

CHAPTER 7:

BASE Spaces, Narrative Levels, and the Present Tense

7.0 Introduction

In the standard treatment (and in the standard folk theory), tense is characterized in terms of a time line, a notion of event time, and a notion of speech time or speaker 'now'. The Present tense indicates that the event time is equal to speech time, to the speaker's 'now'. The Past tense indicates that the event time precedes speech time, to the speaker's 'now'.

In discourse/narrative, the problems which tense behavior poses for such an account are significant. The difficulties which oral and written discourse/narrative pose for the simple time line model are most obvious and visible in the case of the Present tense in Past tense narrative. What is Present tense in Past tense discourse/ narrative is often not equal to the real-world author's 'now', to the time of the writing or production of the text. In particular, the Present tense is often used to refer to events which belong to a past 'now' or to refer to a fictive author's 'now'.

A variety of discourse-pragmatic functions have been proposed for the Present tense in Past tense narrative. The discourse-pragmatic meanings of the Present tense in past narrative may be textual in nature: the Present tense may be used to highlight or 'foreground' important events (Schiffrin 1981, Silva-Corvalan 1983, Johnstone 1987, Fleischman 1990). Highlighting or foregrounding can be used for textual organization or for what is often referred to as 'internal evaluation'. By highlighting particular events, the

author 'evaluates' their significance or importance to the story.

The discourse-pragmatic meanings of the Present tense in Past tense narrative may also be expressive in nature. The Present tense may be used to express point of view (Bronzwaer 1970, Fleischman 1990), to mark shifts in 'focalization' (Genette 1980), or to mark 'interior monologues' (Imbs 1960), where the inner speech or thoughts of the character are represented. The Present tense may be used to express 'external evaluation' (Labov 1972, Fleischman 1990) where the author exits the deictic story world and comments on the story and the significance of the story outside of the story proper. The Present tense may also be used: to mark 'narrative stance', the narrator's subjective distance from or involvement in the events of the story; or to create a 'visualizing', as opposed to a recounting plane, (Chavny 1979), where past events are visualized as if the speaker were watching them take place.

The purpose of this chapter is to propose an analysis of the Narrative and Historical Present in both English and French which will allow us to account for sentence level and discourse level uses of the Present tense (PRESENT) in a unified manner. I will propose that the discourse-pragmatic uses of the Present for 'highlighting' and 'foregrounding', to mark shifts in 'focalization', narrative point of view, 'interior monologue', and 'external evaluation', like direct speech, involve a 'shift in BASE' to an alternate V-POINT.

I will show how narratives may be set up with various levels of deictic reference, each with its own BASE space or V-POINT from which tense and other deictic elements can be accessed. I will propose a number of possible, distinct types of BASE spaces:

- speaker reality;
- hearer reality;
- for the conceptualization of an implied author;
- for the conceptualization of the 'narrator', a linguistically encoded,
 - fictive equivalent of the real-world author;
- for the conceptualization of a fictive character;
- for a direct V-POINT or viewing position within a story world
 - or some other domain.

According to the Discourse Principles proposed in chapter 3, any V-POINT is a potential BASE, a potential access point for tense. In the canonical case and in the "non-contextual" sentence, the BASE space is speaker reality.¹¹⁴ BASE spaces other than speaker reality may also be set up and may serve as an initial V-POINT, an initial anchoring point for the access and interpretation of tense. Although the BASE may shift away from the prototypical arrangement, the tense system will function in the same way regardless of the BASE to which it is anchored.

Alternate BASE spaces may be set up for the V-POINT of a SELF: a real-world or fictive character, a fictive narrator or narratee, or the implied author or reader associated with the text via real world knowledge packaged in Idealized Cognitive Models (ICMs) (Lakoff 1982) of the world. The V-POINT may also be a more abstract viewing position, as in the case of certain uses of the Historical Present. Tense may track relationships between spaces, events, various V-POINTS, and various SELVES. Cognitive links may be established between different V-POINTS and different narrative levels, and this in turn

¹¹⁴ In the "non-contextual" sentence, the BASE space is speaker reality by default.

may result in subjective effects.

Under the analysis presented here, the Present is handled in the same way regardless of whether it occurs in discourse-narrative or in the single sentence. Although the BASE may shift, the Present (PRESENT) guards its temporal, relational, discourse values. The actual function of the Present (PRESENT) and its contribution to the meaning construction process remain the same. Use of the Historical Present may be considered an expressive extension only in the sense that it may make use of basic mechanisms already available in the language in more creative and expressive ways.

This chapter is structured with three main parts. Part I (sections 7.1 through 7.6) investigates the status of the author and reader in written narrative, and proposes that different BASE spaces may be set up for the real-world author, the real-world reader, for an 'implied author', an 'implied reader', and/or for a fictional 'narrator'. Section 7.1 shows that where the speaker and hearer are temporally separated, separate BASE spaces may be set up for each. Section 7.2 proposes that every work of fiction has its own BASE constructed for the conception of the 'implied author', as distinct from the real world author/speaker. Since the conception of the 'implied author' is a fictive construct, it may be structured from any stance. Sections 7.3 and 7.4 are concerned with the BASE set up for the 'narrator', a linguistically encoded, fictional version of the author. Section 7.5 shows that a BASE for the implied reader may be temporally structured as separate from the BASE of the narrator. Section 7.6 situates the mental space analysis within the more general literary discussion of the status of the author in the text. Part II (section 7.7) through is concerned with BASE spaces which may be set up for fictive characters or represented SELVES. Section 7.7 proposes that shifts in BASE to the V-POINT of represented SELVES are involved in direct speech, and in discourse-pragmatic uses of the

Present tense to express interior monologue, 'focalization' shifts (Genette 1980), and narrative point of view. Part III (sections 7.9 and 7.10) analyzes the Historical or Narrative Present as involving a shift in BASE, and shows that the phenomena is a general one, not confined to Past tense narrative.

PART I: Alternate BASE Spaces and the Status of the Author/Reader

7.1 Speaker/Hearer: Non-shared Deictic Center

In the canonical speech situation, the speaker and hearer share the same temporal deictic center, the same 'now'. The V-POINTS of both the SELF(speaker) and the SELF(hearer) have the same temporal value, although their values along spatial and other dimensions of viewpoint may differ. Although the speaker and hearer each have their own set of mental constructs, one may assume that speaker reality is temporally structured in more or less the same way for both speaker and hearer, since the same temporal zero-point serves as the center of reference, the center of temporal deixis for both.

One complicating factor which written discourse/narrative introduces to a speaker based tense system is that the author and reader may be separated in time, space, and personal knowledge. In written discourse-narrative, the speaker and hearer typically do not share a common spatio-temporal location. There is no common temporal deictic center; the V-POINTS of speaker and hearer do not have the same temporal value. In such a situation, the tense system becomes responsible for two speakers with distinct temporal locations. Imagine a letter containing the following sentences:

- (7.1) a. I'm writing to you from Greece.
 b. You are now reading my last letter.

As Fillmore (1975) points out, tense can refer to either the encoder or the decoder's time. To rephrase this insight in mental space terms, we may say that tense can be accessed via the BASE of either speaker or hearer. In order to interpret tense in (7.1a) and (7.1b), the author and reader must each construct the BASE of the other communication participant.

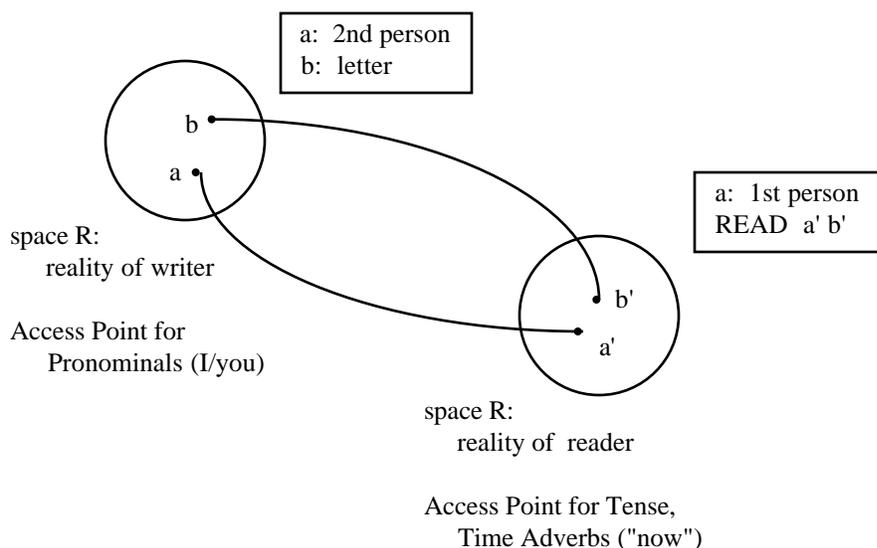
In (7.1a), the Present tense is interpreted as the time of writing; the point of access for tense is the BASE of the speaker/encoder, the center of deixis is the V-POINT, the SELF of the writer. In (7.1b), the Present is interpreted as the time of reading; the point of access for tense is the BASE of the speaker/decoder, the deictic center for tense and the temporal adverb 'now' is the V-POINT of the reader. Note that in both (7.1a) and (7.1b), the point of access for the pronominals 'I/you' remains the default BASE of the speaker/encoder.¹¹⁵

The mental space structure built for the interpretation of (7.1b) is diagrammed in Figure 7.1:

115 as would a 'here/there' distinction

FIGURE 7.1

'You are now reading my last letter'



What we may observe from (7.1b) is that the speaker/encoder is able to model the V-POINT/BASE, i.e. the deictic center, for both speaker/decoder and vice-versa ¹¹⁶; and that the point of access for different deictics can be split among two different BASEs. For the interpretation of (7.1b), the pronominal 'you' is accessed from the speaker's BASE, as is the entity 'letter'. This is possible because of the Access Principle (I.D. Principle) and the cognitive link established between entities in the two domains. The Present tense is accessed not from the author's BASE, but rather from the reader's BASE. Note that although two BASEs are available, one BASE serves as the default, in this case, the BASE constructed for the author.

¹¹⁶ Of course, speakers regularly model the BASE space, the V-POINT of other speakers for the interpretation of pronominals and spatial deictics. Even in the canonical speech situation, in order for the hearer to interpret a fine-grained spatial deictic, i.e. 'my mouth hurts here', the hearer must be able to model the V-POINT/BASE of the speaker. The hearer must also be able to model the V-POINT/BASE of the speaker in order to interpret the pronominals 'I/you'.

Although the writing and reading processes belong to two different spatio-temporal domains, for tense purposes the temporal separation can be readily ignored. The two BASE spaces are treated as if they had the same temporal value, as if the letter writing situation were a conversational exchange. Tense and temporal adverbs can be accessed from V-POINT/BASE, of the author or the V-POINT/BASE of the reader. The two distinct temporal "presents" are marked as if they were the same. This collapsing of a temporal distinction will be seen again in the way in which tense is handled for the fictive narrator/ narratee domain.

7.2 AUTHOR/READER: Implied Author

In the letter writing situation (7.1a), the speaker and hearer are separated in time and space, (but most likely have some personal knowledge of each other). As a result of the temporal distance between author and reader in the letter writing situation, the reader has to model the V-POINT/BASE of the author's reality in order to interpret tense and pronominals.

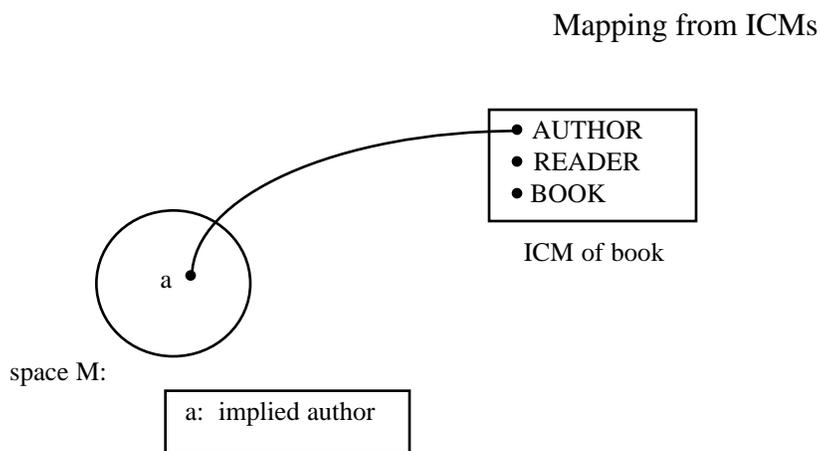
In the case of fiction, the reader also has to model the V-POINT/ BASE of the author's conception of reality in order to interpret tense. However, with fiction, the separation between author and reader is even more pronounced. The real-world reader does not have access to the author as an entity in the real-world. She has access only to the 'implied author',¹¹⁷ a notion of the external author provided by our real world knowledge about books and authors, packaged in Idealized Cognitive Models (ICMs)

¹¹⁷ I borrow this term from Chatman (1978), who defines the 'implied author' as the "governing consciousness of the work as a whole, the source of the norms embodied in the work". We will return to Chatman's analysis in section 7.6.

(Lakoff 1982).

The Idealized Cognitive Model of the book, of a fictional narrative, includes a role for author, the 'implied author', and a role for the reader, the 'implied reader'. As SELVES, these roles have an inherent V-POINT. Information from relevant ICMs may be imported into a space via domain mapping, as represented in Figure 7.2.

FIGURE 7.2



Relevant ICMs are associated with every reading of a novel. Thus, the roles of the 'implied author' and the 'implied reader' are always available in the encoding and decoding process, although their presence may not be important or relevant to the contents of the narrative. For every reading of a novel, the reader will construct a BASE space for the V-POINT of the 'implied author', a V-POINT which is cued pragmatically, imported into the space construction process from the relevant ICM.¹¹⁸ Where tense is not accessed from the V-POINT of some more overt 'narrator' or fictive character, tense is accessed from the BASE of the 'implied author'.

¹¹⁸ In order to produce a text, the author may also construct a BASE for the 'implied reader'.

In this way, every fiction has its own BASE space, constructed for the conception of the 'implied author', a conception which itself may be completely fictive. The BASE for the 'implied author' is distinct from the BASE of the real-world author. It is also different from any BASE space which may be constructed for the 'narrator', a fictive entity which is linguistically encoded within the text.

Since the conception represented in the BASE is a fictive construct and since the 'implied author' BASE is separate from the BASE of the real world author, it may be structured from any stance. The conception of the 'implied author' may be structured to look like reality, to look like that of the real-world author. The BASE of the 'implied author' may also be structured as the conceptualization of an omniscient narrator. The BASE of the implied author may be highly elaborated, it may serve only as a locus for tense, or it may not be referred to at all. Under this analysis, different types of author focalization, different stances of the author are handled in the same way.

Having investigated the BASE for the 'implied author', we turn now to a discussion of the BASE which may be constructed for a linguistically encoded 'narrator'.

7.3 BASE Space for the Narrator: The Narrator/Narratee Domain

In addition to the notion of the 'implied author', the reader may also have access to a fictive 'narrator' and 'narratee', linguistically encoded, fictive versions of the author and reader. For example:

- (7.2) Transportons [Present] de plein saut, sans preface, sans preambule, ceux de nos lecteurs qui ne craindront [Futur] pas de faire, avec nous, une enjambee de trois siecles dans le passee, en presence des hommes que nous avons [Present] a leur faire connaitre, et au milieu des evenements auxquels nous allons les faire assister.

(Dumas, A., *Le Page du duc de Savoie*, t.I, 7, from Vuillaume 1990:83)

Let us transport, in a single bound, without preface, without preamble, those of our readers who do not fear to do so, to step backwards with us, three centuries into the past, into the presence of men which we are to present, and into the middle of the scene of events which we are going to make them witness.

- (7.3) Tel etait [Imparfait] le preambule que nous devions [Imparfait] a nos lecteurs; maintenant retrouvons [Present] nos personnages. (Dumas, A., *Le Collier de la reine*, t.I:309, from Vuillaume 1990:29)

Such was the preamble that we owed to our readers; now let us re-find characters of our story.

- (7.4) C'etait la jeune fille, admirablement belle que nous avons vue [Passe Compose] entrer tout a l'heure chez M. de Gonzague. (Feval, P., *Le Bossu*, p.121, from Vuillaume 1990:65)

It was the young, and very pretty girl that we saw enter M. de Gonzague's home just a moment ago.

In examples (7.2 - 7.4), the 'narrator' and 'narratee' are fictional entities within the

text, yet they move about in their own spatio-temporal domain, a domain which is separate not only from the story world, but also from the external speaker reality and from the conception of the 'implied author'. Although the 'now' of the narrator/narratee is anchored in some sense to the process of reading the story, it is important that the narrator/narratee 'now' is a fictional construct. It is not an equivalent to the 'now' of the real-world author.

In the narrator/narratee domain, the narrator and narratee are free to move about in fictional time and space, visiting different points in the story. Fauconnier (1984) refers to this domain of reference as the "parcours du recit". This domain is metaphorically structured in terms of motion; the temporal axis of the story becomes a spatial axis on which the parcours takes place. The recounting of the story is a journey on the part of the narrator and narratee along a trajectory; the narrator and narratee may move forward and backwards in time along this trajectory. Points on the parcours trajectory may correspond to points on the temporal axis of the story world, although the narrator/narratee may visit the story world in any temporal order. The narrator/narratee may jump forward and backward in time. Fauconnier (1984) proposes that the parcours trajectory is always available; it can be highly elaborated in fiction, as in the examples above, or used in its more abstract form for everyday story-telling.

Under the analysis presented here, the fictive 'narrator' and 'narratee are fictive SELVES. Each SELF is a V-POINT. Each V-POINT is available as a BASE space. In examples (7.2-7.4) above, a BASE space is set up for the V-POINT, for the conception of the 'narrator'. Not only the Present (PRESENT), but also PAST and FUTURE tenses are accessed from the V-POINT/BASE of the 'narrator'. The narrator/narratee domain is composed of space or a set of spaces organized as its own level of deictic reference, with its own V-POINT/BASE from which tense and other deictics are accessed. In examples

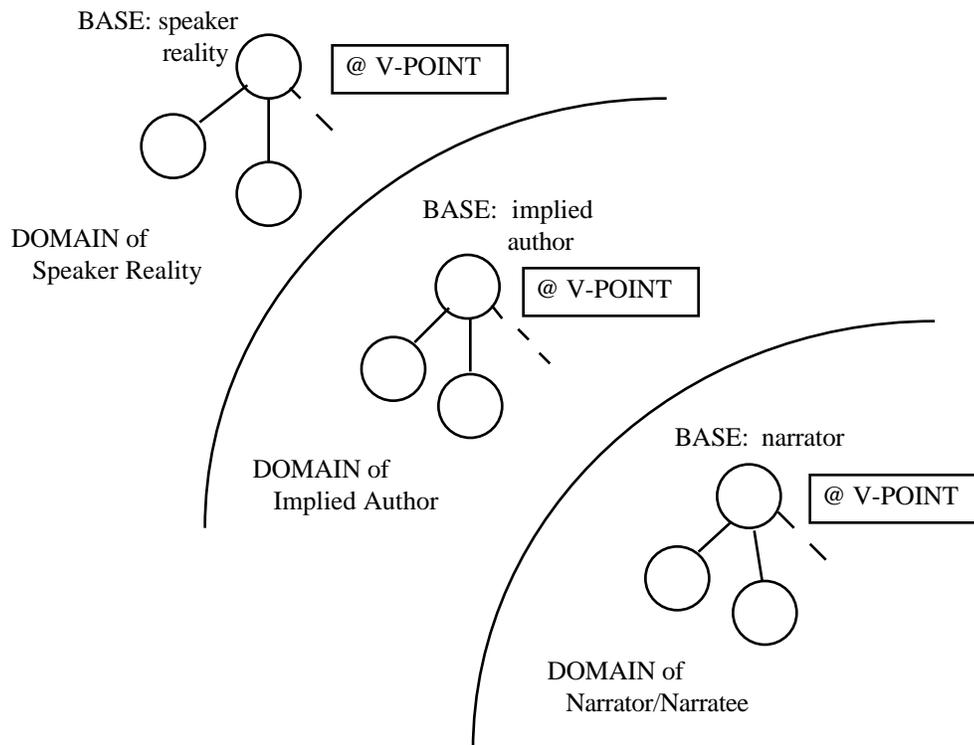
(7.2-7.4) above, the 'narratee' is encoded as an entity in that 'narrator's' conception of reality.

What Labov (1972) and Fleischman (1990) refer to as external evaluation, where the narrator exits the deictic world and the story now to address a comment directly to the addressee, is analyzed here as another type of BASE shift. Under the mental space analysis, the Present's role in marking external evaluation (Fleischman 1990) is the familiar role of the PRESENT in marking a shift in V-POINT/BASE.

The domain of spaces within which the 'narrator' and 'narratee' move is distinct from the story world, as well as from external speaker reality. The BASE set up for the 'narrator's' V-POINT is distinct from the BASE of the 'implied author' and from the BASE of speaker reality. The domains of the 'narrator', of the 'implied author', and of the external speaker are maintained as separate level of references, each level with its own BASE and its own set of spaces organized around that BASE. We may represent these levels as in Figure 7.3.

FIGURE 7.3

Narrative Levels

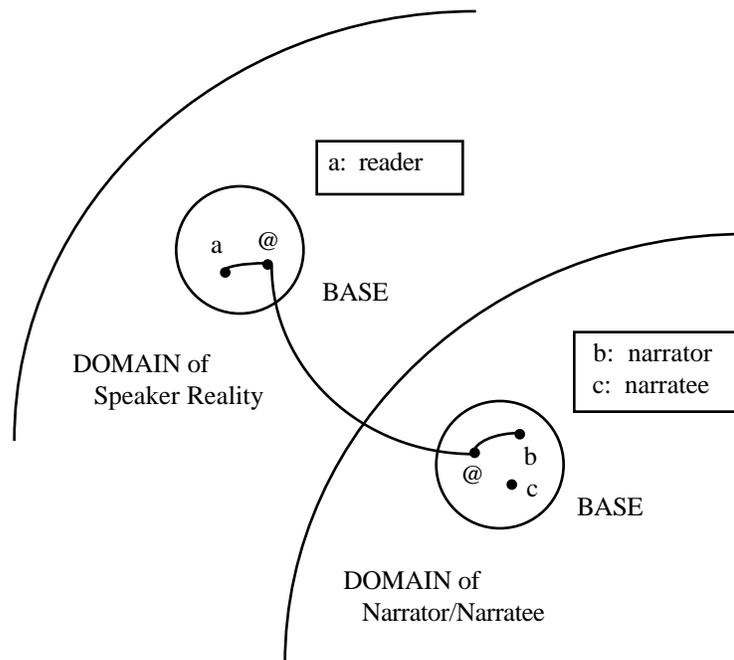


Although each level is a separate level of reference, close cognitive links may be established between V-POINTS on different levels. The cognitive links between levels may be structured in different ways.

In examples (7.2-7.4), the 'now' of the narrator is treated as temporally equivalent to the 'now' of the narratee, since the narratee is an entity in the domain of the narrator. The 'now' of the narratee is also treated as the same as the 'now' of the real-world reader. A cognitive link is also established between the 'narratee' and the real-world external reader, as in Figure 7.4.

FIGURE 7.4

Cognitive Link Between V-POINTS: Reader and Narratee



The link between the 'narratee' and the real-world external reader anchors the 'narrator' domain to the reading of the text. Just as in the letter writing case, an assumption is made that the V-POINTS of the 'narrator' and narratee', of the 'implied author' and 'implied reader' have the same temporal value.

7.4 BASE for Narrator: Time of Writing

In the previous section, the 'now' of the narrator was treated as temporally equivalent to the 'now' of the narratee. However, the 'now' of the narrator may also be treated as equal to the time of writing or production of the text, as distinct from the 'now' of the time of reading. Some examples are given below:

- (7.5) Chacun connait [Present] ce long carre glauque et moire dans la belle saison, blanc et rugueux dans l'hiver, qui se nomme [Present] encore aujourd'hui la piece d'eau des Suisses. (Dumas, A., *Le Collier de la reine*, t.I:173, from Vuillaume 1990:25)

Every one knows this long square, mottled, dull blue-green in the summer months, white and coarse in winter, which is still called today la piece d'eau des Suisses.

- (7.6) Qu'on se figure [Present] alors la beatitude remplacant sur tous les visages la souffrance et l'anxiete ... et l'on aura [Futur] l'idee la plus exacte possible de la scene que nous venons d'esquisser [Present] a deux tiers de siecle du jour ou elle avait [Imparfait] lieu.

(Dumas, A., *Le Collier de la reine*, from Vuillaume 1990:27)

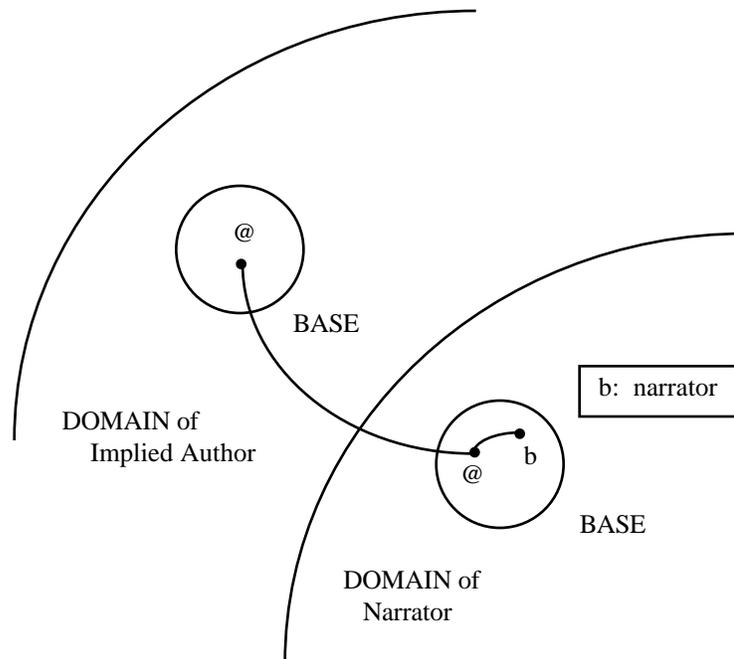
If one would imagine then the bliss which replaced the suffering and the anxiety on all the faces ... and one will have the most exact idea possible of the scene that we just sketched, two thirds of a century from the day on which it took place.

In these examples, the narrator's spatio-temporal domain is a separate level of reference, with its own BASE space from which tense, PAST, PRESENT, and FUTURE tenses may be accessed.

In these examples, the 'now' of the narrator may also be structured as equal to the

time of writing or production of the text, as distinct from the 'now' of the reader. In this case, a strong cognitive link is established between the V-POINT of the narrator and the V-POINT of the 'implied author', as in Figure 7.5.

FIGURE 7.5 Cognitive Link Between V-POINTS: Implied Author and Narrator



In these examples, the narrator domain, and hence in some sense the text, is anchored to the time of writing, rather than to the time of reading. Again it is important that this level of reference and the link to the time of writing is fictive; what is presented in the text as the time of writing may or may not be anchored to the actual real-world time of writing.

7.5 BASE for Implied Reader

A BASE may also be constructed for the 'implied reader'. Consider the following example.

- (7.7) Le gauche recueille [Present] les lauriers d'une union longuement et difficilement acquise. Sur l'ensemble des villes de plus de 30000 habitants, elle recueillait [Imparfait] à l'heure où nous écrivons [Present] environ 52% des voix ... (Le Progrès, 3/14/77, from Vuillaume 1990)

The left is reaping the rewards of a union acquired with difficulty over a long period of time. Among all towns with more than 30,000 inhabitants, the left gathered at the hour at which we write about 52% of the votes...

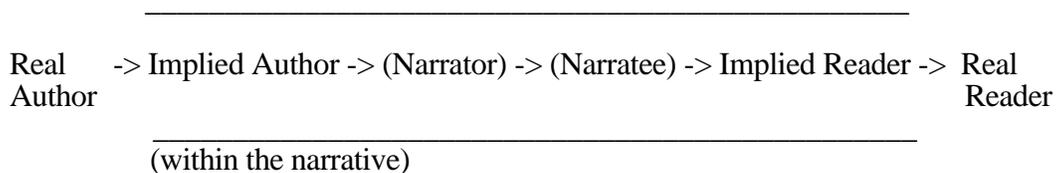
What is interesting about this example is that the time of writing, 'l'heure où nous écrivons [Present]' ("the hour at which we write"), is presented as equal to the time of the reported event, 'elle recueillait [Imparfait]' ("it gathered"). Here, the real-world author is sensitive to time division between the act of writing and the act of reading. Although the two events belong to the same 'real-world' time frame, one is encoded in the Present (PRESENT), the other in the Imparfait (PAST IMPERFECTIVE). The PRESENT event, 'nous écrivons' ("we write"), is accessed from the BASE space which represents the narrator's V-POINT.¹¹⁹ The PAST IMPERFECTIVE event, 'elle recueillait' ("it gathered"), is accessed from the BASE of the implied reader. These two events are encoded with different tense forms, each accessed through a different BASE.

¹¹⁹ In the encoding process, the V-POINT is that of the BASE constructed for the real-world author.

7.6 Status of the Author/Reader in the Text

The relationship between the author, reader, and the text, and the status of the author and reader as textual entities is a subject of much discussion among literary theorists. At issue are: the applicability of a communication model which posits a speaker and a hearer to the analysis of narrative; the status of the reader and hearer within the text; and whether narrative sentences have external speakers (Banfield 1982). Many theorists have suggested that the real author and the real reader fall outside of the narrative transaction proper and are instead replaced in narrative by substitute entities/agents (Chatman 1978, Rimmon-Kenan 1983, Iser 1974, Perry 1979). Chatman (1978) proposes the following schema:

FIGURE 7.6 Chatman's Schema: Status of Author, Reader, and Text

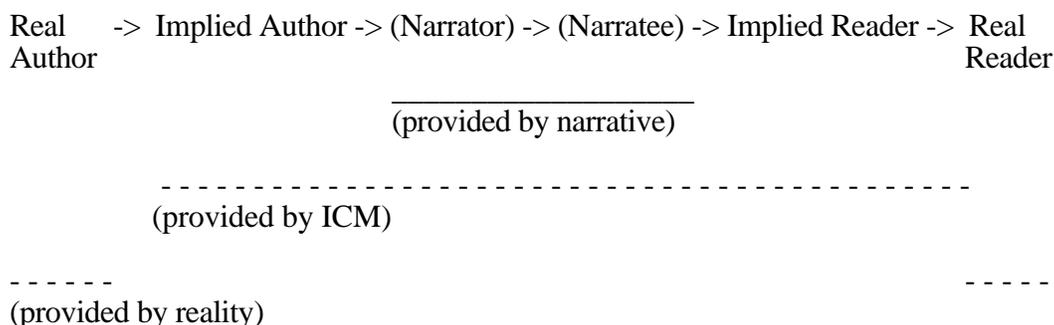


In Chatman's analysis, every text has an 'implied author' and 'implied reader', while the 'narrator' and 'narratee' are optional. The 'implied author' has no voice, no direct means of communicating' (1978:148); it is a construct inferred and assembled by the reader from the components of the text. Rimmon-Kenan (1983) criticizes this analysis, arguing that if the 'implied author' has no way of directly communicating, then it cannot be a participant in the communication situation, and thus falls outside of the narration.

More recent work in cognitive linguistics and mental space theory allows us to contribute something to this literary discussion, and to propose a schema as in Figure 7.7.

FIGURE 7.7

Status of Author, Reader and Text



The 'real world' author and the 'real world' reader fall outside of the narrative proper. The 'implied author' and 'implied reader' are entities provided by ICMs. They are mental constructs which linguistic expressions depend on for interpretation. The 'narrator' and 'narratee' are fictional equivalents of the author/reader which are linguistically encoded within the text.¹²⁰

Each of these entities is a V-POINT and thus a potential BASE. The result of the availability of these varying V-POINTS is that narrative may be set up with various levels of deictic reference, each with its own BASE space or V-POINT from which tense and other deictic elements can be accessed. A number of different author/reader BASE spaces are possible. Various cognitive links may be established between different author V-POINTS and between different reader V-POINTS, so that different levels may be more or

¹²⁰ Even in 1st person fiction, the author is a fictive entity, which may or may not have a relation to the real-world author.

less tightly linked.¹²¹ As a result of these cognitive links, different levels may look like the reality of the external author or of the external reader, but they are not.

This discussion leads us to the question of whether or not there are speakerless sentences (Banfield 1982). Although the real world author/speaker is not linguistically encoded within the text, I would argue that there are no "speakerless sentences" in the sense of Banfield (1982). Tense is always anchored somewhere, although the V-POINT to which it is anchored may not always be explicitly and linguistically marked. In the case of a "non-contextual" sentence, the kind which linguists typically consider, we must assume a speaker and a V-POINT. In narrative, we also assume a speaker, an 'implied author', based on our real-world knowledge about narrative and fiction. The BASE of the 'implied author' is always pragmatically available as an anchoring point for tense, although it may have little or no relevance to the contents of the narrative. In fiction, tense may be accessed from a number of different BASE spaces, but the V-POINT of the 'implied author' is always available as a default BASE.

In sections 7.1 through 7.6, we have examined the kinds of BASE spaces which may be set up for the author and reader. We turn now to a discussion of BASE spaces which may be set up for represented SELVES or fictive characters.

¹²¹ In the case of first person narrative, a link may also be established between the external narrator and a character within the fictional domain.

PART II: Represented SELVES

7.7 Alternate BASE Spaces: Represented SELVES

Another complicating factor is that discourse-narrative, both oral and written, may introduce multiple SELVES: not only speaker and hearer, an implied author and reader, a fictive 'narrator' and 'narratee', and SELVES which refer to 'real-world' counterparts, but also SELVES which are fictive characters within a story. Each of these SELVES, (the speaker, hearer, implied author, implied reader, the narrator, narratee, represented real-world and fictive characters), is a V-POINT, and thus a potential BASE, a potential access point for tense.

Section 7.7.1 will show how a BASE space may set up for fictive characters within the story world in the case of direct speech. In section 7.7.2, I will argue that the discourse-pragmatic uses of the Present to mark shifts in 'focalization' or to mark a shift to 'interior monologue', like direct speech, involve a shift in BASE to the V-POINT of a represented SELF; and that these uses of the Present make use of mechanisms already available in the language. They are extensions, not in that the Present gains new meanings, changes meaning, or loses its temporal function; but rather in that they make use of basic mechanisms in a more creative, expressive manner.

7.7.1 Direct Speech

Shifts in BASE to a secondary V-POINT, the consciousness of a represented SELF, are a common feature in language. One familiar and highly conventionalized

BASE shift is the direct presentation of speech. For example:

(7.8) Reagan said: "Now, America stands tall"

The interpretation of (7.8) results in the construction of spaces as follows:

FIGURE 7.8 (a)

'Reagan said ...'

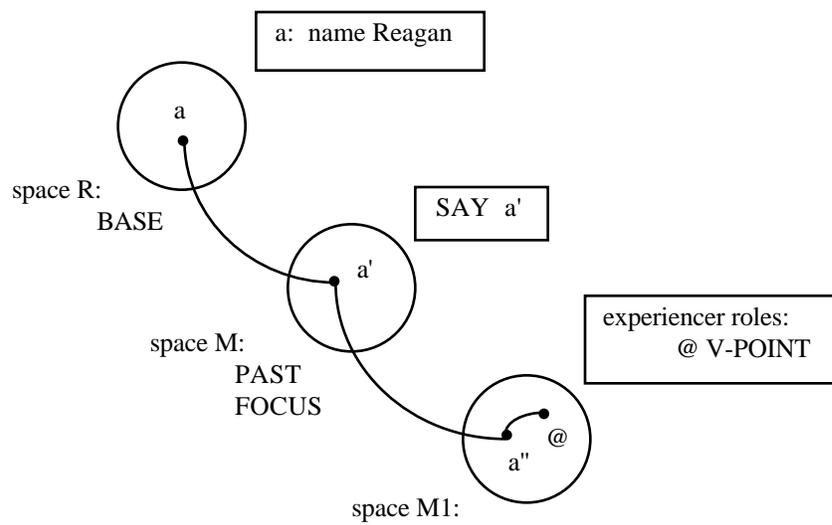
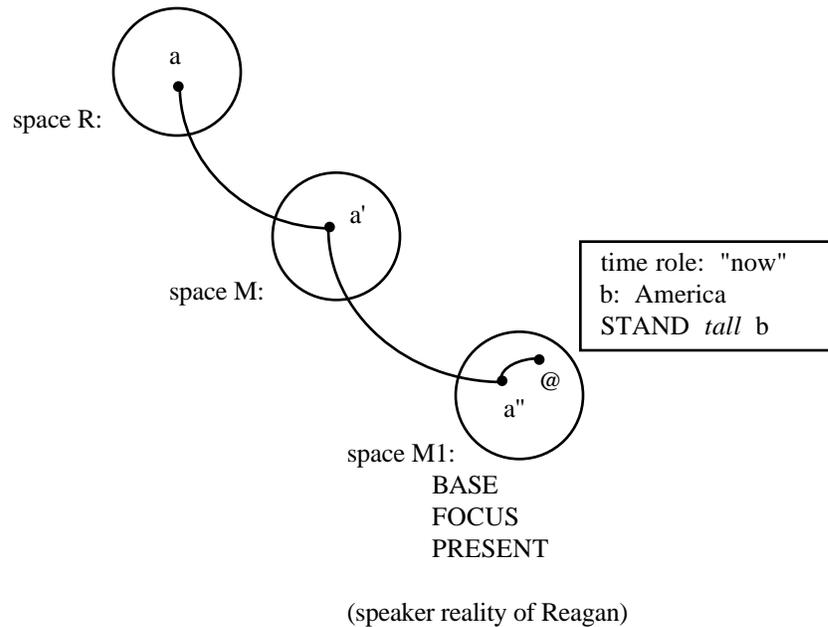


FIGURE 7.8 (b)

"Now America stands tall"



For the interpretation of 'Reagan said', a PAST space M is constructed. The parent space, speaker reality, is constructed and serves as a BASE space by default. The speech verb cues the construction of M1 for the contents of the speech event, for the V-POINT, the conceptualization of the speaker. Because space M1 is a speech space, it inherently contains a viewpoint role associated with the experiencer, the represented SELF.

The information contained in the quote, "Now, America stands tall" structures space M1. By convention, direct quotation indicates a shift in BASE and creates a strong barrier which makes speaker reality inaccessible to deictics. For the duration of the quote, the BASE space shifts to M1, to the past 'here and now' of the represented SELF: Reagan at the time of speech. The Present as well as the adverbial 'now' are accessed from this shifted BASE. The V-POINT of Reagan at the time of speech serves as the center of deixis.

In written language, the orthographic quotes are a formal marker of a BASE shift. In spoken language, a BASE shift is primed by the speech verb and indicated by the shift of tense, pronominals, and other deictics, aided by stress, intonation, and prosody.

7.7.2 Interior Monologue, Focalization, Point of View

Various researchers have suggested that tense-aspect, including the Present tense, may be used to mark 'interior monologue', where the thoughts of the character are presented directly; and to express narrative 'point of view' or 'focalization' (Bronzwaer 1970, Cohn 1978, Fleischman 1990), the perspective from which a text is oriented or narrated.

Genette (1980) refers to narrative perspectivization or point of view as 'focalization', distinguishing between 'who sees' and 'who narrates'. A text may be 'externally focalized', narrated from the perspective of the external author/narrator, or it may be 'internally focalized', where the author narrates from the perspective of a character, telling what the character sees, feels, or experiences. Focalization shifts employ a variety of linguistic strategies. Aspectual distinctions and the Present tense in particular are often used to signal shifts in V-POINT or focalization, although neither is a necessary prerequisite to a focalization shift.

Imbs (1960) points out that the French Present may be used to mark a shift to 'interior monologue', where the thoughts of the character are presented directly. He gives the following example:

(7.9) Sarah haussa [Passe Simple] les epaules. <<Il joue [Present] la comedie, il est [Present] jaloux parce que j'ai voulu [Passe Compose] porter le ballot de la vieille.>> (Sartre, from Imbs 1960)

Sarah shrugged her shoulders. <<He is pretending, he is jealous because I wanted to carry the old-woman's bundle>>.

In (7.9), the thoughts, the inner speech of the character are directly reported. The use of the Present to mark a shift to 'interior monologue', where the thoughts of the represented SELF are directly reported, employs the same strategies and mechanisms as direct speech. There is a shift in BASE indicated by quotation and by the Present, however, in this case, there is one less cue to the BASE shift: there is no speech or thought verb.

Minimally, the interpretation of (7.9) involves the construction of the following spaces:

FIGURE 7.9 (a)

‘Sarah haussa [Passe Simple] les epaules...’

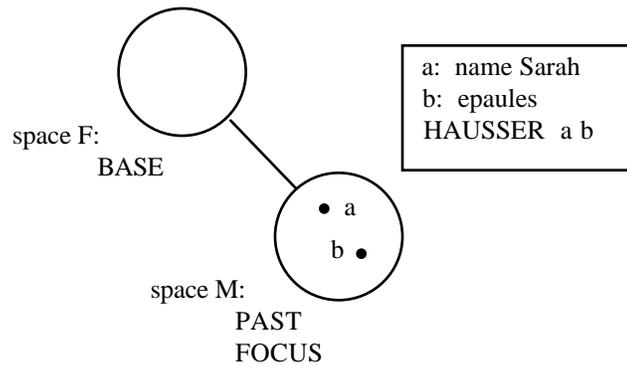
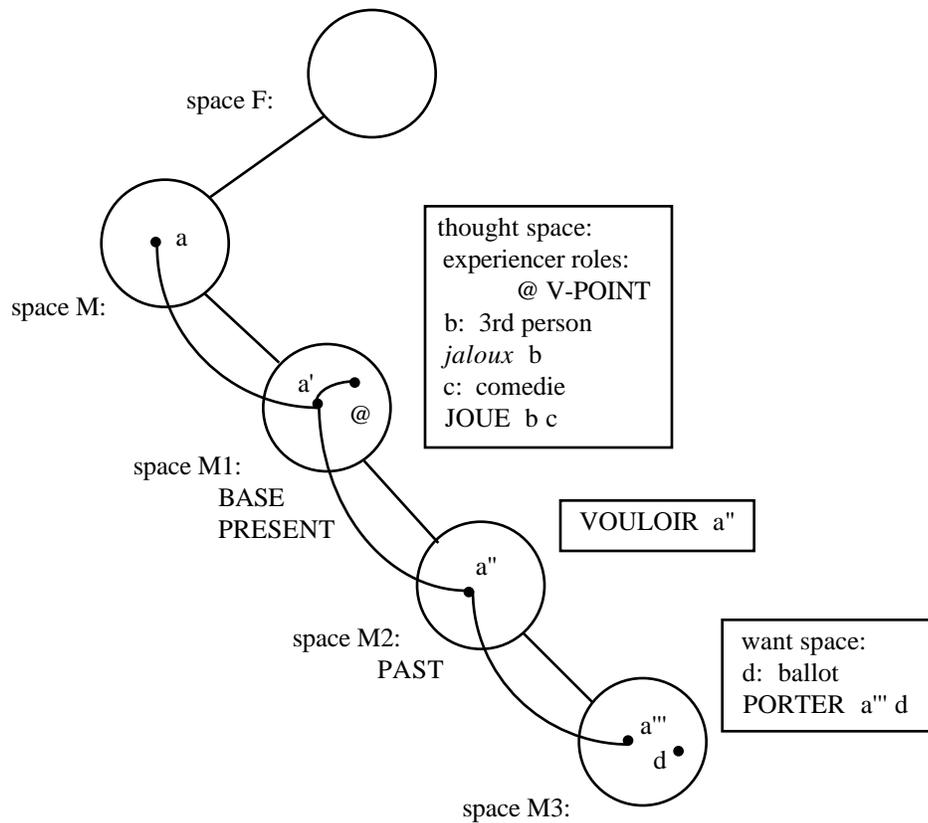


FIGURE 7.9 (b)

“Il joue [Present] la comedie, il est [Present] jaloux,
parce que j’ai voulu [Passe Compose] porter le ballot
de la vieille”



The interpretation of (7.9) involves the construction of a number of spaces. Space M, a PAST space, is constructed for the PAST event encoded by the *Passé Simple* in the expression 'Sarah haussa les épaules' ("Sarah shrugged her shoulders"). A fictional BASE, space F, is constructed for the conception of reality of the implied author, since every fiction has a default BASE constructed for the conception of the implied author.

For the interpretation of the quote, three new spaces must be constructed: space M1, set up for the thoughts or conception of Sarah as cued by the quotation marks; space M2, a PAST space, for the PAST event 'j'ai voulu [*Passé Composé*]' ('I wanted...'); and space M3, a 'want space'.

The Present tense and the orthographic marking of quoted speech explicitly indicate a shift in BASE to space M1, to the V-POINT of the represented SELF, Sarah. The tense shift from *Passé Simple* (PAST) to Present (PRESENT) indicates that the information in the Present tense clause cannot structure space M. The quotation sets up a local domain of reference and a strong boundary between the quote domain and the external domain. This boundary makes the external fictional BASE inaccessible as an access point for tense; tense within the quotation can only be accessed from the more local BASE. The BASE shift is also supported by contextual, pragmatic information, i.e. the shrugging of shoulders.

The representation of interior monologue in (7.9) involves a shift in BASE of the entire relational system. The pronominals, the Present tense, and the *Passé Composé* are accessed from the new base, from the V-POINT of Sarah. It is not just a shift of or marked use of the Present, as evidenced by the use of the *Passé Composé* (PAST). The *Passé Composé* marks a space which is prior in relation to the V-POINT of Sarah, not

from the V-POINT of the external implied author.

What Imbs refers to as interior monologue in (7.9) is a clearly marked case of 'internal focalization', of a shift in V-POINT to the perspective of a character in the text. However, a shift in BASE to the V-POINT of a character may not always be so explicitly marked. Consider:

(7.10) Fanny's head suddenly got very light. Bright boy, that's me, ambition and literary taste ... Gee, I must finish "Looking Backward"... and jez, I like reading fine, an' I could run a linotype or set up print if anybody'd let me. Fifteen bucks a week... pretty soft, ten dollars' raise. (The 42nd Parallel, from Rimmon-Kenan 1983)

In this example, there is a shift from external focalization from the perspective of the implied author to internal focalization from the perspective of Fanny, i.e. there is a shift in BASE from the external fictional BASE to a BASE space constructed for the conception of Fanny.

The interpretation of (7.10) minimally sets up the following spaces, each embedded inside the previous one:

FIGURE 7.10 (a)

'Fanny's head suddenly got very light'

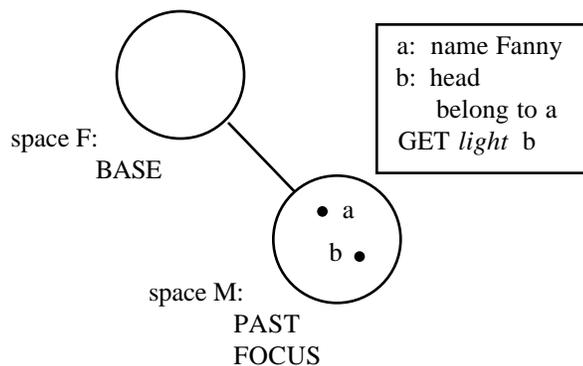
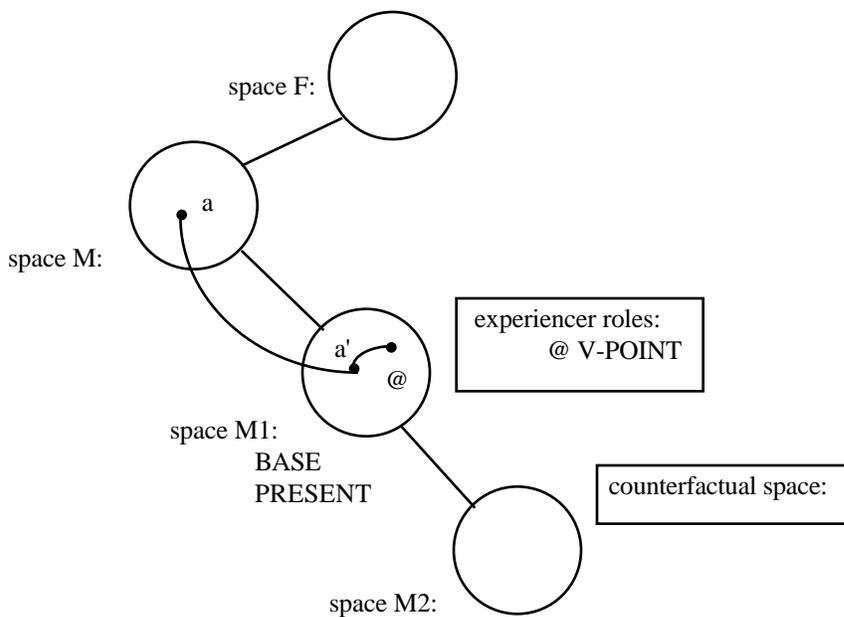


FIGURE 7.10 (b)

'Bright boy, that's me ...'



For the interpretation of the first sentence, three spaces are constructed. A fictional BASE for the conception of the implied author, space F, is constructed by default. It serves as the BASE space from which tense is accessed. A PAST space, space M, is constructed for interpretation of 'Fanny's head suddenly got very light'.

With the second phrase 'Bright boy, that's me...', the tense shift from the Simple Past to the Present indicates that the information cannot structure space M, since space M is a PAST space. Either the FOCUS space must shift, or the BASE space must shift, or both. In this example, there is no explicit orthographic marking of a shift in BASE, nor is there a speech verb which sets up space for represented speech. The shift in focalization, the shift in BASE, has to be retrieved more indirectly than in direct speech or in Imb's example of interior monologue.

What are the cues to this shift in focalization, this shift in BASE? The BASE shift is cued by grammatical, lexical, and pragmatic information. We know that 'Fanny' is a SELF with a consciousness and a V-POINT; according to our Discourse Principles, this V-POINT is available as a BASE. Because the information is embedded in a story world, the external BASE is not readily accessible. The shift to the V-POINT, to the internal thoughts of Fanny, is signalled by the tense shift from the Simple Past to the Present, by the shift of the pronominals, by the change in lexical choice and by the mimetic language style. The BASE shift is also supported by the pragmatic context, the fact that Fanny becomes light in the head, which helps to prime the construction of a thought or perception space.

While BASE shifts are highly conventionalized for direct speech, BASE shifts for shifts in focalization may rely less on explicit marking such as orthographic quotation or verbs of speech and consciousness, and more on pragmatic, lexical, and other grammatical information. In such cases, the PRESENT's strong tie to the BASE, and hence its strong tie to V-POINT, becomes a more critical factor in terms of marking a V-POINT/BASE shift.

In the modern novel, where interior monologue, represented thoughts, and internal focalization have become more and more conventionalized, the cues for these shifts in BASE/V-POINT or focalization have become less and less explicit. In such cases, the reconstruction of shifts in BASE may involve a greater amount of work, a greater amount of inferencing and reasoning on the part of the reader. The author may push the mechanisms available in language to extremes for poetic or expressive effect.

Example (7.11) illustrates a shift in V-POINT which must be indirectly retrieved.

- (7.11) Nessuno pero la voleva neppure la maestrina, perche le stanze erano gradi e, d'inverno, gelate, e piene di topi e di scarafaggi. La serva non chiudeva occhio quando la signorina doveva uscire dinotte peril suo mestiere; e Giovanna, a sua volta, sebbene coraggiosa e senza pregiudizi, possedeva una rivoltella col relativo porto d'armi.

La rivoltella e li, anche quella sera, sulla tavola da pranzo che serve da scrittorio, come la grande stanza, terrena, e adibita a uso di salotto e, occorendo, da sala e ufficio di consultazioni. Un lume a petrolio rischiara la stanza; le finestre sono chiuse, sebbene la notte, fuori, sia gia un po'calda ricca di luna di stelle.

Ma Giovanna aveva paura piu delle stelle e del profumo del tasso e del lamento dell'assiolo sul ciglione, che dei malviventi notturni.

No one wanted it [the house], not even the schoolteacher because the rooms were large and freezing in winter and full of mice and cockroaches. The servant wouldn't close here eyes when her young mistress had to leave at night for her job; and similarly Giovanna, though normally free from fears and prejudices, owned a revolver and [had] a permit to use it.

That night too the revolver is there, on the dining room table that is used as a writing desk, in the same way as the large room on the ground floor is used as a sitting room and when necessary as an office and consultation room. A gas light illuminates the room; the windows are closed, even though outside the evening is a bit warm perhaps, filled with light from the moon and the stars.

But Giovanna was more afraid of the stars and the perfume of the yew-tree and the cry of the owl on the embankment than of nocturnal animals. (Grazia Deledda, "Forze Occulte", p.232, from Fleischman 1990:221)

Fleischman (1990) analyzes the alternation between the Past and Present tenses in (7.11) as signalling a change in focalization, from the external focalization of the narrator (paragraph 1), to the internal focalization of Giovanna (paragraph 2), back to external focalization (paragraph 3).

In terms of mental spaces, the information in the first paragraph structures a set of PAST fictional spaces. The BASE space is the default fictional BASE constructed for the conceptualization of the implied author. The PAST fictional spaces are externally focalized; they are not thought spaces of a character.

In the second paragraph, the space builder 'that night' cues construction of a new space. The shift from a PAST to a PRESENT tense will either result in a shift in FOCUS space or result in a shift in BASE. Since the external BASE is not accessible and a PRESENT space always has a V-POINT, the tense shift cues a shift in BASE to a new V-POINT. The only available V-POINT for the anchoring of tense is that of the represented SELF, Giovanna. We may interpret this embedded space as representing the thoughts or perceptions of Giovanna, as internally focalized through the perceptions of Giovanna on that particular evening.

What is different in this example from the previous examples is that the dividing line between external focalization (narration) and internal focalization (represented consciousness) is intentionally blurred by the author for expressive effects. The shift in tense and the evaluative expression 'a bit warm perhaps' are virtually the only cues to the shift in focalization. If we interpret the second paragraph as internally focalized, the only real cue for the shift in focalization is the shift to the Present tense. Although focalization effects may be constructed by a wide variety of pragmatic, lexical, and grammatical cues,

in this example the shift in focalization is not supported by other clues. For this reason, (7.11) is a more arguable case of V-POINT shift than Imbs' example (7.9).

What this example illustrates is the power of the Present (PRESENT) in signalling shifts in narrative viewpoint or focalization. The Present (PRESENT) plays a critical role in marking point of view because a PRESENT space always implies a V-POINT/BASE. The Present tense alone may suggest a shift in focalization, without the presence of speech or thought verbs, or a shift in other deictics.

7.7.3 Summary

In this section, we have seen that the BASE may shift away from speaker reality or from the fictional BASE set up for the implied author, space F, to the viewpoint of a character, a represented SELF. I have proposed that BASE shifts are employed in interior monologues, and in the use of the Present tense to express internal focalization or narrative point of view. With a shift in base, the Present (PRESENT) retains its temporal, relational, discourse values; its basic function of identifying or setting up a certain type of discourse link, a certain type of space with a certain relation to BASE, remains the same. These expressive uses of the Present make use of mechanisms already available in the language. They are expressive extensions, not in the sense that the Present tense marker gains new meanings, changes meanings, or loses its temporal function; but rather in that they make use of basic mechanisms in a more creative, expressive manner. The cues to a BASE shift become more and more indirect, and the basic mechanisms are pushed to expressive extremes.

PART III:

7.8 Historical or Narrative Present

In the previous discussion, we saw that tense may be accessed from a number of different BASE spaces set up for alternate V-POINTS. In all of cases we have seen thus far, i.e. direct speech, interior monologue, focalization, narrative point of view, and author evaluation, tense is accessed from the BASE space which clearly contains a V-POINT of a SELF. In this section, I argue that the Historical or Narrative Present (HP), the use of the Present tense to recount past events, also involves a BASE shift to an alternate V-POINT set up within the past story world.

In the standard characterization of the HP, the speaker is projected into the story domain (Buhler 1967, Rauh 1983, Hanks 1990) or the speaker mentally assumes a vantage point within the story domain from which events and objects are conceptualized (Langacker 1991). This interpretation is possible because speakers have the intrinsic ability to mentally assume a vantage point other than the canonical one for the purposes of calculating particular relationships via 'mental transfer' (Vandeloise 1984). This interpretation is exemplified in (7.12):

- (7.12) Environne de troupes republicaines, cernes de tous cotes ..., il [=Charette] n'a [Present] plus autour de lui que trente-deux hommes ... C'etait [Imparfait] a la Preliniere, dans la paroisse de Saint-Sulpice. Mais avec ses trente-deux hommes, Charette ne se content [Present] pas d'attendre les republicains; il marche [Present] au-devant d'eux. A la Guyonniere, il rencontre [Present] le general Valentin ... Charette trouve [Present] une bonne position et s'y retranche [Present]. La, pendant trois heures, il soutient [Present] les charges et le feu des republicains. Douze de ses hommes tombent [Present] autour de lui. L'armee de la chouannerie, qui se composait [Imparfait] de vingt-quatre mille hommes lorsque M. le comte d'Artois etait a l'ile Dieu, est [Present] aujourd'hui

reduite a vingt hommes.
(Dumas, *Les Louves de Machecoul*, t.I,8, from Vuillaume 1990:74)

Encircled by republican troupes, surrounded on all sides ..., he had no more than thirty-two men around him ...

It was at the Preliniere, in the parish of Saint-Sulpice. But with his thirty-two men, Charette is not content to await the republicans; he marches to meet them. At Guyonniere, he meets General Valentin ...

Charette finds a good position and entrenches himself there.

Here, for three hours, he sustains the charges and the fire of the republicans.

Twelve of his men fall around him.

The army of the chouannerie, which was composed of twenty-four thousand men when M. the Count of Artois was at Ile Dieu, today is reduced to twenty men.

Capturing this insight in mental space terms, we may analyze (7.12) as involving a shift in BASE from the fictional BASE space F, set up by default for the conception of implied author, to a BASE set up for some V-POINT in the story domain. One piece of evidence that there is a BASE shift is that the temporal expression 'aujourd'hui' ("today"), in the final sentence, refers to the 'today' of the story world, not the 'today' of the implied author or the real world external author.

A further piece of evidence that (7.12) involves a shift in BASE rather than just a specialized or marked use of the Present is that the entire tense system shifts; the narrative domain has its own PAST, PRESENT, and FUTURE tenses. For example, in (7.12), a PAST temporal space is constructed for the expression 'lorsque M. le comte d'Artois etait [Imparfait] a l'ile Dieu' ("when M. the Count of Artois was at l'ile Dieu"). This PAST space is prior to the 'aujourd'hui' ("today") of the story world; it is anchored to the BASE, the 'now' of the story world.

If the HP sets up a V-POINT within the story domain, to whom does the V-POINT belong? There are a number of possibilities.

One possibility is that the V-POINT from which the HP (PRESENT) is accessed belongs to the implied author. The implied author narrates from a direct viewing position, as if he were watching the events take place. This is an appropriate interpretation for (7.12). If the real world reader accompanies the author metaphorically, then the reader also reconstructs the events from a more direct viewing position.

A second possibility is that the V-POINT is that of the narrator. In this version, the implied author is replaced by the 'narrator', a linguistically encoded, fictional version of the author. The narrator, perhaps accompanied by the narratee, descends into the story world. This interpretation is exemplified in (7.13) and (7.14):

- (7.13) Transportons [Present] de plein saut, sans preface, sans preambule, ceux de nos lecteurs qui ne craindront [Futur] pas de faire, avec nous, une enjambee de trois siecles dans le passee, en presence des hommes que nous avons [Present] a leur faire connaitre, et au milieu des evenements auxquels nous allons les faire assister.
 Nous sommes [Present] au 5 mai de l'annee 1555.
 Henri II regne [Present] sur la France [...].
 La scene s'ouvre [Present] aux environs de la petite ville d'Hesdin-Fere, qu'acheve de rebatir Emmanuel-Philibert [...].
 Donc, nous voyageons [Present] dans cette partie de l'ancienne France qu'on appelait [Imparfait] alors l'Artois, et qu'on appelle [Present] aujourd'hui du Pas-de-Calais. (Dumas, A., *Le Page du duc de Savoie*, t.I, 7, from Vuillaume 1990:83)

Let us transport ourselves in a single bound, without preface, without preamble, those of our reader who do not fear to do so, to step backwards with us, three centuries into the past, into the presence of men which we are to present, and into the middle of the scene of events which we are going to make them witness.

It is the 5th of May in the year 1555.

Henry II reigns over France ...

The scene opens near the little town of Hesdin-Fere, just finishing its rebuilding Emmanuel-Philibert ...

Hence, we are travelling in that part of old France that in those days was called the Artois, that is called today the Pas-de-Calais.

- (7.14) Pour ne point faire defaut a la galanterie francaise, nous parlerons [Futur] d'abord des femmes. Sur cette escabelle a trois pieds et si pres du feu que la point de ses sabots se charbonne, est assise [Present] la dame Goton

Rehou, femme de charge de La Tremlays. Elle fut [Passe Simple], si l'on en croit [Present] la chronique de la foret, une joyeuse commere; mais cela date de quarante ans, et, a l'heure qu'il est [Present], elle fume une pipe courte noircie par un long usage [...].
(Feval, P., *Le Loup blanc*, 74, from Vuillaume 1990:81)

So as not to be lacking in french galantry, we will first speak about the women. On this three footed stool, so close to the fire that the tips of her clogs are becoming black, dame Goton Rehou is seated, housekeeper of La Tremlays. She was, if one believes the chronicle/gossip of the forest, a happy gossip; but that dates back forty years, and, at the hour that it is now, she is smoking a short pipe, blackened from long use ...

In examples (7.13) and (7.14), the process of mental transfer, whereby the speaker or author assumes a V-POINT in the story domain, is metaphorically elaborated in the text on the 'parcours' level. The narrator is projected into the story domain, and observes the events, accompanied by the narratee, from a more direct viewing position. The story domain and the domain of the narrator/narratee have the same temporal value, they share the same 'now'. Tense is accessed from the BASE set up for the V-POINT, the conceptualization of the narrator.

Again, the Historical Present is analyzed as a shift in BASE because the whole tense system shifts; the story domain has its own PAST, PRESENT, and FUTURE tenses. In (7.14), for example, the temporal space cued by the expression 'cela date de quarante ans' ("that dates from 40 years ago") is prior to that of the expression 'l'heure qu'il est [Present]' ("the hour that is now") of the story world. The PAST event or state 'Elle fut [Passe Simple]' ("She was") is 40 years prior to the 'now' of the story world, rather than 40 years before right now.

In the everyday conversational exchange, where the Present is used to recount past events or situations, there is a third possibility for the V-POINT. In this interpretation, it is

the actual external speaker who assumes a V-POINT within the past story domain. Imagine a conversation between two speakers where one recounts a story:

(7.15) I'm in this bar last night and this guy comes up to me

In this example, the speaker narrates as if viewing the events from a past V-POINT.¹²²

As characterized above, the HP involves a shift in BASE to an alternate V-POINT set up within the story world. This V-POINT may be that of the speaker, of the implied author, or of the narrator. If the Historical or Narrative Present involves a shift in BASE to some BASE set up for a V-POINT which is structured as temporally equivalent to the story domain, and that V-POINT is established through a process of 'mental transfer', how is the interpretation of mental transfer carried out?

A speaker arrives at an interpretation of the Present tense in Past tense narrative because the speaker must find an appropriate access point for tense. Tense is always accessed from a V-POINT. We expect the Present (PRESENT), in particular, to be accessed from V-POINT/BASE. If the Present (PRESENT) is always accessed from a V-POINT/BASE, then the difficulty for the speaker trying to interpret the Historical Present is to find an appropriate V-POINT. If the Present clearly refers to the story domain, then a V-POINT within the story domain must be found or constructed. If the V-POINT of a story character is eliminated, only the speaker or the implied author are left as possibilities.

¹²² Certain types of third person narration, of more impressionistic novels, blur the distinction between narration from the *parcours* level and 1st person narration in the normal conversational exchange.

I suggest that the subjective feelings associated with the Narrative or Historical Present, the feeling that we are viewing the story, or that some parts of the story are 'closer' to us, more prominent or more important than other parts, arise from: the strong link between the Present (PRESENT) and V-POINT/BASE; the cognitive links which may be constructed between various V-POINTS; the strong association speakers have between the PRESENT and their own V-POINT; and from the effort which speakers make to find a solution for the access point, the anchoring point, of the tense markers.

7.9 Shift in BASE: Present for Conditional/Future Domains

The kind of direct viewing phenomena which involves mental transfer and a shifted BASE is not confined to past narrative. It may also occur with future events. Nor is this kind of BASE shift confined to temporality and time spaces. This type of BASE shift may also occur within conditional or counterfactual domains.

Talmy, in unpublished work, gives an example similar to the following: Imagine a conversation between speaker A and speaker B at 12 noon in New York. Speaker A lives in California and normally gets up at 9 am.

(7.16) Speaker A: I'm tired. In California, I'm just getting up right now.

This example may be contrasted with the conditional version in (7.17):

(7.17) Speaker A: I'm tired. In California, I would just be getting up right now.

In (7.16), the irrealis of the situation is not marked. The non-actuality of the situation must be inferred based on conflicting real world information that the speaker is in fact not in California.

Like the HP, the use of the Present in (7.16) involves a process of mental transfer whereby the speaker mentally takes up a V-POINT in California, and a shift in BASE to that alternate V-POINT. In this case, the temporal dimension of the V-POINT/BASE does not change, but rather, the realis/irrealis and spatial dimensions change. The use of the Present in (7.16), like the Historical Present, involves a shift in BASE. It is not a specialized use of the Present, but rather, it makes use of mechanisms already available in the language.

7.10 The Narrative/Historical Present: Fleischman (1990)

This chapter provides an analysis of the Narrative and Historical Present which is an alternative to that of Fleischman (1990). Under Fleischman's (1990) analysis, the Present in past narrative has a discourse-pragmatic rather than a temporal function, which operates based on the Present's status in narrative as a marked category. The Present is a speaker based tense, and when such tenses refer to the story-now "their contribution is always something other than temporal location".¹²³ "... they do not have a referential function of establishing time reference within the story world; their functions relate generally to the pragmatic context of narration" (1990). At the propositional, referential level, tense has a basic temporal function. In narrative, where temporal location is clearly established, tense is freed from its referential function of establishing temporal location of

¹²³ In this sense, Fleischman follows in the tradition of Benveniste (1959), Weinrich (1973), Hamburger (1973), Bache (1986) and others, who claim that there are separate tense systems for narrative and non-narrative.

an event in relation to the speaker or reference point, and is able to take on other discourse-pragmatic functions.¹²⁴

Fleischman characterizes the discourse-pragmatic meanings of the Present in past narrative as belonging to the textual and expressive levels.¹²⁵ She views these textual and expressive meanings as motivated extensions of the basic referential function of the Present, extensions which arise historically via a principle of diachronic change, whereby meanings move from the referential to textual and expressive levels.¹²⁶

Under the mental space account offered here, the Present (PRESENT) retains its temporal, relational, discourse value and functions in context. There are no separate tense systems or functions for tense in narrative and non-narrative contexts. "Temporal", propositional uses of the Present and "non-temporal", contextual extensions are accounted for using the same set of principles and mechanisms. The characterization of the Present (PRESENT) remains unchanged regardless of the context in which it occurs. Although the BASE space, the point of access for tense, may shift, the discourse link PRESENT performs the same set of functions and guards the same relationship to V-POINT/BASE.

¹²⁴ According to Fleischman, the Present tense's function in discourse/narrative may be different than its usual function at the referential/propositional level because of its marked status in Past tense narrative. In marked contexts, values are often reversed.

¹²⁵ The model which Fleischman assumes is based on Halliday and Hasan (1976) and Traugott (1982). In this model, a sentence has meaning at various levels: a 'propositional' level, which includes referential meanings and grammatical functions; a 'textual' level, which includes the resources used for creating coherent discourse; an 'expressive' level, which includes resources a language has for expressing personal attitudes, social, connotative, and affective functions; and a 'metalinguistic' level. Tense has meaning at each of these levels.

¹²⁶ Fleischman claims that the ontogenesis of these functions is located in the pragmatic structure of oral story-telling.

I argue that the Present does not have separate textual/expressive functions in narrative because of its marked value in Past tense text, as claimed by Fleischman; but rather, that it is the shift in anchoring of the entire tense system which produces discourse-pragmatic effects. This allows us to account for shifted Past tense and Future tense forms, left unaccounted for under Fleischman's analysis. In the analysis presented here, shifted Past (PAST) and Future (FUTURE) tenses are simply treated as part of a shift in BASE.

"Specialized" discourse uses of the Present (PRESENT), what Fleischman refers to as textual and expressive extensions, make use of mechanisms such as a 'shift in BASE' and cognitive links established between different V-POINTS, mechanisms which are already available in the language. They are textual or expressive extensions only in the sense that they perhaps exploit these mechanisms in more creative ways.

7.11 Summary and Conclusion

In the canonical, prototypical arrangement, the BASE from which tense is accessed is speaker reality, the space constructed for the V-POINT and conceptualization of the speaker. According to the Discourse Principles proposed in chapter 3, any V-POINT is also a potential BASE space and hence, a potential access point for tense. The stronger the V-POINT, the greater the potential to become BASE. In this chapter, we have investigated the various types of BASE spaces which may be set up and which may serve as an access point for tense. I have shown how discourse/narrative may be set up with various levels of deictic reference, each with its own BASE space and its own set of spaces

organized around that BASE. I proposed that tense may be accessed from a number of different types of BASE spaces set up for: speaker reality; hearer reality; an 'implied author'; an 'implied reader'; a 'narrator'; for fictive SELVES' and/or for a direct viewing position within some temporal, counterfactual, or other type of domain. As a part of this investigation, we have also looked at the important role which the PRESENT plays in marking BASE shifts and considered the status of the author and reader in the text.

I proposed that every work of fiction has its own BASE constructed for the conceptualization of the 'implied author', as distinct from the real world author/speaker. The 'implied author' is a fictive construct imported into the space construction process via relevant Idealized Cognitive Models (ICMs). Since the conception of the 'implied author' is a fictive construct, it may be structured from any stance. It may look like the conceptualization of the real world author, an omniscient narrator, or that of a fictive character. It may be highly elaborated or not referred to at all. In fiction, a BASE space may also be set up for the 'narrator', a linguistically encoded, fictional version of the author. What Labov (1972) and Fleischman (1990) refer to as 'external evaluation', where the narrator exits the deictic world and the story now, is analyzed here as another case of a 'shift in BASE'.

Discourse-pragmatic uses of the Present to mark shifts in 'focalization' (Genette 1980), narrative point of view, or interior monologue are analyzed, like direct speech, as involving a BASE shift to the V-POINT of a represented SELF. The use of the Present (PRESENT) to mark point of view shifts, focalization shifts or interior monologue does not change the temporal, relational values or the discourse management functions of the Present (PRESENT). These "specialized" uses of the Present make use of mechanisms which are already available in the language; they are expressive extensions only in the

sense that they make use of basic mechanisms for more expressive effects.

The Historical or Narrative Present was analyzed as involving a shift in BASE to a V-POINT within a story world. The V-POINT may be interpreted as that of the implied author, that of the narrator, or that of speaker. The type of BASE shift involved in the Historical or Narrative Present is not limited to temporal domains, but may also occur in future, counterfactual, and other types of domains.

In the analysis presented here, tense may potentially be accessed from any BASE and any V-POINT is a potential BASE. The V-POINT may be a strong V-POINT, associated with an experiencing SELF or it may be a more abstract version with limited dimensionality. Cognitive links may be established between various V-POINT/BASEs, and between different narrative levels. Different narrative levels may be structured more or less tightly; they may be temporally structured in more or less the same way. Cognitive links may also be established between various V-POINTS and our own V-POINT, resulting in strong subjectivity effects.

Under the mental space analysis, both discourse-pragmatic and "non-contextual" uses of the PRESENT, as well as of the PAST and FUTURE, are accounted for in a unified manner, by appealing to the notion of 'shift in BASE'. The characterizations of tense categories remain the same regardless of context. In discourse contexts, tense guards its temporal, relational, discourse management functions, although its anchoring point may shift. "Specialized" discourse-pragmatic uses of the PRESENT are not special at all, but rather, they make use of mechanisms which are already available in the language. The PRESENT always guards its relationship to BASE, although the BASE is not always the prototypical BASE of speaker reality.

As a tense marker, the Present (PRESENT) plays an important role in the organization and management of discourse. Given that the BASE space is always a PRESENT one, the Present (PRESENT) is crucially involved in marking the BASE space and signalling shifts in BASE. Hence, the Present (PRESENT) plays a crucial role in signalling shifts in V-POINT. Where the Present (PRESENT) goes, the V-POINT/BASE follows.