

[16]-tc, RC-i, B-v to past tense

12. His mind wandered while Lily, as usual, recounted a lengthy dream, this one a frightening one in which she **had**, against the rules, **been riding**[17] her mother's bicycle and **been caught**[18] by the Security Guards. (A01, 42)

[17]S-wc, RC-i , B-v within past tense, B-p

[18] B-v within past tense

13. Jonas said the standard phrase automatically and tried to pay better attention while his mother told of a dream fragment, a disquieting scene where she **had been**[19] chastised for a rule infraction she didn't understand. (A01, 43)

[19]S-wc, RC-i, B-v within past tense, B-p

14. She began to describe this year's group and its variety of personalities, though she singled no one out by name. She mentioned that there was one who **had**[20] singular skills at caretaking, another who **loved**[21] newchildren, one with unusual scientific aptitude, and a fourth for whom physical labor **was**[22] an obvious pleasure. (A01, 65)

[20] S-tc, RC-i, B-v to past tense

[21] -wc, B-v to past tense

[22] -wc, B-v to past tense

15. He remembered what the Chief Elder had said: that his training **would be**[23] alone and apart. (A01, 82)

    [23]S-tc, RC-i, B-m to past tense, B-p

16. Lily chattered about her plans for volunteer work; she **would begin**[24], she said, at the Nurturing Center, since she **was**[25] already an expert at feeding Gabriel. (A01, 84)

    [24] S-tc, RC-m, B-m to past tense, B-p
    [25] B-v to past tense, B-p

17. There was a question bothering Jonas. "Sir," he said, "The Chief Elder told me--she told everyone--and you told me, too, that it **would**[26] be painful. (A01, 108)

    [26]S-tc, RC-i, B-m to past tense

18. Peering from the place where he stood hidden behind some shrubbery, he was reminded of what The Giver had told him, that there **had been**[27] a time when flesh had different colors. (A01, 126)

    [27]S-tc, RC-i, B-v within past tense,

19. Fiona had told him recently that Larissa **had been released**[28] at a wonderful ceremony. (A01, 146)

    [28]S-tc, RC-i, B-v within past tense

20. Back in their dwelling, that evening, Lily chattered merrily about the wonderful holiday she **had had**[29], playing with her friends, having her midday meal out of doors, and (she confessed) sneaking a very short try on her father's bicycle. (A01, 172)

    [29]S-tc, RC-i, B-v within past tense, B-p

21. Jonas interrupted him with a question. "Can you tell me her name? My parents said that it **wasn't to be spoken**[30] again in the community. But couldn't you say it just to me?" (A01, 178)

    [30]S-tc, RC-i, B-v to past tense

22. "Yes," he said. "It had that wonderful feeling with it. You told me it **was**[31] love." (A01, 179)

    [31]S-tc, RC-i, B-v to past tense

23. I was notified by the Speaker that she **had gone**[32] directly to the Chief Elder and asked to be released." (A01, 181)

[32]S-tc, RC-i, B-v within past tense

24. "I didn't know you had a daughter, Giver! You told me that you**'d had**[33] a spouse. But I never knew about your daughter." (A01, 206)

[33]S-tc, RC-i, B-v within past tense

25. "Still, they made me promise that you **would not become**[34] a burden." (A02, 5)

[34]S-tc, RC-i, B-m to past tense, B-p

26. Rumor said that the Singer, whose only job in the village was the annual presentation of the Song, **prepared**[35] his voice by resting for days and sipping certain oils. (A02, 18)

[35]S-tc, RC-i, B-v to past tense

27. In her memory, Kira could hear her mother's voice explaining it to her. She was small then, and wondering why she **had** never **had**[36] a father. (A02, 29)

[36]Q-wh, RC-i, B-v to past tense, B-p

28. The trial **would**[37] resume when the bell **rang**[38] twice, they told her. (A02, 32)

[37]S-tc, RC-f, B-m to past tense
[38]B-v to past tense

29. Again the guardian who was her defender reiterated that exceptions **could be made**[39]. (A02, 34)

[39]S-tc, RC-i, B-m to past tense

30. Now, secret in her hand, the cloth seemed to speak a silent, pulsing message to Kira. It told her there **was**[40] danger still. But it told her also that she **was**[41] to be saved. (A02, 38)

[40]S-tc, RC-i, B-v to past tense
[41]S-tc, RC-i, B-v to past tense, B-p

31. "You said your mother **had been teaching**[42] you to dye," he reminded her. A02 63

[42]S-tc, RC-i, B-v to past tense, B-p

32. Matt had run ahead with Branch, and they returned to her, excited, announcing <u>that the destination</u> **was**[43] <u>just around the next curve</u>. (A02, 67)

[43]S-tc, RC-i, B-v to past tense

33. "She said <u>you</u> **had**[44] <u>the knowledge in your fingers</u>. More than she did." Kira looked at her hands, folded in her lap. (A02, 70)

[44]S-tc, RC-i, B-v to past tense, B-p

34. Also a place where a fire can be built, and pots for the dyeing." She thought some more then added, "And water." He nodded and said <u>that such things</u> **could be provided**[45]. (A02, 76)

[45]S-tc, RC-i, B-m to past tense

35. It was painstaking work that allowed for no error. Thomas had told her <u>that often his head</u> **ached**[46] <u>and he</u> **had to stop**[47] <u>again and again to rest his eyes</u>. (A02, 95)

[46]S-tc, RC-i, B-v to past tense, B-p
[47]B-v to past tense, B-p

36. "There is nothing to fear if you don't stray."
"Annabella said the same thing. She told me <u>there</u> **was**[48] <u>nothing to fear</u>." (A02, 108)

[48]S-tc, RC-i, B-v to past tense

37. "<u>Her father</u> **was**[49] <u>still alive, and he</u> **was**[50] <u>a person of great importance</u>, she told me. And so they let her keep me. They probably thought <u>I</u> **would die**[51] <u>anyway</u>." (A02, 171)

[49]S-tc, RC-f, B-v to past tense, B-p
[50]B-p to past tense
[51]S-tc, RC-i, B-m to past tense, B-p

38. "Everything was blurred. I didn't remember what had happened or why. But they healed me, as much as I could be healed, and they told me the truth: <u>I</u> **would**[52] <u>never see again</u>. But they told me also <u>that they</u> **would help**[53] <u>me to make a life without sight</u>." (A02, 172)

[52]S-tc, RC-i, B-m to past tense, B-p
[53]S-tc, RC-i, B-m to past tense, B-p

39.   "He said he **had come**[54] all that way because he **had heard**[55] that we **had**[56] blue. He **wanted**[57] blue for his special friend, who **had learned**[58] to make all the other colors. When he told me about you, Kira, I knew you must be my daughter. I knew I must let him lead me back." (A02, 175)

[54]S-tc, RC-i, B-v within past tense, B-p

[55]B-v to past tense, B-p

[56]B-v to past tense, B-p

[57]S-tc, B-v to past tense, B-p

[58]-wc, B-v within past tense

40.   Thomas had told her that once he too **had carved**[59] astonishing things into wood that **seemed to come**[60] alive in his hands. (A02, 180)

[59]S-tc, RC-i, B-v within past tense, B-p

[60]B-v to past tense, B-p

41.   He couldn't see it, of course, though later he said he **had felt**[61] it come forward, **had perceived**[62] it with the kind of knowledge that **had made**[63] the people designate Seer as his true name. (A03, 14)

[61]S-tc, RC-i, B-v within past tense, B-p

[62]B-v within past tense,

[63]-tc, B-v within past tense, B-p

42.   The Museum held the remains of a broken sled in a glass case, and the inscription explained that it **had been**[64] Leader's arrival vehicle. There were many relics of arrival in the Museum, because each person who had not been born in Village had his own story of coming there. The blind man's history was told there, too: how he h**ad been carried**[65], near dead, from the place where enemies **had left**[66] him with his eyes torn out and his future in his own place gone. (A03, 16)

[64]S-tc, RC-i, B-v within past tense, B-p

[65]S-wc, RC-i, B-v within past tense

[66]B-v within past tense

43.   His mother **was**[67] dead, he had been told. (A03, 29)

[67]S-tc, RC-f, B-v to past tense, B-p

44. Seer would have noticed something wrong. He could always feel it. He said <u>the atmosphere in the homeplace **changed**[68],</u> as if wind had shifted, <u>if Matty **had**[69] so much as a cold.</u> (A03, 36)

> [68]S-tc, RC-i, B-v to past tense
>
> [69]-wc, B-v to past tense, B-p

45. He was called Trademaster. People said <u>that he **had come**[70], already named, as a new one some years before, and **had brought**[71] with him what he **knew**[72] about trading from the place he **had left**[73]</u>. (A03, 50)

> [70]S-tc, RC-i, B-v within past tense
>
> [71]-tc, B-v within past tense,
>
> [72]B-v to past tense
>
> [73]B-v within past tense

46. For a long time Matty, missing Branch, had not wanted a new dog. But now it was time, and when Jean summoned him—her message was <u>that Matty **had to come**[74] right away to pick up the puppy, because her father **was**[75] furious at its mischief</u>—he hurried to her house. (A03, 57)

> [74]S-tc, RC-i, B- v to past tense, B-p
>
> [75]B-v to past tense, B-p

47. He had not seen Ramon since the day recently when he had suggested a fishing expedition and been told <u>that Ramon **was**[76] not well</u>. (A03, 72)

> [76]S-tc, RC-i, B-v to past tense

48. "My daughter. She said <u>some day she **would**[77] come here to live, when the time **was**[78] right.</u> You know her, Matty. You know she had things to accomplish there first." (A03, 76)

> [77]S-tc, RC-i, B-m to past tense, B-p
>
> [78]-wc, B-v to past tense

49. "No, it's not the messages! It's Seer's daughter! I promised him<u> I **would**[79] go and bring Kira home.</u> It will be her last chance to come. His last chance to be with her." A03 81

> [79]S-tc, RC-i, B-m to past tense

50. She thought they had been dyed with basil and Annabella had told her <u>how difficult the basil **was**[80]</u> and <u>how badly it **stained**[81]</u> your hands.

> [80]S-wc, RC-i, B-v to past tense
> [81]-wc, RC-i, B-v to past tense

8.2. Indirect Speech, tense non-backshifted

51. But the Chief Elder said <u>that they had made a selection before,</u> <u>and that it **failed**[82]</u>. (A01, 85)

> [82]S-tc, RC-i

52. Jonas said the standard phrase automatically, and tried to pay better attention while his mother told of a dream fragment, a disquieting scene <u>where she had been chastised for a rule infraction she **didn't understand**[83]</u>. (A01, 43)

> [83]S-wc, RC-i, B-p

53. "And she told me <u>that the Birthmothers **get**[84]</u> wonderful food, and they <u>**have**[85]</u> very gentle exercise periods, and most of the time they just <u>**play**[86]</u> games and amuse themselves while <u>**they're waiting**[87]</u>. 1 think I'd like that," Lily said petulantly. (A01, 26)

> [84] S-tc, RC-i
> [85] -tc
> [86] -tc
> [87]

54. "I think I was trying to convince her <u>that she **should get**[88]</u> into the tub of water." He paused. (A01, 44)

> [88]S-tc, RC-i, B-p

55. "But what about the treatment? The Speaker says <u>that treatment **must take**[89]</u> place." Jonas felt miserable. (A01, 46-47)

> [89]S-tc, RC-i

56. "My swimming instructor <u>said that I **don't have**[90] the right boyishness or something</u>." (A01, 60)

<p style="text-align:center">[90]S-tc, RC-i, B-p</p>

57. "Perhaps Jonas will, because the current Receiver has told us <u>that Jonas already **has**[91] this quality</u>. He calls it the Capacity to See Beyond." (A01, 79)

<p style="text-align:center">[91]S-tc, RC-i,</p>

58. When the Giver was silent, Jonas continued. "The Chief Elder told me, at the beginning, <u>that the receiving of memory **causes**[92] terrible pain</u>. And you described for me <u>that the failure of the last new Receiver **released**[93] painful memories to the community</u>. (A01, 135)

<p style="text-align:center">[92]S-tc, RC-i
[93]S-tc, RC-i</p>

59. "A year ago," Jonas reminded him, "when I had just become a Twelve, when I began to see the first color, you told me <u>that the beginning **had been**[94] different for you</u>." (A01, 200)

<p style="text-align:center">[94]S-tc, RC-i, B-p</p>

60. Within minutes the speakers had crackled again, and the voice, reassuring now and less urgent, had explained <u>that a Pilot-in-Training **had misread**[95] his navigational instructions and made a wrong turn</u>. (A01, 3)

<p style="text-align:center">[95]S-tc, RC-i,</p>

61. No one else had ever survived such a clawing, and the scar reminded everyone of Vandara's courage and vigor as well as her malevolence. <u>She **had been attacked**[96] and clawed</u>, the children whispered, <u>when she **tried to steal**[97] an infant creature from its mother's den.</u> (A02, 13)

<p style="text-align:center">[96]S-tc, RC-m
[97]S-wc</p>

62. A messenger, bored and scratching at an insect bite on his neck, came to Kira in the dawn and told her <u>that she **must report**[98] to the Council of Guardians at late morning</u>. (A02, 18)

<p style="text-align:center">[98]S-tc, RC-i, B-p</p>

63. "She's hard, that Vandara. She **killed**[99] her own tyke, they say. **Made**[100] him eat the oleander, they say. Sat with him and held his head till he et it, though he didn't want to." (A02, 33)

> [99]S-tc, RC-f
> [100]S-tc, RC-f

64. "We are told that your skill **is**[101] greater than hers."
So they knew. "I still have much to learn," Kira said. (A02, 40)

> [101]S-tc, RC-i, B-p

65. Thomas began to laugh. "Well, I can answer that. He's up to finishing my breakfast. He arrived early this morning, dripping wet. He said his mother **threw**[102] him out because he **was**[103] noisy and troublesome. I think he just wanted breakfast though." (A02, 100)

> [102]S-tc, RC-i, B-p
> [103]S, B-p

66. Puzzled by his description, Kira didn't answer. Pain **makes**[104] you strong, her mother had told her. She had not said quiet, or nice. (A02, 160)

> [104]S-tc, RC-f

67. "Me too." Ramon looked sad. "And his wife has a new baby. Someone said that's why he **went**[105]. He **wanted to go tell**[106] her family about the baby." (A03, 13)

> [105]S-tc, RC-i
> [106]S-tc

68. "I understand. You needn't worry about that. I was asking because I need to assess the food supply. Some are saying there **are**[107] fewer fish than there once **were**[108]. Look here, what I've been writing." He passed a paper over to Matty (A03, 27)

> [107]S-tc, RC-i
> [108]S

69. "But in the message—I could have read it to you again if you hadn't burned it—it says that the group who wants to close the border **is headed**[109] by Mentor! The schoolteacher!" (A03, 30)

[109]S-tc, RC-i

70. „The schoolteacher's daughter told me that her dog **has**[110] three puppies. I can **have**[111] one when it's big enough, if I **like**[112]." (A03, 32)

[110]S-tc, RC-i, B-p
[111]S-tc, B-p
[112]-wc, B-p

71. He remembered how he had been instructed, even as a small boy back in his old place, to **go**[113] indoors during a thunderstorm. (A03, 34)

[113]D-tic, RC-i

72. "He said she **got**[114] a Gaming Machine already. Maybe another time, he said. **Keep trying**[115], he told her." (A03, 53)

[114]S-tc, RC-i, B-p
[115]S-tic, RC-f

73. The blind man's daughter would be lost to them forever. And, most important, Leader had told him to **save**[116] his gift. **Don't spend**[117] it, Leader had said. (A03, 86)

[116]S-tic, RC-i, B-p
[117]S, RC-f

74. Stumbling and bleeding, he wished briefly that he had brought some kind of weapon. But what would have protected him against Forest itself? It was a force too huge to fight with a knife or a club. Our gifts **are**[118] our weaponry, he remembered saying to the blind man. (A03, 135)

[118]S-tc, RC-f

8.3. Indirect Thought, tense backshifted

75. Though Jonas had only become a Five the year that they acquired Lily and learned her name, he remembered the excitement, the conversations at home, wondering about her: how she **would look**[119], who she **would be**[120], how she **would fit**[121] into their established family unit. (A01, 15)

> [119] Q-wc, RC-i, B-m to past tense
>
> [120] Q-wc, B-m to past tense
>
> [121] Q-wc, B-m to past tense

76. Lily, he decided, **would have to learn**[122] that soon, or she **would be called**[123] in for chastisement because of her insensitive chatter. (A01, 25)

> [122] S-tc, RC-m, B-m to past tense
>
> [123] B-m to past tense

77. Now, seeing the newchild and its expression, he was reminded that the light eyes were not only a rarity but gave the one who had them a certain look--what was it? Depth, he decided; as if one **were looking**[124] into the clear water of the river, down to the bottom, where things might lurk which **hadn't been discovered**[125] yet. He felt self-conscious, realizing that he, too, **had**[126] that look. (A01, 25)

> [124] S-wc, RC-m, B-v to past tense
>
> [125] -wc, B-v to past tense
>
> [126] -tc, RC-i, B-v to past tense, B-p

78. There **would be**[127] an announcement like that quite soon, he felt certain, and it **would be**[128] directed mainly at Lily, though her name, of course, **would not be mentioned**[129]. (A01, 28)

> [127] S-tc, RC-m, B-m to past tense
>
> [128] -tc, B-m to past tense
>
> [129] B-m to past tense

79. At least, Jonas thought, <u>after Gabriel **was placed**[130] next year, they **would** still **see**[131] him often because he **would be**[132] part of the community</u>. (A01, 53)

> [130] S-tc, RC-m, B-v to past tense
>
> [131] B-m to past tense, B-p
>
> [132] B-m to past tense

80. <u>Maybe</u>, Jonas suspected, <u>they **had been** so **exhausted**[133] by Asher's lively foolishness that they **had needed**[134] a little time.</u> (A01, 54)

> [133] S-tc, RC-m, B-v to past tense
>
> [134] -tc, B-v within past tense

81. <u>It **wasn't**[135] a great name</u>, Jonas thought, <u>like--well, like Gabriel, for example. But it **was**[136] okay.</u> (A01, 55)

> [135] S-tc, RC-m, B-v to past tense
>
> [136] S-tc, B-v to past tense

82. <u>The prohibition of dream-telling</u>, he thought, **would not be**[137] a real problem. (A01, 87-88)

> [137] S-tc, RC-m, B-m to past tense

83. Now it was ominous. <u>It meant</u>, he knew, <u>that nothing **could be changed**[138]</u>. (A01, 144)

> [138] S-tc, RC-m, B-m to past tense

84. He wondered, though, <u>if he should confess to The Giver that he **had given**[139] a memory away.</u> He was not yet qualified to be a Giver himself; nor had Gabriel been selected to be a Receiver. That he had this power frightened him. He decided not to tell. (A01, 149)

> [139] Q-wc, RC-i, B-v within past tense, B-p

85. First, Kira decided, it **made** sense **to pretend**[140] she **knew**[141] nothing. She **would go**[142] back to the site of the cott where she **had lived**[143] with her mother and begin to rebuild. Perhaps the simple fact of seeing her there at work **would deter**[144] the women who **hoped to drive**[145] her away. (A02, 11)

> [140]S-tc, RC-m, B-v to past tense,
>
> [141]B-v to past tense, B-p
>
> [142]S, B-m to past tense, B-p
>
> [143]B-v within past tense, B-p
>
> [144]S, B-m to past tense, B-p
>
> [145]B-v to past tense, B-p

86. But the vegetables were essential. She **was**[146] fortunate, she realized, that the garden **had** not **been** entirely **stripped**[147] during her four days in the Field. (A02, 13)

> [146]S-tc, RC-m, B-v to past tense, B-p
>
> [147]-tc, B-v within past tense, B-p

87. A speech of defense was not within her. She knew she **would have**[148] to relinquish that role to one of these men, all strangers. (A02, 25)

> [148]S-tc, RC-i, B-m to past tense, B-p

88. Matt was calling to her in excitement. Kira smiled. His curiosity appealed to her—it matched her own—and behind his wildness he **had**[149] a kind heart, she thought. (A02, 43)

> [149]S-tc, RC-f, B-v to past tense

89. One loom **was**[150] silent, she noticed. No one **was working**[151] there today. Fourth from the end, she counted. Usually Camilla **was**[152] there. (A02, 45)

> [150]S-tc, RC-f, B-v to past tense
>
> [151]S, B-v to past tense
>
> [152]B-v to past tense

90. "Thank you, Matt." Kira wondered what he **had chosen**[153] to rescue. (A02, 49)

> [153]Q-wc, RC-i, B-v within past tense

91. His face, smeared with the sticky candy, was alight with excitement. She knew <u>that within minutes he **would**[154] be telling his mates that he**'d** barely **escaped**[155] being washed</u>. (A02, 54)

>>> [154]S-tc, RC-i, B-m to past tense
>>> [155]-tc, B-v within past tense

92. Somewhere below, a fire had apparently been built. <u>Somehow the cooking water **had been hoisted**[156] here, but what **was** she **to do**[157] with it? There **was**[158] no need for her to cook,</u> Kira thought this morning as she had last night. (A02, 57)

>>> [156]B-v to past tense
>>> [157] Q, B-v to past tense, B-p
>>> [158]S-tc, RC-f, B-v to past tense, B-p

93. It **was**[159] interesting, Kira decided, <u>that they **had found**[160] a way for water to enter the building, but impractical and unsanitary, and there **was**[161] no place to bury waste</u>. (A02, 57)

>>> [159]S-tc, RC-m, B-v to past tense
>>> [160]-tc, B-v within past tense
>>> [161]-tc, B-v to past tense

94. <u>Today,</u> Kira decided, <u>she **would**[162] examine the robe and plan. Tomorrow, first thing, she **would**[163] find Annabella and plead for help</u>. (A02, 64)

>>> [162]S-tc, RC-m, B-m to past tense, B-p
>>> [163]B-m to past tense, B-p

95. Secretly, she thought <u>it **would be**[164] fun to have both of them, boy and dog, for company.</u> (A02, 65)

>>> [164]S-tc, RC-i, B-m to past tense

96. <u>Sometimes,</u> she knew, <u>lost memories and forgotten dreams **came**[165] back more easily if you **put**[166] them out of your mind</u>. (A02, 97)

>>> [165]S-tc, RC-m, B-v to past tense
>>> [166]B-v to past tense

97.   She wondered <u>where Matt **was**[167]</u>, <u>what he **was doing**[168]</u> in this weather. (A02, 100)

>   [167]Q-wc, RC-i, B-v to past tense
>   [168] Q-wc, B-v to past tense

98.   She thought <u>they **had been**[169]</u> dyed with basil and Annabella had told her how difficult the basil was and how badly it stained your hands. (A02, 98)

>   [169]S-tc, RC-i, B-v within past tense

99.   The Council of Guardians would probably not be meeting today in the big chamber where her trial had been. But Jamison must be someplace inside. She decided <u>that she **would look**[170]</u> for him. <u>He **would know**[171]</u> what **had happened**[172], **would tell**[173] her what to do. (A02, 113)

>   [170]S-tc, RC-i, B-m to past tense, B-p
>   [171]S, B-m to past tense
>   [172]B-v within past tense
>   [173]B-m to past tense, B-p

100.   <u>Soon</u>, she knew, <u>there **would be**[174]</u> an intermission—a break for lunch. <u>She **would figure**[175]</u> out a way to catch up with the tyke then, and examine and admire whatever he **had brought**[176]. (A02, 156)

>   [174]S-tc, RC-m, B-m to past tense
>   [175]S, B-m to past tense, B-p
>   [176]B-v within past tense

101.   <u>There **was**[177]</u> gray in his hair, though he **was**[178] not old; three syllables, she thought, trying to categorize him in some way that would perhaps explain his presence. (A02, 163)

>   [177]S-tc, RC-f, B-v to past tense
>   [178]B-v to past tense

102.   Kira wondered briefly <u>why he **had** not **risen**[179]</u> when she entered. (A02, 163)

>   [179]Q-wc, RC-i, B-v within past tense, B-p

103. She **would long**[180] for Matt and his mischief, she thought sadly. (A02, 179)

> [180]S-tc, RC-f, B-m to past tense, B-p

104. Or, moving back in the high grass, he could see himself reflected in the glass pane. His face **was becoming**[181] manly, he thought, though childishly he still enjoyed making scowls and frowns at his own reflection. (A03, 1)

> [181]S-tc, RC-f, B-v to past tense, B-p

105. Matty was puzzled by what he had hidden in the clearing. It frightened him, not knowing what it meant. He wondered for a moment whether he **could**[195] trade it away. (A03, 3)

> [182]Q-wc, RC-i, B-m to past tense, B-p

106. Maybe, Matty thought, everything **was**[183] an illusion to a man who **had lost**[184] his eyes. (A03, 4)

> [183]S-tc, RC-m, B-v to past tense
> [184]B-v within past tense

107. Sometimes he wondered what they **had sacrificed**[185] for the Gaming Machine, but one never asked. (A03, 7)

> [185]Q-wc, RC-i, B-v within past tense

108. He thought that when it **came**[186] time to be assigned his true name, *Messenger* **would be**[187] the choice. (A03, 8)

> [186]S-tc, RC-i, B-v to past tense, B-p
> [187]B-m to past tense

109. Puzzled, he paused and listened. It **was** not **singing**[188] at all, Matty realized, but the rhythmic and mournful sound they called keening, the sound of loss. (A03, 10)

> [188]S-tc, RC-m, B-v to past tense

110. Forest always **gave**[189] Warnings, Matty knew. (A03, 13)

> [189]S-tc, RC-f, B-v to past tense

111. The Gaming Machine again. Ramon mentioned it so often. <u>Maybe *Gloater* **would be**[190]</u> <u>his true name</u>, Matty thought. He had already decided on *Boaster*, but now, in his mind, he decided <u>*Gloater* **was**[191] more appropriate</u>. (A03, 15)

> [190]S-tc, RC-f, B-m to past tense
> [191]S-tc, RC-i, B-v to past tense

112. <u>Odd</u>, Matty thought. The birthmark across Mentor's cheek seemed lighter. Ordinarily it was a deep red. Now it seemed merely pink, as if it were fading. But it was late summer. <u>Probably</u>, Matty decided, <u>Mentor's skin **had been**[192] tanned by the sun, as his own</u> <u>**was**[193]; and this **made**[194] the birthmark less visible</u>. (A03, 44)

> [192]S-tc, RC-m, B-v to past tense
> [193]B-v to past tense
> [194]-tc, B-v to past tense

113. But Matty found himself wondering suddenly <u>why Mentor **was**[195] there. Why, in fact,</u> <u>any of these people **were**[196] here.</u> (A03, 49)

> [195]Q-wc, RC-i, B-v to past tense, B-a
> [196] Q, B-v to past tense

114. Matty wondered for a moment <u>what he **was talking**[197] about</u>. (A03, 74)

> [197]Q-wc, RC-i, B-v to past tense

115. He could not possibly make the journey through Forest if he first weakened himself on Ramon's behalf. <u>Forest **was** already **thickening**[198]</u>, he knew, <u>whatever that **meant**[199]</u>. It would soon become impassable. (A03, 86)

> [212]S-tc, RC-m, B-v to past tense
> [213]B-v to past tense

116. Stumbling and bleeding, he wished briefly <u>that he **had brought**[200] some kind of weapon</u>. But what would have protected him against Forest itself? (A03, 135)

> [200]S-tc, RC-i, B-v within past tense, B-p

8.4. Indirect Thought, tense non-backshifted

117. He wondered, though, if he **should confess**[201] to The Giver that he had given a memory away. He was not yet qualified to be a Giver himself; nor had Gabriel been selected to be a Receiver. That he had this power frightened him. He decided **not to tell**[202]. (A01, 149)

> [202] Q-wc, RC-i, B-p
>
> [203] S-tic, RC-i

118. **Thinking**[204] about the Ceremony again, Jonas? he teased himself. (A01, 36)

> [204] Q-ing, RC-f

119. I **will**[205] ask the Giver, he decided. (A01, 115)

> [205] S-tc, RC-f

120. They **have** never **known**[206] pain, he thought. The realization made him feel desperately lonely, and he rubbed his throbbing leg. (A01, 140)

> [206] S-tc, RC-f

121. So that **was**[207] the failure, Jonas thought. It was obvious that it saddened The Giver very deeply. But it didn't seem such a terrible thing, after all. And he, Jonas, would never have done it--never have requested release, no matter now difficult his training became. (A01, 181)

> [207] S-tc, RC-f

122. *Now* he **cleans**[208] him up and **makes**[209] him comfy, Jonas said to himself, aware that The Giver didn't want to talk during the little ceremony. (A01, 190)

> [208] S-tc, RC-f
>
> [209]

123. *He killed[210] it! My father killed[211] it!* Jonas said to himself, stunned at what he was realizing. He continued to stare at the screen numbly. (A01, 191)

> [210] E-tc, RC-f
>
> [211] E-tc

124. *She skipped[212] me*, Jonas thought, stunned. Had he heard wrong? No. (A01, 72)

> [212] S-tc, RC-f

125. He had tykes to tend; he and Solora had two others in addition to the one that had brought about her death. The others were still small, their names yet of one syllable: Dan and Mar. *Perhaps I **could**[213] care for them*, Kira thought briefly, trying to find her own future within the village. But even as the thought flickered within her, she knew that it would not be permitted. (A02, 3)

[213] S-tc, RC-f

126. <u>Pain **made**[214] me proud</u>, Kira thought but didn't say. (A02, 34)

[214] S-tc, RC-f

127. Later, walking home through a silent forest with no frightening sounds from the thick bushes on either side of the path, Kira wondered <u>what human **would have stalked**[215] her, and why</u>. (A02, 93)

[215] Q-wc, RC-i, B-p

128. The long walks to the dyer's cott each day were exhausting, but at the same time the fresh air made her feel cleansed and invigorated. <u>Thomas **should get**[216] outside more</u>, she thought, and then laughed to herself; she sounded like a scolding mother. (A02, 96)

[216] S-tc, RC-f

129. He could see beyond a porch railing to the young woman who rocked an infant and mourned her husband. ***Grieve**[217] gently*, he thought.
He could see beyond the cornfield to where two young boys named Matty and Ramon were dangling lines into the river. *Good fishing*, he thought.
 He could see beyond the marketplace to the cemetery where Gatherer's ruined body had been buried. ***Rest**[218] in peace*, he thought. (A03, 16)

[217] S, RC-f
[218] S, RC-f

130. Matty had never felt so weak, so drained. Except for the frog . . .
*The frog **was**[219] smaller*, he thought. (A03, 36)

[219] S-tc, RC-f

131. Now, lying on his bed, he felt the same exhaustion, magnified. His arms ached. Matty thought about what had happened. *The frog was very small. This was two dogs*. This was bigger.

I must learn[220] to control it, Matty told himself. (A03, 39- 40)

> [220] S-tc, RC-f

132. Today he stood erect and his shoulders were straight. <u>So he *seemed[221]* taller, but wasn't,</u> Matty decided with relief. It was simply a changed posture. (A03, 44)

> [221] S-tc, RC-f

133. *No wonder Seer **didn't want**[222] me to come,* Matty thought as he approached. *It **doesn't feel**[223] right.* (A03, 48)

> [222] S-tc, RC-f
> [223] S

134. *Do you **know**[224] about mine?* Matty thought. (A03, 79)

> [224] Q-wc, RC-f

135. He wondered <u>if the woman **had left**[225] her son behind and returned alone to her other children by now</u>. (A03, 89)

> [225] Q-wc, RC-i

136. *I **must**[226] tell you this,* Matty thought before he slept. *I **can**[227] fix you.* (A03, 99)

> [226] S-tc, RC-f
> [227] S

137. He thought of the frog first, then the puppy, and wondered <u>if his gift **could**[228] save his friend</u>. He could go to Ramon's house now, and place his hands upon the feverish body. He knew <u>it **would be**[229] indescribably hard</u>, <u>**would take**[230] all of his strength,</u> but he thought <u>there **might be**[231] a chance</u>. But what then? <u>If he himself **survived**[232] such an attempt</u>, he <u>**would be**[233] desperately weakened</u>, he knew, <u>and **would have**[234] to recover</u>. (A03, 86)

> [228] Q-wc, RC-i, B-p
> [229] S-tc, RC-i
> [230] -tc, B-p
> [231] -tc, RC-i
> [232] S-wc, B-p
> [233] S, RC-m, B-p
> [234]

8.5. Free indirect speech, tense backshifted

138. He wondered, though, <u>if he should confess to The Giver that he had given a memory away. He **was not** yet **qualified**[235] to be a Giver himself; nor **had** Gabriel **been selected**[236] to be a Receiver.</u> That he had this power frightened him. He decided <u>not to tell</u>. (A01, 149)

> [235] S, B-v to past tense, B-p
>
> [236] B-v within past tense

139. Jonas felt miserable. <u>Just when the Ceremony **was about to happen**[237], his Ceremony of Twelve, **would** he **have to go**[238] away someplace for treatment? Just because of a stupid dream?</u> (A01, 47)

> [237] Q, B-v to past tense, B-p
>
> [238] B-m to past tense, B-p

140. Each time, at each announcement, his heart jumped for a moment, and he thought wild thoughts<u>. Perhaps now she **would call**[239] his name.</u> Could he have forgotten his own number? No<u>. He **had** always **been**[240] Nineteen. He **was sitting**[241] in the seat marked Nineteen.</u> (A01, 73)

> [239] S, B-m to past tense, B-p
>
> [240] S, B-v within past tense, B-p
>
> [241] S, B-v to past tense, B-p

141. Jonas shrugged. It didn't worry him. <u>How **could** someone **not fit**[242] in?</u> The community was so meticulously ordered, the choices so carefully made. (A01, 61)

> [242] Q, B-m to past tense

142. Jonas bowed his head and searched through his mind. <u>What **had** he **done**[243] wrong?</u> (A01, 73)

> [243] Q, B-v within past tense, B-p

143. He blinked. <u>What **did**[244] that mean?</u> He felt a collective, questioning stir from the audience. (A01, 75)

> [244] Q, B-v to past tense, B-p

144. Jonas was stunned. <u>What **would**[245] happen to his friendships?</u> His mindless hours playing ball, or riding his bike along the river? <u>Those **had been**[246] happy and vital times for him.</u> **Were** they **to be** completely **taken**[247] from him, now? (A01, 87)

> [245] Q, B-m to past tense, B-p
>
> [246] S, B-v within past tense, B-p
>
> [247] Q, B-v to past tense, B-p

145. <u>How **could**[248] you describe a sled without describing a hill and snow; and how **could**[249] you describe a hill and snow to someone who **had** never **felt**[250] height or wind or that feathery, magical cold?</u> <u>Even trained for years as they all **had been**[251] in precision of language, what words **could**[252] you use which **would**[253] give another the experience of sunshine?</u> (A01, 113)

> [248] Q, B-m to past tense
>
> [249] B-m to past tense
>
> [250] B-v to past tense
>
> [251] Q, B-v to past tense
>
> [252] B-m to past tense
>
> [253] B-m to past tense

146. Jonas nodded again, but he was puzzled. <u>**Didn't** life **consist**[254] of the things you **did**[255] each day?</u> <u>There **wasn't**[256] anything else, really.</u> (A01, 130)

> [254] Q, B-v to past tense
>
> [255] B-v to past tense
>
> [256] S, B-v to past tense

147. Jonas was shocked. Since the first day in the Annex room, they had together disregarded the rules about rudeness, and Jonas felt comfortable with that now. <u>But this was different, and far beyond rude. This was a terrible accusation. What if someone **had heard**[257]?</u> (A01, 132)

> [257] Q, B-v within past tense

148. He wondered what lay in the far distance where he had never gone. The land didn't end beyond those nearby communities. **Were**[258] there *hills* Elsewhere? **Were**[259] there vast wind-torn areas like the place he had seen in memory, the place where the elephant died? (A01, 135)

> [258] Q, B-v to past tense
>
> [259] Q, B-v to past tense

149. A thought occurred to Jonas. Rosemary had been released very early in her training. What if something **happened**[260] to him, Jonas? He **had**[261] a whole year's worth of memories now. (A01, 181-182)

> [260] Q, B-v to past tense, B-p
>
> [261] S, B-v to past tense, B-p

150. **Were**[262] there any left at all? **Could** he **hold**[263] onto a last bit of warmth? **Did** he still **have**[264] the strength to Give? **Could** Gabriel still **Receive**[265]? (A01, 224)

> [262] Q, B-v to past tense
>
> [263] Q, B-m to past tense, B-p
>
> [264] Q, B-v to past tense, B-p
>
> [265] Q, B-m to past tense

151. If only he **had had**[266] time to receive more warmth from The Giver before he escaped! Maybe there would be more left for him now. (A01, 225-226)

> [266]E, B-v within past tense, B-p

152. She skipped me, Jonas thought, stunned. **Had** he **heard**[267] wrong? No. (A01, 72)

> [267] Q, B-v to past tense, B-p

153. He wondered briefly, though, how to deal with it at the morning meal. What if he **did**[268] dream--should he simply tell his family unit, as he **did**[269] so often, anyway, that he hadn't? That would be a lie. Still, the final rule **said**[270] ... well, he wasn't quite ready to think about the final rule on the page. (A01, 88)

> [268] Q-v to past tense, B-p
>
> [269] B-v to past tense, B-p
>
> [270] S, B-v to past tense

154. So that was the failure, Jonas thought. It was obvious that it saddened The Giver very deeply. But it didn't seem such a terrible thing, after all. <u>And he, Jonas, **would**[271] never **have done** it--never have requested release, no matter now difficult his training **became**[272]</u>. (A01, 181)

> [271] S, B-m to past tense, B-p, M-m
>
> [272] S, B-v to past tense, B-p

155. His thoughts continued. If he had stayed, he would have starved in other ways. He would have lived a life hungry for feelings, for color, for love. And Gabriel? For Gabriel there would have been no life at all. <u>So there **had not** really **been**[273] a choice.</u> (A01, 221)

> [273] S, B-v within past tense

156. Kira sighed. <u>At least he **had**[274] help. Unless she **could**[275] enlist her small friend, Matt, and some of his mates, she **would have**[276] to do all of her work—rebuilding, gardening—herself, assuming she **was allowed**[277] to stay.</u> (A02, 12)

> [274] S, B-v to past tense
>
> [275] S, B-m to past tense, B-p
>
> [276] B-m to past tense, B-p
>
> [277] B-v to past tense, B-p

157. <u>For now, at least, she **would have**[278] some food. Or **would**[279] she?</u> As she watched, a woman darted out of a clump of nearby trees, glanced at Kira, and then brazenly began to pull carrots from the garden that Kira and her mother had tended together. (A02, 12)

> [278]S, B-m to past tense, B-p
>
> [279]Q, B-m to past tense, B-p

158. "All I need be here," she had told Kira, speaking disdainfully of the village and its noisy life. <u>But still she **had lived**[280] to be four syllables and **had acquired**[281] four generations of wisdom. Why **did** she suddenly **sound**[282] like an ignorant tyke, pretending that there **was**[283] no danger?</u> (A02, 92-93)

> [280] S, B-v within past tense
>
> [281]B-v within past tense
>
> [282]Q, B-v to past tense
>
> [283]B-v to past tense

159. Kira felt stricken by the betrayal. **Hadn't** he **been appointed**[284] her defender? (A02, 27)

> [284]Q, B-v to past tense, B-p

160. „(..) Am I correct, Kira, that you work at the weaving shed?" Kira nodded, surprised. How **did**[285] he know? Men **paid**[286] no attention to the work of women. (A02, 30)

> [285]Q, B-v to past tense
> [286]S, B-v to past tense

161. It was cruel of him, she thought. They all **knew**[287] about her twisted leg. Why **did** she **have**[288] to do this in front of them, to submit to their humiliating stares? For a moment she was tempted to refuse, or at least to argue. But the stakes were too high. (A02, 30-31)

> [287] S, B-v to past tense, B-p
> [288] Q, B-v to past tense, B-p

162. Good. Thomas **seemed**[289] to know how things worked. It would be a help, Kira thought, because it all seemed so new, so foreign. (A02, 59)

> [289]S, B-v to past tense

163. What was it Annabella **had said**[290]? That they **had**[291] blue yonder? What **did**[292] that mean? Who **were**[293] they? And where **was**[294] yonder? (A02, 99)

> [290]Q, B-v within past tense
> [291]Q, B-v to past tense
> [292]Q, B-v to past tense
> [293]Q, B-v to past tense
> [294]Q, B-v to past tense

164. Matt was correct, she should not go into the woods now. But she **did** not **know**[295] where to go. She could wake Thomas, she supposed. But for what? Thomas **had** never **met**[296] the old dyer. (A02, 113)

> [295] S, B-v to past tense, B-p
> [296] S, B-v within past tense

165. As Kira prepared for bed, she thought about the frightened, lonely tyke below. <u>What songs **were** they **forcing**[297] her to learn? Why **was**[298] she here at all? Ordinarily an orphaned tyke **would be**[299] turned over to another family.</u> (A02, 129)

> [297]Q, B-v to past tense
>
> [298]Q, B-v to past tense
>
> [299]S, B-m to past tense

166. She had never seen anyone with destroyed vision before, though she had heard of such things happening through accident or disease. <u>But damaged people **were**[300] useless; they **were**[301] always taken to the Field. Why **was**[302] this sightless man alive? Where had Matt **found**[303] him? And why **was**[304] he here?</u> (A02, 163 – 164)

> [300]S, B-v to past tense
>
> [301]B-v to past tense
>
> [302]Q, B-v to past tense
>
> [303]Q, B-v to past tense
>
> [304]Q, B-v to past tense

167. Matty frowned. He didn't know what the blind man meant<u>. **Was** he **saying**[305] that fear **was**[306] an illusion? Or that Forest **was**[307]?</u> (A03, 4)

> [305]Q, B-v to past tense
>
> [306]B-v to past tense
>
> [307]Q, B-v to past tense

168. It had seemed, to Matty then, a laughable punishment. <u>Who **wanted**[308] to go to school, anyway? Not him!</u> (A03, 23)

> [308]Q, B-v to past tense, B-p

169. Matty nodded. But he stiffened. He was wary. It was too soon for his true name to be bestowed, he thought<u>. Surely it **was** not **going**[309] to be Fisherman! **Was**[310] that why Leader **had called**[311] him here?</u> (A03, 26-27)

> [309] E, B-v to past tense
>
> [310] Q, B-v to past tense
>
> [311]B-v within past tense, B-p

170. Odd, Matty thought. <u>The birthmark across Mentor's cheek **seemed**[312] lighter. Ordinarily it **was**[313] a deep red. Now it **seemed**[314] merely pink, as if it **were**[315] fading. But it **was**[316] late summer.</u> Probably, Matty decided, Mentor's skin had been tanned by the sun, as his own was; and this made the birthmark less visible.

Still, Matty was uneasy. Something else was different today about Mentor. He couldn't name the difference, not really. <u>**Was**[317] it that Mentor **seemed**[318] slightly *taller*?</u> How strange that would be, Matty thought. (A03, 44)

> [312]S, B-v to past tense
>
> [313] S, B-v to past tense
>
> [314]S, B-v to past tense
>
> [315]B-v to past tense
>
> [316]S, B-v to past tense
>
> [317]Q, B-v to past tense
>
> [318]B-v to past tense

171. Matty, puzzled, stared at her. <u>How **had** she **known**[319], before he **asked**[320] it, what he **was planning**[321] to ask of her?</u> (A03, 104)

> [319]Q, B-v within past tense
>
> [320]B-v to past tense
>
> [321]B-v to past tense, B-p

8.6. Free indirect speech, tense non-backshifted

172. A thought occurred to Jonas. <u>Rosemary **had been released**[322] very early in her training.</u> What if something happened to him, Jonas? He had a whole year's worth of memories now. (A01, 181-182)

    [322] S

173. <u>If only he had had time to receive more warmth from The Giver before he **escaped**[323]!</u> <u>Maybe there **would be**[324] more left for him now.</u> (A01, 225-226)

    [323] E, B-p
    [324] S, B-p

174. Each time, at each announcement, his heart jumped for a moment, and he thought wild thoughts. Perhaps now she would call his name<u>. **Could** he **have forgotten**[325] his own number? </u>No. He had always been Nineteen. He was sitting in the seat marked Nineteen<u>.</u> (A01, 73)

    [326] Q, B-p

175. He wondered briefly, though, how to deal with it at the morning meal. <u>What if he did dream—**should**[327] he simply tell his family unit, as he did so often, anyway, that he **hadn't**[328]?</u> That **would**[329] be a lie. Still, the final rule said ... well, he wasn't quite ready to think about the final rule on the page. (A01, 88)

    [327] Q, B-p
    [328] B-p
    [329] S

176. His thoughts continued. <u>If he **had stayed**[330], he **would have starved**[331] in other ways.</u> <u>He **would have lived**[332] a life hungry for feelings, for color, for love.</u> And Gabriel? For <u>Gabriel there **would have been**[333] no life at all.</u> So there had not really been a choice. (A01, 221)

    [330] S, B-p
    [331] B-p
    [332] S, B-p
    [333] S

177. What if *others – adults –* **had**, upon becoming Twelves, **received**[334] in *their* instructions the same terrifying sentence? What if they **had** all **been**[335] instructed: *You **may**[336] lie?* (A01, 90)

> [334] Q
> [335]
> [336] Q

178. **Could**[337] there be rules beyond the rules that governed the community? **Could**[338] there be more descriptions of offices and factories and committees? (A01, 94)

> [337] Q
> [338] Q

179. Jonas almost gasped aloud. **To have**[339] the power to turn the speaker *off*! It was an astonishing thing. (A01, 100)

> [339] E

180. He wondered what lay in the far distance where he had never gone. The land didn't end beyond those nearby communities. Were there *hills* Elsewhere? Were there vast wind-torn areas like the place he had seen in memory, the place where the elephant **died**[340]? (A01, 135)

> [340] Q

181. Glancing back at the robe on the table, at its wide array of hues, she felt overwhelmed. If only her mother's threads **had been saved**[341]! But they were gone, all burned. (A02, 63)

> [341] E, B-p

8.7. Unknown occurrences

182. "I had a father. <u>He **was**[342] a fine hunter</u>," Kira told him proudly. "Even Jamison <u>said **so**</u>. But my father was taken by beasts," she explained. (A02,66)

183. "She gots water right here! You probably be thinking <u>we **gotta**[343] take these plants to the river</u>! But right here, iffen I open this door, she gots water that squirts out!" (A02, 164)

184. She tried to put it all together in her mind, to make some sense of it.

    But there was no sense, no meaning at all.

    Her mother's death: a sudden violent, isolated illness. Such things were rare. Usually illness struck the village and many were taken.

    <u>Perhaps her mother **had been poisoned**[344]</u>?

    <u>But why?</u>

    *<u>Because they **wanted**[345] Kira.</u>*

    <u>Why?</u>

    *<u>So that they **could**[346] capture her gift: her skill with the threads</u>.*

    <u>And Thomas? His parents too? And Jo's?</u>

    <u>Why?</u>

    *<u>So that all their gifts **would**[347] be captive.</u>* (A02, 178)

185. The sky, with the sun no longer overhead but sending shadows now into the Field of Leaving from the trees and thorn bushes at its edge, told her <u>that it **was**[348] long past midday</u>. (A02, 6)

186. "She'll need a watcher," Kira pointed out to Jamison. "Could I go and sit with her? I did for my mother."

    But Jamison said no. <u>Time **was**[349] short. The Gathering **was**[350] coming. Four days **could not be**[351] lost. Kira **must work**[352] on the robe; others **would do**[353] the watching for the old dyer</u>. (A02, 119)